

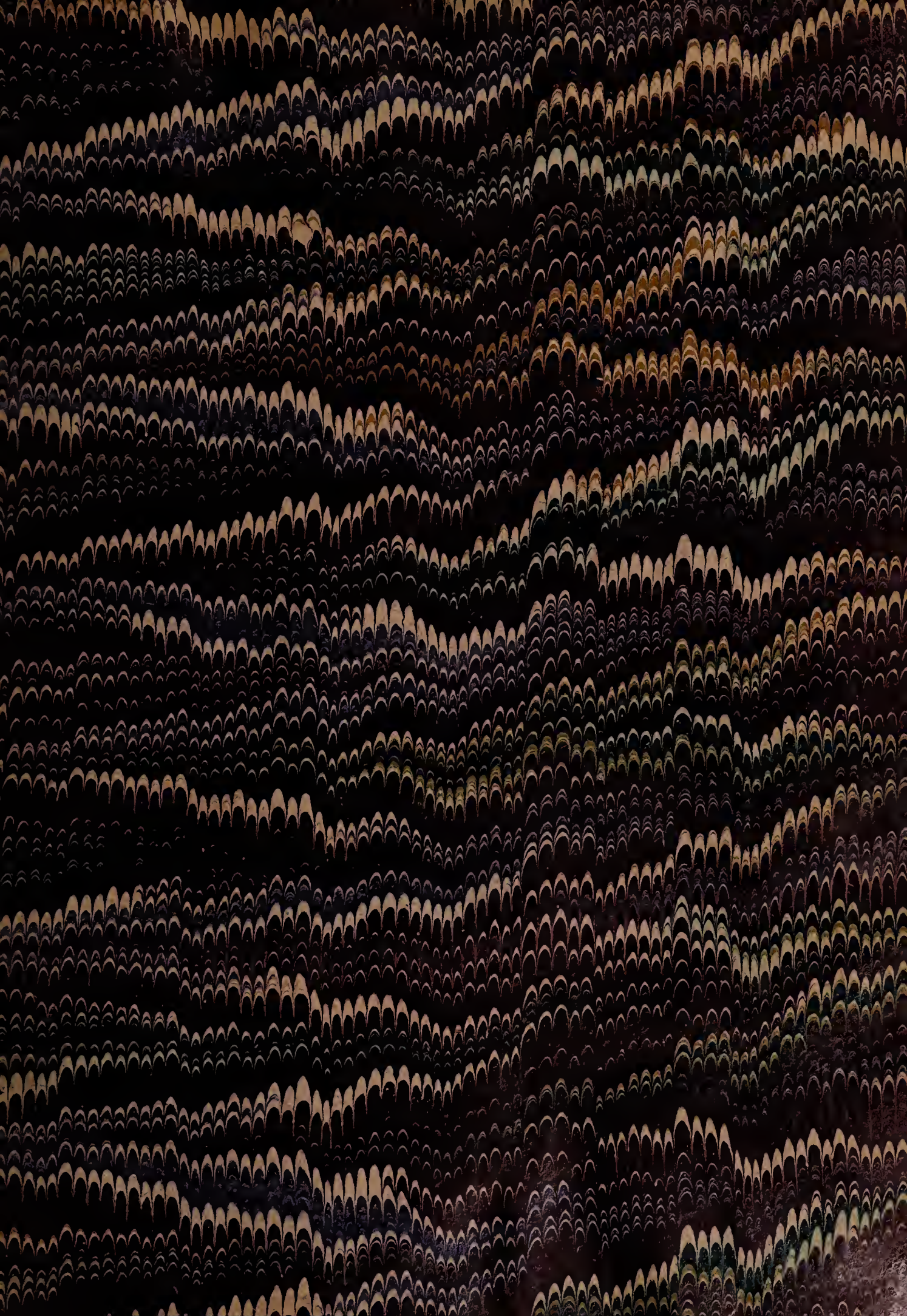
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Teachers Magazine

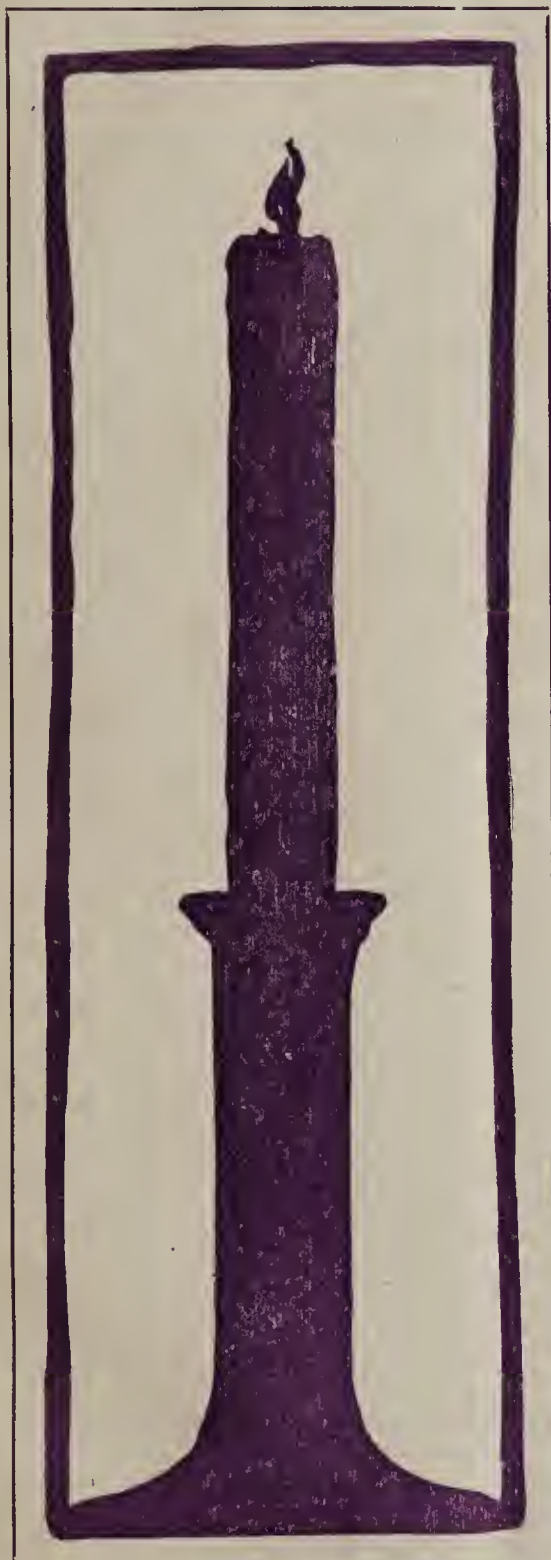
A MONTHLY MAGAZINE OF METHODS

Vol. XXXVI

SEPTEMBER, 1913

No. 1

THIS NUMBER



THIS NUMBER

MUSIC, PLAYS and GAMES

By Laura Rountree Smith

MONTHLY PLANS

By Mary E. Kramer

PRACTICAL POINTERS IN PICTURE STUDY

By Elsie May Smith

LESSONS IN PAPER CUTTING

By Ruth O. Dyer

CURRENT EVENTS and ORIGINAL VERSE

By Lucia B. Cook

GRADE WORK

By Charles H. Davis

ALSO

"THE PENNANT"

DEPARTMENT OF HOME INSTRUCTION

SEPTEMBER BOOK LIST

NOTEWORTHY NEW BOOKS

THE BARNARD LANGUAGE READER

By Marion D. Payne, Instructor in the Barnard Schools, New York City

30 cents

This book for the first school year offers an interesting variety of material for dramatization, reproduction, and memory work. Besides simple adaptations of seven popular nursery stories, such as "The Three Bears," "Little Red Riding Hood," and "The Little Red Hen," the book contains a number of fables and folk tales which illustrate the various duties and faults of childhood. The poetry, for the most part classic in character, is popular with small boys and girls. The matter is arranged with reference to the seasons. Among the very attractive illustrations are twenty-three in colors, while the cover design is a clever adaptation of an old-fashioned sampler.

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35 cents

This book is designed especially for use in Settlement Work and evening schools. It teaches foreign women to speak and read English and shows them how to become good, intelligent American citizens. The working woman's longing for sociability is made the basis of the instruction. The class meetings form the connecting link between the old world and the new, and help adjust the immigrant to her new environment and new conditions of living. These lessons are the outgrowth of many years' experience in Settlement Work, in teaching English to foreign women, and in training other teachers for such work. Interest in the reading lessons is stimulated by the use of questions, conversation, memory exercises, and pictures. Self-expression is encouraged as much as possible. Every lesson is full of valuable information on some topic of greatest interest and importance to foreign women.

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By Alva Walker Stamper, Ph. D., Head of the Department of Mathematics, State Normal School, Chico, California

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AMERICAN BOOK COMPANY

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TEACHERS MAGAZINE

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Contents for September

FOREWORD	1	AMOS MARKHAM KELLOGG.....	14
SEPTEMBER	2	"THE PENNANT"	15
An Interpretation for the Thoughtful.		PRACTICAL POINTERS IN PICTURE STUDY	19
JUST FOR FUN	3	"Cat and Kittens, with Clock"—Madame Ronner.	
MUSIC, PLAYS, AND GAMES.....	4	PLANTING HYACINTH BULBS...	20
September Comes (Play).		SUGGESTIVE LESSONS IN PAPER CUTTING	21
Games for Columbus Day (with music).		SEPTEMBER PAPER CUTTING...	22
A Columbus Play for the Entire School.		CLASSROOM TALKS ON CURRENT EVENTS	24
September Game—Good Morning (Music).		"BRIGHT EYES AND TWINKLING STARS"	25
"Sight Reading Melodies for Primary Grades."		GRADE WORK	26
Merry Autumn Time—Song and Chorus).		SEPTEMBER LIST OF BEST BOOKS	30
MONTHLY PLANS	12	DEPARTMENT OF HOME INSTRUCTION	32
Calendar Design.			
Suggestive Thoughts.			
Nature Study.			
September Poems.			
September Birthdays.			
September Quotations.			

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FOREWORD



WHAT WE STAND FOR

Addressed to those who earnestly seek the best magazine of methods for 1913-1914

Frequently it is said of educational periodicals: "They stand for nothing." Like some political platforms, an editorial policy may be a shaky affair, indefinite and unsubstantial. It may even bear resemblance to some things of which poets write, filmy fabric and airy nothing. Mercy on us! How human we are!

The critic, of course, is utterly unconscious of the fact that this criticism is itself indefinite, the critic's opinion of just what the periodical should stand for being usually unexpressed, and possibly without form and void. Nevertheless, we have bestirred ourselves to the courageous declaration of our principles, being thoroughly convinced of the correctness of our own ideas. So we stand for:

I. The Curriculum.

Taking ten large cities as the basis of comparison, an investigation conducted at Teachers' College, Columbia University, shows the elementary school curriculum to consist of the following items (*See Educational Administration*—Strayer and Thorn-dike). We arrange the subjects in order of time devoted to each, from greatest to least:

1. Reading and Literature, History.
2. Arithmetic.
3. Composition, Grammar, Language.
4. Geography.
5. Drawing.
6. Music.
7. Civil Government.
8. Writing.
9. Spelling.
10. Physical Training.
11. Nature Study, Elementary Science.
12. Opening Exercises.
13. Physiology.

This order is for the entire eight grades in the public elementary schools. The order for any particular grade will not show as much change in arrangement as might at first be expected.

For instance, for the fourth grade the first five subjects given remain in their present position. Numbers six and eight are reversed. Number seven becomes number thirteen.

These are the subjects, then, to be taught, and the work of the teacher is to teach one or several or all of these subjects.

The mission of Teachers Magazine is to render every assistance needed and possible in as many of these departments as may be reasonably expected.

The curriculum is the marching orders of the teacher. The curriculum must be the great concern of the editor. Our Department of Grade Work will contain helpful suggestions and valuable material based on actual demands of the curriculum from month to month.

However faulty the curriculum may be according

to our notion, Teachers Magazine is no proper place for revolutionary agitation. If "standing for something" means running ahead of the procession then our claim is invalid and we remain in that discredited class who stand for nothing. Evolutionary changes are to be expected and encouraged and Teachers Magazine will keep the pace. We believe in progressive conservatism. Our desire is to be not only safe and sane, but also swift enough to meet the demands of the times. This much, and no more, should be expected of a magazine of methods for current use.

II. The Curriculum—Plus.

All important features of the teachers' work are not delimited by the curriculum. Always and everywhere there is demand for resourcefulness and initiative. To arouse and to maintain the interest of the children, to lead them unconsciously into pleasant paths of cultural development, to make proper provision for the special occasion, to have always something new, something timely, something thoroughly enjoyable yet pedagogically safe—to accomplish all these things and others that have escaped this category is no small undertaking. Our purpose is to provide our subscribers with the best material available for these and similar requirements.

The Department of Music, Plays and Games will be recognized as of great practical value. Under the direction of so efficient a writer as Laura Rountree Smith we are confident that it will measure up to every reasonable expectation and that it will be eagerly sought and wisely used by thousands of teachers and parents. So with the several other departments, each having its special mission—Monthly Plans, Paper Cutting, Picture Study, Current Events, Book Notices, etc.—with a margin of space left for the valuable contributions that come unexpectedly to the editor's desk.

III. Plus the Curriculum—Plus.

Efficiency in teaching is largely determined by personality. A winning personality is in a large measure a natural endowment. Blessed is the teacher so endowed. It is never beyond the possibility of enhancement or impairment by the thoughts we indulge, the purposes we entertain, the habits we form, the company we keep, the books we read. The quality of the teacher's work is mysteriously yet closely related to the teacher's character. We conceive it to be our mission to do what we can to encourage high ideals, helpful habits, wholesome thoughts and to emphasize those lovely virtues that count even more powerfully than skillful instruction.

Criticism we do not hope to avoid. Every word of approval will be cherished, every word of advice considered. High hope animates us as we start upon the year 1913-1914.



SEPTEMBER



An Interpretation for the Thoughtful

Birds that were gray in the green are black in the yellow.

Here where the green remains, rocks one little fellow.

Quaker in gray, do you know that the green is going?
More than that—do you know that the yellow is showing?

Singer of songs, do you know that your youth is flying?
That age will soon at the lock of your life be prying?

Lover of life, do you know that the brown is going?
More than that—do you know that the gray is showing?
—S. Francis Harrison.

What an obdurate old potentate is time! No matter how loud the cry,

“Backward, turn backward, O Time in thy flight,
Make me a boy again just for to-night.”

there is no response. Time's ear is heavy. Onward, still onward, ever onward spins our speeding world, and mortals are swept resistlessly toward the borders of eternity. Scarcely have we taken a good breath of spring before autumn is upon us.

“Mark the winds and mark the tides,
Ocean's ebb and ocean's flow;
Sun and moon but set to rise,
Round and round the seasons go.”

Swiftly, stealthily, surely, ceaselessly the seconds pile up the minutes, the minutes become hours and hours stretch into days and to-morrow stalwart youth becomes tottering age and at twilight shall have passed away from earth forever, like a breath from the window pane. Trite? Yes, for since Adam skulked in Eden what thinking creature has not been impressed by the amazing pace of the months and years? Men sleep, and eat, and walk, and run, and stand, and sit, and pray, and praise, and blaspheme, and rebel, and shout, and whisper, and cry, and sing, yet

“Onward its course the present keeps,
Onward the constant current sweeps
Till life is done.”

The green is going. September anoints the year for its burial. Time withers the leaf and furrows the face. Time builds up, and Time batters down. Time halts not, stumbles not, sleeps not, surrenders not, dissembles not. Call it September, seven, if you will, the fact is obvious that two-thirds of the year has gone into the great gulf of the past, and autumn stands upon the threshold.

With what pertinacity has the ancient name, now a misnomer, clung to this month. Turn the hands of the clock back to the noon hour—the dusk of evening deepens just as rapidly. The man of four-

score may write his age as forty; his face belies his figures. We continue to call four of our months by misleading numerals. The year is in its ninth month in spite of our nomenclature.

A still more displeasing circumstance is the passing of this name into language as a synonym for murderous cruelty. Beginning with September 2, 1792, Paris was for six days the scene of frightful carnage. Fanatical patriotism, demoniacal enthusiasm, dastardly rapacity and hyenic hunger for revenge threatened to turn the most beautiful city of Europe into a charnel. It was the Reign of Terror, the apotheosis of the guillotine, the execrable sway of the red handed triumvirate, Danton, Marat, and Robespierre. A little more than a year later Madame Roland faced the deadly knife exclaiming, “C Liberty, what crimes are committed in thy name!” It is cold comfort to reflect that those dreadful deeds were done in the name of liberty. Those who shared in the spilling of blood were called “Septembrists.” The massacre was called the Septembrisade and Septemberism now means cruelty and carnality. Thus has history scandalized the terminology of the calendar. Time-serving is a common, yet none the less reprehensible crime. September does not fulminate, however, against the evil-doer. September is gentle, and by low whisperings and loving hints would draw us to sober thoughts. Her countenance is serious but not sad. The yellow lurking in the leaf is a fore-gleam of Autumn's brilliant aurora, a persuasive preachment to which the wise man is glad to give heed. The plot of life's drama deepens—what may we anticipate of the denouement? Prudence takes counsel, folly passes on and is punished.

The poet sagely reminds us that

“God rains the moments down like golden showers:
We gather them and, lo, they are but few.
They melt like flakes of snow, they fade like flowers,
Or glittering stars on morning's brightening blue.”

What then? Shall we fear and fret? Or shall we follow the poet in his rapturous conclusion—

“Be glad, O soul! Sing not a mournful story!
Hope, like a sun, awakes the future's dawn;
The past shall live again when bathed in glory,
Through Death's hushed hall God's angel beckons us on.”

Onward from the shores of September stretches the school year, a continent to be explored and conquered. Teaching is serious business and the message of September is a solemn one. Are we equipped and prepared in mind and body for the quest? Then there will be joy in the work and glory in the winning, and a year of compensations, the memory of which will be an unfailing spring of satisfaction through all the years to come.



JUST FOR FUN



COMICAL SAYINGS—AMUSING EXPERIENCES—PASSING PLEASANTRIES THE SUNNY SIDE

PROSTRATED PROVERBS.

HOW MANY CAN YOU RECTOR?

Easy lies the head that wears a bone.
A paving-stone (in Manhattan) gathers no moss.
A word in the bean is worth two in the dictionary.
He who grafts last gets indicted last.
A short chicken is soon curried.
He who phones and runs away will have the operator at his heels.
Kind words are more than coroners.
If wishes were hearses dreamers might die.
Hansom was what taxis are.
When Greek meets Greek then starts a florist stand.
A swat to the flies is sufficient.
Spare the nod and spoil the sleep.
All's fare in the country boarding house.
When in gloom do as the gloomies do.
Many a pickle makes a pucker.

—N. Y. Press

MANIPULATING THE MARKET.

Mrs. Subbubs (to neighbor's child)—Oh, this is the dozen of fresh eggs I asked your mother to send over. How much are they, Mary?
The Child—Please'm, it's forty cents. But mother says if you grumble, it's thirty-five.

A PATIENT ANIMAL.

Small Billy (at seashore)—“Can't I have a ride on a donkey?”
Mother—“No, darling. Father, says not.”
Small Billy—“Why can't I have a ride on a donkey, Mother?”
Mother (to father)—“Oh, for goodness sake, David, give him a ride on your back and keep him quiet.”

A COMMON DANGER.

Mother—How did you come to tell a lie?
Willie—I think my conscience skidded, ma.

UNITED IN DEATH!

“I ate a worm,” said the little tot in the kindergarten.

The teacher, thinking that perhaps the child had really done such a thing, protested warmly over the undesirability of the proceeding. “Why, just think,” she said, as a final argument, “how badly the mamma worm felt to have her little baby worm eaten up.”

“I ate she's mamma, too,” was the triumphant reminder that proved too much for the teacher.

A TROUBLESOME DISEASE.

Willie's father was a candidate for office. One day Willie ran into the house and exclaimed: “Oh, mamma! Mr. Smith says papa's got the nomination. Is that worse than the measles?”

POOR ADVICE.

Tommy came out of a room where his father was tacking down a carpet. He was crying lustily.

“Why, Tommy, what's the matter?” asked the mother.

“P-p-papa hit his finger with the hammer,” sobbed Tommy.

“Well, you needn't cry about a thing like that,” comforted his mother. “Why didn't you laugh?”

“I did,” sobbed Tommy.

PLENTY OF ROOM.

The day was warm, the children restless, the teachers impatient. One curly haired boy was moving his jaws faster with chewing gum than his brain had ever been known to work. His feet were in the aisle, a smile was on the face of more than one pupil when the teacher said:

“Take that gum out of your mouth and put your feet in.”—New York Globe.

CONUNDRUMS.

(Send us better ones if you can.)

1. Does any word contain all the vowels? Unquestionably.

2. Why is a game of tennis like a party of children? There is alway a racket.

3. Why was Independence Day, 1913, like the letter Y? Because it was the last Fourth of July.

4. Why is a farmer guiding a plow like a steamship in mid-ocean? One sees the plow, the other plows the sea.

5. What small animal is turned into a large one by taking away part of its name? Fox-ox.

6. What is the difference between a cat and a comma? A cat has its claws at the end of its paws, a comma its pause at the end of a clause.

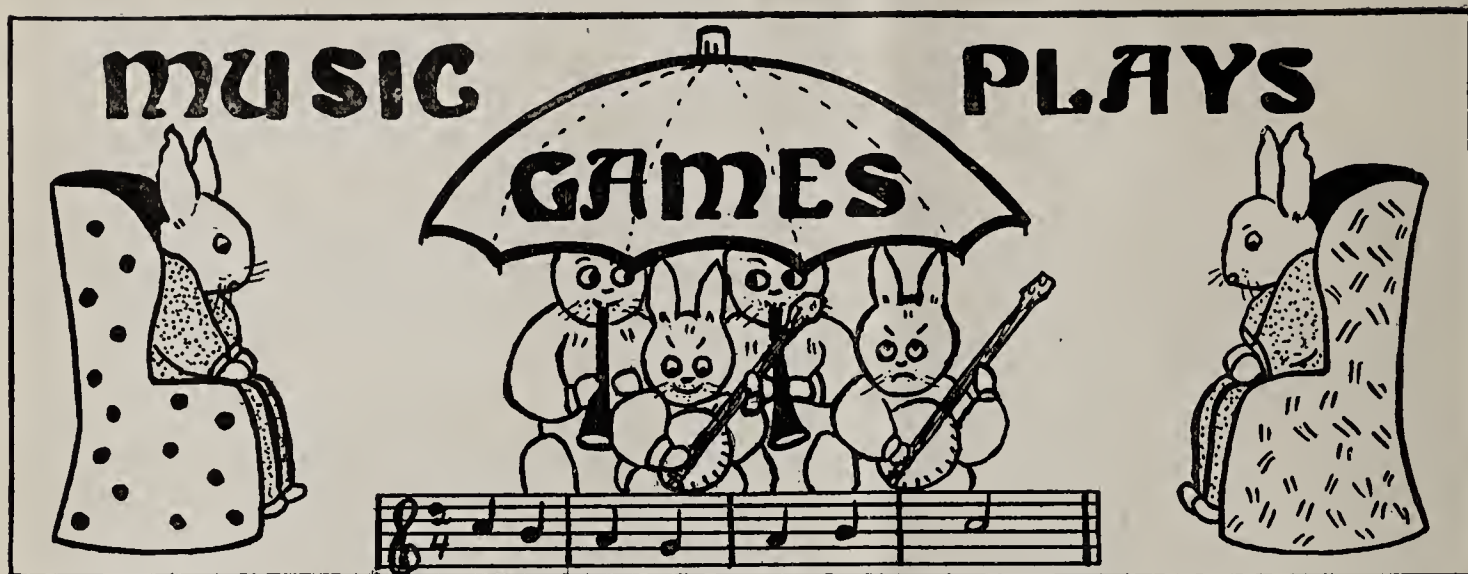
7. What is most needed in the world? Bread.

8. What ships are more common on land than on sea? Courtships.

9. Where is the deepest and coldest laid scheme? The Atlantic Cable.

10. What are conundrums composed of? Nuns and drums.

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Conducted by LAURA ROUNTREE SMITH, Author of the Popular Bunny Books

[Miss Laura Rountree Smith is a teacher and writer of long experience. She is the author of the Bunny Books for children and has for many years made a specialty of writing entertainments and games for school-room use.

Her entertainments, songs and games are tried in the schools and meet with the approval of teachers and pupils before they are published.

Miss Smith wishes to make her department helpful and will gladly answer questions of teachers in regard to the costuming and getting up of Plays and Games.]

SEPTEMBER COMES

(The children who take part in the play, carry flowers and autumn leaves. Miss September wears a dress covered with autumn leaves and a wreath of the same.)

Miss September.

Here I am again, on time as usual. I heard some of the children talking as I came along, and they said, "What shall we do without the pretty summer flowers? What shall we do without the birds, now that summer time is over?" It sets me to thinking! I must do something to make it pleasant for the children!

(Enter Golden-rod and Aster.)

Golden-rod and Aster.

We are Golden-rod and Aster,
If you will only look,
You'll find us by the road-side,
And by the meadow-brook!

Miss September.

I am glad to see you, Golden-rod and Aster.

Golden-rod.

A torch I hold in outstretched hand,
A torch to light up all the land!

Aster.

The purple asters nod and sway,
So happy on an autumn day.
(Enter Cat-Tails and Water-Lillies.)

Cat-Tails.

The Cat-tails grow beside the stream,
And find it a safe rule,

To wave but gently to and fro,
In the froggie's swimming school.

Miss September.

I welcome you one and all!

Water-lilies.

Water-lilies gently float,
On the river like a boat,
Water-lilies proudly hold
On their heads a crown of gold.

(Enter children with baskets of apples and nuts.)

Apples.

See the red apples, rosy and round,
A mischievous breeze blew them to the ground.

Nuts.

The choicest nuts might now be lost,
Were it not for old Jack Frost.
(Six children enter with autumn leaves.)

Autumn Leaves.

We are the merry autumn leaves,
Singing ha, ha, ho, ho,
We are the merry autumn leaves,
We fear not the ice or the snow,
September has come, just look overhead,
The leaves in the forest are yellow and red!

Miss September.

Some say the Spirit of Autumn grieves,
But look at the gift of the autumn leaves!
(Enter Jack Frost, he bows low to Miss September.)

Jack Frost.

I am little Jack Frost,
I come not to stay,
I'll return, Miss September,
Whenever you say!

Miss September.

Little Jack Frost, you may dance and sing,
But hark! once again how the school-bells ring!
(Enter child dressed to represent a school-bell.
She wears a cape made of tissue paper, which
hangs full around her, and carries a small bell,
which she rings. Her arms are hidden.)

School-bell.

I am the school-bell, singing a song,
Back to the school-room the children will
throng,
Ringing and swinging high up in the tower,
I call to the children to tell them the hour!
(Children all sing to the tune of "Lightly
Row.")

School-Bell Song.

Hear the bells, merry bells,
Ringing, ringing, loud and clear,
Hear the bells, merry bells,
School time's drawing near!
Merry children march along,
For we hear the school-bell's song,
Hear the bells, merry bells,
Miss September's here!

Miss September.

All the flowers and autumn leaves,
Ripe fruits of the fall,
You are welcome everywhere,
You heard September call,
What shall I do when the children come in,
The rollicking children with their merry din?

All.

You will find it a safe rule,
To send the children all to school!
(All repeat "School-Bell Song," and march off.)

GAME FOR COLUMBUS DAY

The children stand in a circle.

They choose a child for Columbus.

They choose three children to represent the
vessels, as "The Nina," "The Pinta," the "Santa
Maria."

Columbus stands inside the circle.

The "vessels" run in and out among the chil-
dren standing in the circle. They tap certain chil-
dren on the back, who take their places, and the
first to represent vessels stand in the circle, while
the others run in and out. The children in the
circle sing,

"The Nina, the Pinta, the Santa Maria,
Sail o'er the waters blue,
The Nina, the Pinta, the Santa Maria,
Wait now for their crew."

The children in the circle wave their arms up
and down, singing,

Jolly sailors, jolly sailors,
With Columbus we will go,
Jolly sailors, jolly sailors,
We all sing "Ye-ho, ye-ho!"

.. Each time after the verses are sung Columbus
says,

"Who will go and ride with me,
Far across the dark blue sea?"

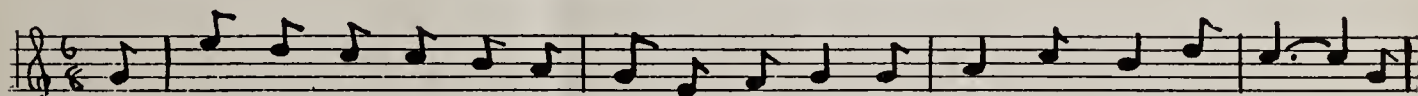
Any child answers, and runs in and stands be-
side Columbus.

When half the children have become the
"crew," Columbus says, "Westward—Ho!" The
children then march round him in two circles,
singing, "Jolly Sailors," etc, and march to their
seats and the game is ended.

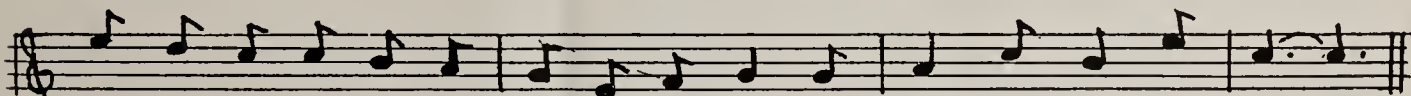
L. Rountree Smith

COLUMBUS GAME SONG

Earl F. Blades



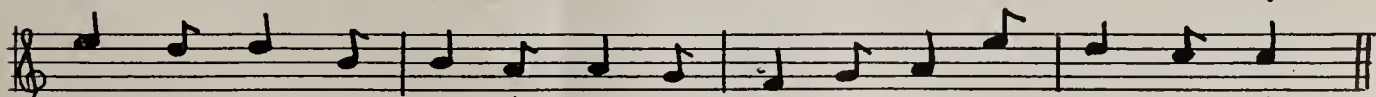
The Ni-na the Pin-ta, the San-ta Ma-ri-a, Sail o'er wa-ters blue, The



Ni-na, the Pin-ta, the San-ta Ma-ri-a, Wait now for their crew,
Chorus-



Jol-ly sail-ors, jol-ly sail-ors, With Co-lum-bus we will go,



Jol-ly sail-ors, jol-ly sail-ors, We all sing "Ye-ho, ye-ho!"

A Columbus Play For The Entire School

Costumes.

A little costuming will add much to the success of the Play; costumes may be made of simple material, even tissue paper will do.

Columbus wears knee-breeches, loose blouse, long cape.

Queen wears a black velvet dress, long cape, trimmed with ermine (made by basting cotton batting on any cape and lining it off with ink, gold paper crown, big white collar.

King wears velvet suit, long cape, gold crown, collar.

The Trumpeters wear knee-breeches, blouses and large flat hats with long feathers, carry horns.

The Sailors and Indians should also be in costume.

All the children who take part in the Court scene should be in gay attire, except a nun and a Father Superior.

Where no costumes can be provided the stage may be set with flags of different nations, the American and Spanish flag being most prominent.

Spanish flag, white ground, initial red, cross green.

PART I.—COLUMBUS AT HOME.

(Columbus sits by a table on which are maps, books and charts. He is slowly turning the globe round. Enter father.

Father. Oh, Columbus, why will you sit there so idle? Do you not know that there is work to do? You sit dreaming among your books and charts full half the day!

Columbus. I cannot help but dream, father; I cannot help but long to sail upon the sea.

Father. If you do sail away what good can ever come of it?

Columbus. I believe I have a Divine Commission to plant the flag in a new land.

Father. It would be far better for you to come and help me with my wool-combing than to sit and dream dreams. (Father goes out.)

Columbus. I am possessed with a wonderful idea! I believe the earth is round and not flat. See this rudely constructed globe, how it turns. Suppose the earth also turns round!

I have read in history that Seneca said to Nero that there was a new land to be discovered. Did he also believe as I do that the earth is round?

I believe there is a land westward and by the grace of God I will find it!

Men call me crazy because I will not believe that the earth is flat. I care little for their opinion. I will sail on a voyage of discovery. Even now I hear the call of the sea!

(Columbus goes out, walks up and down, meets many boys and girls who tap their foreheads and whisper, "Here is the crazy Columbus.")

PART II.—AT THE COURT OF SPAIN.

(The King and Queen enter and are seated with a great band of attendants. The Trumpeters enter, bow, and blow horns. The Father Superior, Juan, enters and bows low.

King. Speak, Father Superior, what is the message you bring?

Juan. Oh, King, I come to tell you about Columbus.

King. Who, then, is Columbus?

Juan. He is a wonderful man, I think. He has new ideas. He says the world is round and not flat. He believes if this be true he can sail around it! He wants to discover a new route to India.

King. I have heard before of this crazy Columbus. I think there can be no land westward. Do you not know that there have been many sailors who have travelled a little way upon unknown seas, and they have all failed!

Isabella. I would like to hear and see the plans Columbus has made.

King. We will let Columbus speak for himself.

(The Trumpeters blow horns, or trumpets as before, and Columbus enters, kneels before King and Queen, rises.)

(He carries flag of Spain.)

King. We are ready now to hear your plans, Columbus, and my wise men also are in waiting.

Columbus.

Most noble King, I come to you,
For I'll discover countries new,
And to the Indies I will find
A direct route I have in mind,
But thoughts alas! are of no avail
If I have no ships in which to sail!

King. Come, bring out your maps and charts, and explain your plans to us.

(Columbus and the Wise Men sit at a table while Columbus shows his maps, etc.)

King. I do not feel like giving this fellow aid, you see by the way the wise men look they think he is crazy!

Isabella. His story is at least very interesting. I hope we may hear of him again.

King. We will wait until we know what the wise men think. Let us go into the garden.

(They go out followed by attendants and the curtain falls. Use a screen where there is no curtain.)

PART III.—IN THE GARDEN... .

(Slow music, as Lange's "Flower Song" is played. The Queen and ladies in waiting come in. The Queen sits by a table and opens a box of jewels. She takes out beads, pins, etc. The Trumpeters come and announce Columbus as before.)

Columbus. Oh, Queen, I have come to ask your aid. I need money for the ships. I need sailors to go with me.

Isabella. And aid you shall have; if the King will not give it, I will part with some of my jewels to help you.

Columbus. The King still thinks I am a mere dreamer. Think for a moment what a glorious thing it will be to plant the Flag of Spain on foreign shores! Think what gold mines we may discover! Think what it will mean to the world to find a shorter route to India.

Isabella. I will help you! You shall have your ships!

Columbus. I find no words in which to thank you!

Queen. Go forth with good courage and plant the flag upon the land in the name of the King and Queen of Spain!

(Exit Columbus; slow music again; the Queen still looks at her jewels.)

In the interval between this, and the next act the Trumpeters call the people together, and one of the Wise Men announces:

Columbus will soon set sail! He will have three vessels at his command. The Nina, the Pinta, the Santa Maria. Many prisoners have been set free to go with him. He has received aid from Queen Isabella of Spain. He carries the Spanish flag. He goes on a voyage of discovery in this year 1492.

PART IV.—THE VOYAGE.

(Boat songs may be sung behind the scenes and if ships can be constructed, so much the better. Columbus waves a large flag of Spain and the sailors are prepared to climb the masts, etc. Large tennis nets, draped at the back of the room give a somewhat sea-like effect.)

Sailors. Farewell to Land, the blessed Land!

Columbus. At last we are starting on our great voyage. I will never despair long and hard as the voyage may be. I will never be satisfied until I plant the flag of Spain on a new shore.

First Captain. Oh, Columbus, do you know that no ship has ever sailed so far before? We may see great sea-monsters. We may be overtaken by storms.

Second Captain. Oh, Columbus, let us turn back before it is too late.

Third Captain. It is better to sail upon familiar seas and keep in sight of land!

Columbus. You call yourselves Captains and you are afraid!

First Captain. The Sailors are rough men, they even talk of throwing you overboard.

Columbus. "We have started to the Indies and by the grace of God to the Indies we are going."

(Exit Captains, Columbus holds up a sign, "Westward Ho!" The Sailors come and crowd about him.)

First. We will all perish.

Second. We have travelled weeks and weeks and no land is in sight.

Third. We want to turn back at once.

Fourth. We will sail no longer on unknown seas.

Fifth. We cannot tell what fresh dangers await us!

Sixth. The compass even acts strangely. The needle no longer points North!

Seventh. We are terrified by this long voyage. We fear the dark seas.

Columbus. Courage, my men, be patient a few days more; we may even now be near the land!

Eighth. Ah! see here is a bit of sea-weed I found!

Ninth. Here is a bit of wood I found in the water!

All. Hurrah! hurrah! hurrah! We are near the land!

(One enters with a stuffed bird.)

See, here is a bird that flew up on the rigging!

All. Land! land! land! Let us fire a cannon!

Columbus. We will go below and give thanks.

(They kneel, rise, and Columbus steps out in front upon the land, kneels, kisses the earth, and plants the flag upon the land. The rest follow. The Indians run to and fro as though frightened.)

Columbus. I take possession of the land in the name of the King and Queen of Spain!

PART V.—THE RETURN.

The Court scene as before. Enter Trumpeters to announce the coming of Columbus. He enters with sailors and Indians. They carry stuffed birds, gold, wood carved by Indians, plants, etc.

Columbus. I found these strange-looking men in the new country, and they have strange trees and plants there also. (The Indians show plants.) I also found much gold.

King and Queen. We welcome you home, Columbus, you may go again to the new world, with many ships this time. All the sailors will be eager to go with you this time.

King. Give three cheers for the year of 1492!

(All cheer.)

Queen. Give three cheers for Christopher Columbus!

(All cheer.)

(Closes with tableau Columbus standing in front of King and Queen carrying the Spanish flag. The rest are grouped around.)

(Bring out the fact that Columbus was not discouraged because others had made voyages and failed. He was not discouraged by the opinions of others. He kept on until he met with success. Be sure every child takes part in the play.)

SEPTEMBER GAME—GOOD MORNING

The children stand in a circle. They choose one child to be the teacher. The teacher stands in the centre of the circle and sings,

Good morning, children, one and all,
Good morning, 'tis the rule
To bow politely every day, (all bow)
And early start to school.

Any child runs inside the circle and says, "I will go to school with you."

All the children in the circle, clap their hands, skip round the ring and sing.

Clap the hands, clap the hands,
Singing sweet and low,
Clap the hands, clap the hands,
On to school we go.

The game continues in this way, another child running inside the circle each time, until half of the children are inside the circle. Half are in the outer circle.

Those in the outer circle join hands, holding arms up.

Those in the inner circle clap hands marching out between them singing, "Clap the hands, Clap the hands, etc."

The rest now clap hands and go to their seats.

L. Rountree Smith

GOOD MORNING

Clarence L. Riege

Good morn-ing, chil-dren one and all, Good morn-ing 'tis the rule, To
bow Po-Lite-ly ev'ry day, And ear-ly start to school.
Clap the hands, clap the hands Sing-ing sweet and low,
Clap the hands, clap the hands On to school we go.

Sight Reading Melodies for Primary Grades

Sight-reading melodies are intended for "first steps" in sight-reading. Children learn to read music as they learn to read print.

Not many years ago the child was expected to master the letters of the alphabet before he was allowed to read, and likewise for many years the child was expected to know the major scale and be able to divide it into intervals, before he was ready to begin a more serious study of sight-reading.

Thanks to more modern methods, the former is entirely done away with, and the latter is fast disappearing and giving way to more rational methods (i. e.) that of learning the scale and intervals, through the song.

The average child can sing about as soon as he can talk, or at least by the time he enters the primary grade.

As soon as he is able to read the words of a song, he is ready for sight-reading.

When children are taught to read the words and music at sight, we will have more independent singers in our schools, churches and musical societies.

First melodies should be simple, free from melodic difficulties, skips, etc.

Ninety per cent. of the children know the tune of

the scale long before they have ever heard the syllables do, re, mi, etc., and they are capable of telling by the looks of the melody on the staff, whether it progresses upward or downward.

With this power of discrimination he is ready for sight-reading.

Naturally the first song should be the scale song, likewise the next in order should be an outgrowth of the scale song, beginning upon the same tone, but with enough variation in melody to avoid repetition or anticipation.

Place these melodies with the words upon the board and point to the notes as the children sing the words, and be sure that they associate the word with the note, and follow the pointer when it moves up or down the scale.

Incidentally the syllables may be taken up.

F. F. Churchill,

Musical Director, State Normal School,
Platteville, Wisconsin.

Sample pages from "Sight Reading Melodies" will be published from time to time. While they will not run through the magazine in regular order, they will allow the thoughtful teacher to plan the work each month.

Merry Autumn Time

L. Rountree Smith

C. L. Riege

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below the vocal line, with some words hyphenated across lines. The piano part features chords and moving lines in both hands. The score ends with a double bar line and a 'p' (piano) dynamic marking.

Sep-tem-ber comes with laugh and song, In the mer-ry au-tumn time, Back to
Sep-tem-ber wears a dainty gown, In the mer-ry au-tumn time, Gay-ly

school the children throng, In the mer-ry au-tumn time, Sep-
bright leaves flut-ter down, In the mer-ry au-tumn time, The

tem-ber comes with Elf-in band, A torch she car-ries in each hand while
ap-ples ri-pen, brown nuts fall, And chil-dren's mer-ry voi-ces call, "There's

gol-den rod lights up the land, In the mer-ry au-tumn time.
fun for one and fun for all" In the mer-ry au-tumn time.

Chorus. (Faster)

Hi - ho! Sep - tem - ber, All the chil - dren laugh and sing,

Hi - ho! Sep - tem - ber, Hear the mer - ry school - bells ring!

Song with Accompaniment

MERRY AUTUMN TIME

September comes with laugh and song,
 In the merry autumn time,
 Back to school the children throng,
 In the merry autumn time,
 September comes with Elfin band,
 A torch she carries in each hand,
 While golden rod lights up the land,
 In the merry autumn time.

Chorus:

Hi, ho, September,
 All the children laugh and sing,
 Hi, ho, September,
 Hear the merry school bells ring!

September wears a dainty gown,
 In the merry autumn time,
 Gayly bright leaves flutter down
 In the merry autumn time,
 The apples ripen, brown nuts fall,
 And the children's merry voices call,
 "There's fun for one and fun for all,"
 In the merry autumn time.

FREE TO TEACHERS

Any teacher, upon request, will receive without expense a copy of a new booklet, "Jack." This little story, copyrighted by Dr. Charles A. Coulomb, Ph. D., contains interesting and helpful suggestions on class drill in the use of a diction-

ary. Why not make use of "Jack's" experiences to teach your pupils the advantages of early forming the dictionary habit? Address the publishers, G. & C. Merriam Co., Springfield, Mass.



MONTHLY PLANS

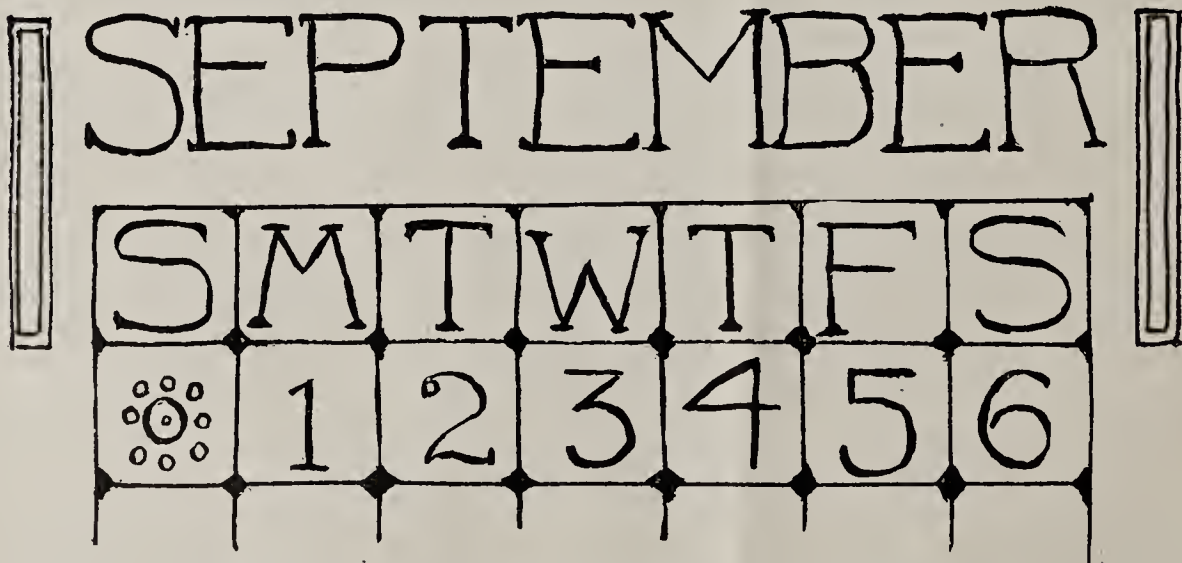


SEPTEMBER

By Mary E. Kramer

[Mary E. Kramer was educated in the common schools of Illinois, with a teachers' training course in the Western Normal College. Post-graduate work in Wellesley College. Domestic Science course at Pratt Institute, Brooklyn, New York.

A teacher in the graded schools of Illinois for thirteen years. After giving up teaching turned attention to journalism. Served as Associate-Editor on The Lakeview Times and News, Chicago, Ill. Editor of the Woman's Department of The Union Leader. A staff contributor to the Friday Evening Literary Review of the Chicago Evening Post. Also staff contributor to The Mediator, Cleveland, Ohio. Contributor to various household and industrial journals, and to leading educational journals. Author of "Women of Achievement," and "Helps Along the Way."]



Calendar Design, Drawn By Roger N. MacLaughlin

*Suggestive Thoughts for Teachers.***September**

The world puts on her robes of glory now;
 The very flowers are tinged with deeper dyes;
 The waves are bluer and the angels pitch
 Their shining tents along the sunset skies.
 The distant hills are crowned with purple mist;
 The days are mellow, and the long calm nights,
 To wondering eyes, like wierd magicians, show
 The shifting splendors of the Northern Lights.
 The generous earth spreads out her faithful store,
 And all the leaves are thick with ripened sheaves;
 While in the woods, at Autumn's rustling step,
 The maples blush through all their trembling leaves.

Selected.

Nature Study**SEEDS—**

Seeds in Pods.
 Winged Seeds.
 Seeds with Sails.
 Burrs.

(Children should furnish examples of each.)

WILD FLOWERS:—

Sun Flower.
 Aster.
 Golden Rod.
 "By the roadside purple splendor;
 Troops of asters everywhere;
 Sister Golden-rod her tender
 Weight of gold again doth bear."

(In connection with study of seeds the story of the Milkweed Babies should be told, and especial emphasis placed upon their mode of travel)

FRUITS:—

Apple.
 Pear.
 Grape.

(In connection with the grape should be told the story of the Concord grape, and its propagation by Nathaniel Bull, of Concord, Mass. The original vine is yet growing, and this spot is one of the objects of interest, among the many historical spots, of this famous town.)

Varieties of autumn apples. Read the cellar scene from J. G. Holland's "Bitter Sweet."

"Apples to pick! Apples to pick!

Come with a basket and come with a stick.
 Rustle the trees and shake them down,
 And let every boy take care of his crown.

Golden russets with sunburnt cheek,
 Fat, ruddy Baldwins, jolly and sleek;
 Pippins, not much when they meet your eyes,
 But wait till you see them in tarts and pies!

Where are the Pumpkin Sweets? Oh, here!

Where are the Northern Spies? Oh, there!

And there are the Nodheads, and here are the
 Snows,

And yonder the Porter, best apple that grows.
 Beautiful Bellefleurs, yellow as gold,
 Think not we're leaving you out in the cold;
 And dear fat Greenings, so prime to bake,
 I'll eat one of you now for true love's sake.

Apples to pick! Apples to pick!
 Come with a basket and come with a stick.
 Rustle the trees and shake them down,
 And let every boy take care of his crown.

Selected.

September Poems:

September—Helen Hunt Jackson.
 Aster and Golden Rod—Helen Hunt Jackson.
 The Fringed Gentian—William Cullen Bryant.
 Golden Rod—Lucy Larcom.
 September—George Arnold.
 Sunset in September—Carlos Wilcox.
 The Grasshopper and the Cricket—Leigh Hunt.
 The Last Rose of Summer—Thomas Moore.

September Birthdays:

Eugene Field (Sept. 2, 1850.)
 Phoebe Cary (Sept. 24, 1824.)
 Frances Elizabeth Willard (Sept. 28, 1839.)

"Come on, little people, from cot and from hall—
 This heart it hath welcome and room for you all!
 It will sing you its songs and warm you with love,
 As your dear little arms with my arm intertwine;
 It will rock you away to the dream-land above—
 Oh, a jolly old heart is this heart of mine,
 And jollier still it is bound to become
 When you blow that big trumpet and beat that big
 drum. Field.

"One sweetly solemn thought comes to me o'er and
 o'er,
 I'm nearer my home to-day than ever I've been
 before." Phoebe Cary.

SEPTEMBER STORIES:—

Seed Tramps, from Sharp Eyes, by Gibson.
 Old Grasshopper Gray, from "Nature Myths."
 The Pomegranate Seeds, from Hawthorne's
 "Tanglewood Tales."
 William Tell and the Apple, from "Fifty Famous Stories," by Baldwin.
 Golden Rod and Aster, from "Nature Myths."
 The Dragon Fly, from "Water Babies," by Charles Kingsley.
 The Apples of Hesperides—Nathaniel Hawthorne.

The Apple, "Winter Sunshine," John Burroughs.
 Clytie (The Sunflower), from "Nature Myths."

PICTURE STUDY:—

The Gleaners—Millet. Breton.
 September—Zuber.
 Harvest Time—L'Hermitte.
 Harvester's Return—Seifert.
 In the Field—Adam.
 End of Labor—Breton.

September Quotations:

Pale in her fading bower the summer stands,
 Like a new Niobe with clasped hands,
 Mute o'er the faded flowers, her children lost,
 Slain by the arrows of the early frost.

Richard Henry Stoddard.

The world is caught in a wonderful net
 Of beautiful, tremulous golden haze,
 And is laid asleep to dream and forget
 That winter cometh and stormy days.

Charles Turner Dazey.

Oh, sacrament of summer days!
 Oh, last communion in the haze!
 Permit a child to join,
 The sacred emblems to partake,
 Thy consecrated bread to break,
 Taste thine immortal wine."

Emily Dickinson.

"Oh, golden fields of ripening corn,
 How beautiful they seem!
 The reaper-folk, the piled-up sheaves,
 To me are like a dream.
 The sunshine and the very air
 Seem like old time, and take me there."

Mary Howitt.

ETHICS

For that development of character, which we term "Ethics," nothing is of greater assistance than the thoughts of great men and women. Children should become familiar with the best that literature has to offer, very early in life; the effect on character building is beyond comprehension.

"Four things a man must learn to do
 If he would keep his record true;
 To think without confusion, clearly;
 To love his fellow men sincerely;
 To act from honest motives purely;
 To trust in God and Heaven securely."

Henry Van Dyke.

"If you're fretted and cross,
 And quite at a loss
 To really know what is worth while,
 Find somebody who
 Is worse off than you,
 And see if you can't make him smile."

Selected.

"I bid you to live in peace and patience without fear or hatred, and to succor the oppressed and love the lovely, and to be the Friends of men, so that when you are dead at last, men may say of you—'they brought down Heaven to Earth a little while.' What say you, children?—William Morris.

"Give love, and love to your heart will flow,
 A strength in your utmost need;
 Have faith and a score of hearts will show
 Their faith in your word and deed."

Madeline S. Bridges.

'Tis a happy world, our Father's world,
 And the place He sets us in to do
 Our earthly task till our flag is furled
 Is bright with sunshine and pearled with dew.
 Like the little red leaf let us blithely wait
 Till the angels open the Heaven-gate.

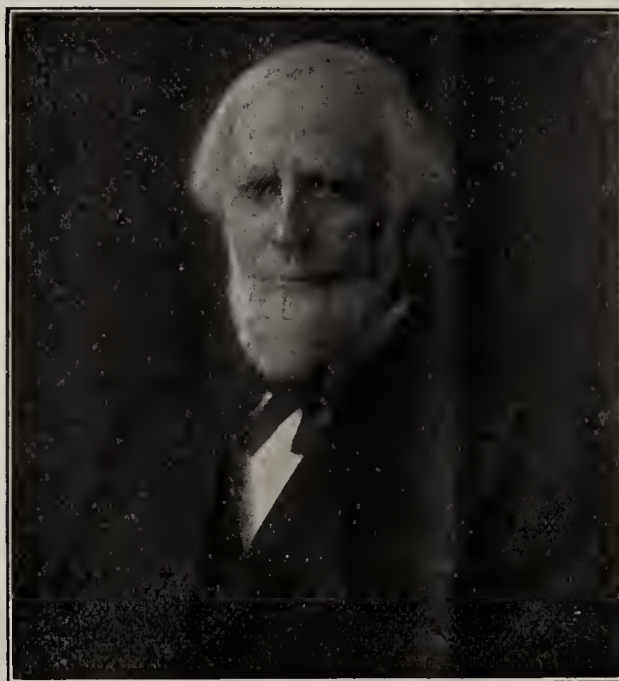
Margaret E. Sangster.

"Out on the highways wherever we go,
 Seed we must gather and seed we must sow;
 Even the tiniest seed has a power,
 Be it thistle or be it flower."

Selected

A True Man
 A Great Teacher
 A Gifted Writer
 Founder of
 Educational Foundations

(See September
 25th Anniversary Number)



A Joy to His Friends
 An Example to the
 Teachers of the Present
 Generation

AMOS MARKHAM KELLOGG

At the age of 82

THE PENNANT

VOL. I

JUNIOR SECTION—TEACHERS MAGAZINE

No. 4

EXTRA COPIES TWO CENTS A COPY IN LOTS OF TEN TO ONE ADDRESS.

The Pennant and The E. S. L. A.

The "Junior Section" of Teachers' Magazine. Printed separately and sent in lots of ten to one address at the rate of two cents a copy—twenty cents a year.

Teachers are asked to recommend The Pennant to their pupils as an interesting, helpful and inexpensive school periodical.

It is not a Current Events but a School Events paper.

It can be used to advantage in the class room.

It will stimulate and sustain interest in school matters.

It seeks to establish the Elementary School League of America upon the following principles:

1. General interest in what is being done for and by the boys and girls in public schools throughout the country.

2. Loyalty to the school, respect for teachers, and glad obediences to regulations.

3. Encouragement of athletic or other contests between schools or between classes for the welfare of the participant and the honor of the school or class.

4. Co-operation with organizations seeking the moral and physical well-being of boys and girls, such as The Boys' Scouts and The Cusup Five Girls.

5. Usefulness in school, home, and community. Subscribers to the Pennant will be enrolled as members of the E. S. L. A. as well as all other pupils in Elementary schools who will promise to carry out these principles to the extent of their ability. Lists of names may be sent at any time.

It is suggested that principals and teachers may arrange mass meetings of pupils and parents in the name of the League and send reports of such meeting to The Pennant in care of Teachers' Magazine, 31-33 E. 29th St., N. Y.

Pennant Guessers



Of course you know the name of
this great man!

The Buzzer

What You and I Have Heard About Schools and What They Are Doing.

Letters from correspondents in 26 foreign countries have been received by school children in one New York school district through a letter exchange maintained by the school authorities.

Sweeping, dusting, sewing, washing dishes, and ironing are among the "home industrial subjects" listed on a school-report card prepared by Mrs. Mary DeGarmo, of St. Louis, and used in Missouri schools. The parent gives the child a "mark" for the accomplishment of one or more home duties.

The girls at the State College at Puyallup, Wash., have helped solve the high cost of living problem by learning to prepare tasty lunches at a cost of 4 or 5 cents per person. Later they will demonstrate what they have learned in economy of foods by teaching domestic science in the rural schools.

In Prussia an average of 54 pupils is allotted to a teacher in the cities and 61 in the rural districts. How large is your class? Would you like to have it larger or smaller? Why?

Twenty-one States in the Union have abolished the common drinking cup in schools.

More than a thousand school teachers in the Netherlands are banded together in an association for temperance work among their pupils.

The Pennant at Work

Acknowledgment is made of additional answers to the "Who Said" quotations in the May number of The Pennant, coming from Lillian M. Kaufman, Perrys Mills, N. Y. and Mary T. Brennan, Syracuse, N. Y.

The proposed change in the design of our flag in the May number occasioned the following letter: Dear Sir:

I, for one, am quite in favor of changing the order of grouping the stars in our flag; but I'm no more a teacher in the High School.

I give private lessons at home, by the hour, to pupils, who come to me every day—8 in all. I know of another teacher, with a private school of some 30 or more pupils, and we would like to know if we couldn't vote with you for the change?

One thing I don't quite understand in the grouping of the stars is that I count only 47 stars; is the 48th left out purposely?

Would you also kindly tell me which of our national airs is considered as the national hymn to be played by our battleships when answering a French, Russian, or English ship? I've always thought that the "God Save the King," of the English was the same tune as that of our "America" (My Country, etc.). Am I correct in this?

You would oblige me by sending me both answers.

Sincerely yours,
M. O. Tusson.

P. S.—If teachers and pupils are allowed to vote, must the names be written in full, or only the number of those willing to vote?

(1) It was thought simply to get an expression from teachers and pupils as to their idea of the change expecting rather opposition than approval. It seems as though the new design might be popular. There should be 48 stars in all.

(2) The Star Spangled Banner is popularly accepted as our national hymn.

(3) "America" is sung to the tune of "God Save the King." We may not agree with all the sentiments expressed, but the following newspaper report will be found interesting in this connection.

German Catholics Vote for "The Star-Spangled Banner."

Buffalo, Aug. 5.—The German

Our Philippine Series



SCHOOL ROOM IN MANILA

Our American children are intensely interested in the remarkable things being done in this far away land by the American Schools. These pictures will help them to understand.

Catholic Central Verein, representing a membership of more than 200,000, adopted to-day a resolution offered by Paul Prodoehl of Baltimore condemning the anthem "America," as repugnant to American ideals. The convention voted to endorse the "Star-Spangled Banner" as the national song.

Mr. Prodoehl, who is Chairman of the Civic Committee of Baltimore, made a speech before the convention, in which he asserted that the singing of "America" in this country should not be tolerated.

"It is a sad commentary on the patriotic spirit of the nation," he remarked, "that it has borrowed its national air from a country against which it fought two wars, one to procure independence, the other to maintain it.

"The 'Star-Spangled Banner' Centennial will, I hope, have its effect of increasing the popularity of 'The Star-Spangled Banner' so as to make it the sole national anthem, to the exclusion of the misnamed hymn 'America.'"

BOYS' WORK STIRS A SCHOOL.

Every boy of the 2,500 who attend the public school at Broome and Willett streets, New York, was fired with admiration and interest recently when two diminutive Edisons from their ranks set up a telegraphic system, operated by wet batteries of their own construction and stretching 400 feet through the

OLD SCHOOL PUNISHMENT.

Old Master Brown brought his ferule down,

And his face looked angry and red.

"Go seat you there, now, Anthony Blair,

Along with the girls," he said.

Then Anthony Blair, with a mortified air,

With his head down on his breast,

Took his penitent seat, by the maiden sweet,

That he loved, of all, the best.

And Anthony Blair seemed whimpering here,

But the rogue only made believe;

For he peeped at the girls with the beautiful curls

And ogled them over his sleeve.

(Anon.)

school building from one room to another. For weeks the two boys—14-year-old Jacob Putchercuff of 200 Delancey street and David Glockman of 203 Broome Street, who is a year younger—had been reading the life of Morse, had read the "What Hath God Wrought?" message, and studied the scientific principle behind this use of electricity.

SAYING SOMETHING PRETTY

Miss Lora Eltin Griffin, aged 15, daughter of Mr. and Mrs. Leander Griffin of Los Angeles, Cal., is a poet whose verses have been commended by college professors and others.

Miss Griffin composed her first poem when only 4 years old. She had been playing in the yard at her home in Los Angeles, and found a caterpillar in the grass. She ran to her mother, asking what the strange, woolly crawler was. Her mother said it was a caterpillar, and then told how it finally changed into a beautiful butterfly.

The little girl pondered over what she had heard and then ran back to her mother, saying: "Mother, I can say something pretty about the butterfly."

Mrs. Griffin, not thinking what the answer would be, asked the child what she could say. The little girl of 4 then recited her first bit of poetry, and repeated it when her mother told her she wished to write it. The poem, only four lines long, follows:

Once I was a caterpillar crawling
on the ground.

Now I am a butterfly flying all
around;

I flit from the rose to the fragrant
flower.

My castle grand is the shaded
bower.

THE CLEVER RATS.

A Clever Poem About Clever Creatures, written for the Pennant by Mrs. Florence L. Patterson, 235 West 72d Street, New York City.

Did you e'er chance to take a ride
Along some distant countryside,
And see the homes where farmers
dwell

On wooded hills or in the dell?
Where windows peep the vines between,
And trees wrap round them cloaks
of green?

Now, if you ever passed that way,
Will you not stop and think, I pray,
Upon the hills or in the glade
Of what were these farm houses
made?

Ah, you wou'd tell me if you could,
Most farm houses are made of
wood.

So you must know in winter's
storm

It's sometimes hard to keep them
warm.

In such a dwelling old and gray,
And very, very far away,
There lived a little family.

As snug and happy as could be.
But when the winds of winter blew
And snow flakes through the cold
air flew,

They clustered in a tiny space
About the great, warm fireplace,
Because the boards so thin and old
Could not keep out the frost and
cold.

One night as they were sitting here,
The farmer whispered, "Look, my
dear,

Right there above the fireplace
Where the bricks form that open
space,

Do you see hanging from the crack
Some bits of string so small and
black?"

The mother looked in quick amaze,
And there above the flickering
blaze,

Driven by cold and cruel gales,
The Rats had come to warm their
tails,

And safe above the fire's glow
Ten tiny tails hung in a row.

I call these clever rats, don't you,
To know so well just what to do?

And what is more, this story's true.

Are You Superior or Only Standard?

The one-room schools of Illinois are inspected as to grounds, building, furnishings, heating, ventilation, library, water supply, sanitation, and qualifications of the teacher. If the essentials of a good school are found present a diploma is granted the district and a plate is placed above the door of the school-house, designating it as a "Standard School." Upon fulfillment of certain further requirements a higher diploma will be issued and the plate will read "Superior School."

CREDIT FOR HOME WORK.

Here are some of the home activities for which credit is given in the schools of Waupeca, Wis.:

One girl gets a unit credit in music. She has been taking lessons for five years and plays the piano especially well. She plays for chorus practice, at school entertainments and gives a lecture recital at commencement time.

Many of the seniors of last year got one-half unit credit for making a'l underclothes for commencement. Some got an extra half unit for making their commencement dresses.

A boy made a careful study of the gasoline engine. His father had one with which he ran a threshing machine. The boy was interested and got the theoretical and practical sides both well developed.

One boy plans on being a horseman. He gets one-half unit for caring for a race horse and keeping barn in good shape.

A girl is working her way through school and gets credit for the work done. The lady with whom she stays reports upon her good work.

One girl gets credit for work in photography, a stamp collection and painting.

Several pupils get credit for raising potatoes according to directions given them by the teacher in agriculture.

One boy gets credit for electrical work. He reads and tests meters, does line work and house wiring.

Another boy is working in the meat market. He delivers after school and on Saturdays. He is to be able to kill a hog or beef and cut up each. He keeps an account of money earned and spent.

One boy works in a jewelry store after school and on Saturdays. He se'lls papers and has a bank account. He made \$160 last year. Purchased all his own clothes, etc., for \$60 and banked \$100.

Another cares for chickens and is to raise 25 chickens the coming summer.

One Way to Popularize the Schools

The school authorities of Parsons, Kans., have a contract with the manager of one of the theaters by which—for \$25 a month, he furnishes the theater, the films, the moving-picture machine, and the operator for two Friday afternoons in each month. The films are selected by the superintendent. Among the pictures that have been shown are the Coming of Columbus, Rip Van Winkle, Spring Log Drawing in Maine, Cutting California Redwood, Manufacture of Paper, Life and Customs of the Winnebago Indians. The children accompanied by their teachers go to the theater on Friday afternoons. The week following one of these educational picture shows the pictures are used as topics for oral and written discussion in the language, geography, history, and literature classes.

School children and teachers of Pointe Coupee Parish, in the flood district of Louisiana, planted 15,000 fruit and pecan trees last year. Superintendent Trudeau has also a plan whereby road work in the parish will be done by school boys.

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LOCH KATRINE, TROSSACHS. One of the Beauty Spots of Bonny Scotland
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President Wilson Greets School Boys

On Their Return to School, Hopes the Year Will Bring Them Every Good Thing and Strengthen Their Ideals.

President Wilson's special message to the 9,000,000 school boys of the United States on the occasion of their return to school this month, is one of the striking features of the September issue of Boys' Life, the boys' magazine published by the National Council of the Boy Scouts of America. In this message the President says:

"The White House,
"Washington, D. C.

"Boys' Life,
"200 Fifth Avenue,
"New York City.

"My warmest greetings to the boys on their return to school. May the year bring them every good thing and strengthen them in all the ideals of their service. It is a pleasure to me to be their chief, because I know that good citizens without number will come out of their ranks to counsel and serve the country we love.

"Woodrow Wilson."

President Wilson is the honorary president of the Boy Scouts of America, and a few days ago moving pictures were taken of him receiving Boy Scouts at the White House. Those pictures will be part of an 8,000-foot film, entitled "The Making of a Scout," which is to be shown in all parts of the United States under the auspices of the Scout movement.

Public Schools Worth a Billion

Surprising Statistics Compiled about the Education of Boys and Girls.

Now, at this back-to-school season, it is interesting to note that—

There are 257,153 public school buildings in the United States.

This school property is valued at \$1,221,695,730.

There are 533,606 teachers.

The cost of maintaining the public schools for one year is \$446,726,929.

There are 9,081,217 boys and 8,953,901 girls in these schools.

It is estimated by the United States Bureau of Education that 2,259,014 new pupils will enter the schools for the first time this September.

Concerning these figures, Boys' Life, the Boy Scouts' magazine, has made these interesting computations:

If all the school children in the United States stood in a line with hands on shoulders they would reach from the very northern tip of Alaska to the very southern tip of South America.

If the school buildings of the United States were arranged close together in a single line they would reach from the North Pole to the capitol in Washington.

The school teachers in the United States would fill two cities the size of New Orleans.

When the "Aquitania" is launched in April, 1914, it will be the largest steamship afloat, carrying 3,250 passengers.

If the school children of the United States were loaded onto ships the size of the "Aquitania," and a mile allowed between every two ships, the string would reach from New York to Liverpool.

This picture is explained in the Picture Study Department of Teachers Magazine this month. Every teacher should have Teachers Magazine and every pupil should have the Pennant.



Cat and Kittens with Clock—By Madame Ronner



Practical Pointers in Picture Study

By Elsie May Smith

"Beauty is truth, truth beauty." —JOHN KEATS

"Art deals with things, however, incapable of definition and that belong to love, beauty, joy and worship." —PLOTINUS

[Miss Elsie May Smith, who has been conducting "Practical Pointers in Picture Study" during the past year, and who will continue this department this year, has had extensive experience in this line of work. She has made an exhaustive study of the representative artists of different nationalities, beginning with the early Italians who preceded the Renaissance period, and continuing down to the artists of the present day. For three years she was a member of the editorial staff of "The School Century," and while thus engaged continued her researches in this field, and contributed a series of articles upon picture study for children. These articles are still appearing each month in the columns of "The School Century." A course on living artists has been running in "Popular Educator" and upon exclusively American Artists in "The School Arts Magazine." With her extensive knowledge of the resources which are available for interesting and instructive work in this department, it is confidently expected that Miss Smith will continue to place before the readers of Teachers' Magazine much practical material that will assist the teachers in solving the problem of what to present in their picture study work.]

CAT AND KITTENS WITH CLOCK

Madame Ronner

How many of us enjoy the playful ways of kittens! How many strange ways they have of amusing us! An artistic appreciation of these facts has led Madame Ronner to give us some very fascinating pictures of cats and kittens. Her representations are so true to feline nature, so absorbingly realistic that we cannot help being enthusiastic about them! When these pictures were first exhibited their charm caught the attention of the critics and won their approval, and the public admired them just as much or more.

"Cat and Kittens with Clock" shows us a happy, playful group. There is the mother cat, watching the proceedings in a dignified, sleepy fashion, and with her are five kittens, all more actively engaged in the sport that appeals to their individual taste. Two are amusing themselves with the clock. They have broken the glass which lies in fragments upon the table and now they are investigating the face. One has its paw upon it. We fear the poor hands of the clock will suffer as the glass has done. The other kitten has pushed its head through the empty rim. Notice its comical position carefully. See how it stands on its hind legs with its bended front leg resting on the rim. Notice the graceful curve made by the back of the kitten in front of the clock. These two form a charming little picture by themselves.

Above them, another kitten clings to the top of the clock and gazes down upon them with a thoughtful look. Perhaps this kitten thinks they are having all the fun, or at least most of it, and she would like to be down there by that wonderful clock-face! We fancy that she will not be long in climbing down to join the other two. Notice this little kitten's face! How interesting and how natural it is! But another kitten has doubtless heard the commotion and is coming forward to see what it is all about. She has probably been running about the floor and at the

sound has scampered up the table-cloth. We just see her face and her front paws resting on the edge of the table. She, too, has an interesting little face. We imagine that she will soon be upon the top of the table with the others. The fifth kitten is scampering up the lace curtain and we see only her back. She is a black kitten while the others are spotted black and white. The mother cat takes no part in what her kittens are doing, but seems content to watch them at their play with a sleepy, lazy look in her eyes.

The furnishings of the room suggest wealth and elegance, so we infer that this is the home of well-to-do people. A fan lying on the table suggests that some lady has recently put it there. We surmise that she and other occupants of the house are probably not far away. We wonder what they will think when they return and find the clock with its broken glass. What will happen to cat and kittens then, or will they hear the sound of voices and footsteps and all have time to run away! And if they do run away is there future punishment in store for them!

Questions Interpreting the Picture

What does this picture represent?

How many cats and kittens do you see?

What is each one of the group doing?

Have the kittens injured the clock in any way? How?

Do you think they are likely to injure it more? In what way?

What do you see on top of the clock?

What is the kitten watching? Do you think she would like to be near the clock's face? Why?

Why do you think the clock's face is interesting to the kittens?

What do you see on the edge of the table? What has this kitten probably been doing?

Why do you think she climbed upon the tablecloth?
 What do you think she will do next?
 What look do you see in her face?
 What is the mother cat doing? Does she seem very much interested in the playfulness of the kittens?

What makes you think so? Does she take any part in it?

What is the black kitten doing?

Do the furnishings of the room suggest that the people who live here are rich or that they are poor? What do you think the cat and kittens will do when they hear the people returning to the room? Do you think the former will be punished?

Do you think these are natural looking cats? Why?

Do you like this picture? Why? Are you fond of kittens? Cats? Why?

THE ARTIST

Henriette Knip Ronner, a Dutch animal painter, was born at Amsterdam, May 31, 1821. She was educated with great strictness for the profession of an artist. Her first teacher was her father, Josephus Augustus Knip, also an artist, who kept her at work for many hours each day, and followed the unusual plan of shutting her up for two hours in the middle of the day in a dark room, in order to rest her eyes, a practice much more likely to prove injurious than otherwise. The child had early shown her talent and in time proved herself a good painter, especially of animals. Cats and dogs were her pets and she liked to paint them, suggesting their human affinities or engaged in something that associates them with human beings. These domes-

tic animals she paints with fine observation and humor. In Europe, she is regarded as an animal painter of the highest merit. She is a member of the Academy of Rotterdam, and receives from the Brussels National Gallery, the Luxembourg, and many town and corporation museums, commissions to paint portraits of favorite cats and dogs. Absolute truthfulness is the great characteristic of her work.

Since her marriage she has lived in Brussels, devoting herself almost solely to animal portraiture. The city of Brussels has thus been her home for a great many years. Her pictures, full of fun and buoyancy, do not suggest the struggle and cares which life brought to her. Fame was the result of long years of persistent toil, while for many years after her marriage she combatted against poverty, supporting her invalid husband and family of little children, and toiling early and late at her art. In time she was rewarded, and received many medals both in her own country and abroad. As an artist she is well known in this country, where many of her pictures have been bought. "Coming from Market" is owned by Mrs. D. D. Colton of San Francisco. Her "Boy and Dog" was shown in 1878 at the Glasgow (Scotland) Fine Art Loan Exhibition. This depicts the exterior of a house, the door is open, but guarded by a big, surly red and white dog. A boy in blue overalls with a basket on his arm hesitates to enter from fear of the dog. Pictures of cats on view at the Fine Art Gallery in London in 1890 were pronounced charming and created quite a sensation.

Elsie May Smith.

Miss Carrie A. Cook of Memphis, Tennessee, writes:—"I am sending pictures of groups of children planting hyacinth bulbs for Christmas blooming.



FILLING THE POTS

Each child planted his bulb and watched its growth in the school room. It was to be "Mamma's Christmas Present." A copy of the picture was a gift to papa."



PLANTING THE BULBS



"WATCHING THEM GROW"

Suggestive Lessons in Paper Cutting

By Ruth O. Dyer

[Ruth O. Dyer was lecturer for six consecutive years in State summer normals of Virginia. Lecturer in University of Georgia Summer School in Nature Study. Critic Teacher of Primary Grades Georgia Normal and Industrial College, Milledgeville, Ga. Now holding the position of Supervisor of Practice Teaching, Arkansas State Normal, Conway, Ark.]

Some Rhymes We Love

There is nothing that so successfully bridges the chasm between home and school as the nursery rhymes and other short poems which the little ones have learned in the home and meet again as old friends in the school room. What a joy it is to the children to tell with paper and scissors the stories which they have learned to recite.

Where is the child who has not heard and learned to love:

"Baa! Baa! black sheep,
Have you any wool?
Yes, sir; yes, sir; three bags full,
One for my master, one for the dame,
And one for the little boy who lives in the lane."

Before cutting this it is well to tell the children this little story, which will bring out some of the essential characteristics of the sheep and the boy as seen in the cutting.

Once upon a time there was a little boy who lived on a big farm. I am sure his father did not own the farm, but he worked for the man who did and he lived in a little house in the lane which led up to the big farm house.

The little boy loved the sheep which roamed in the fields all day, but he loved the black sheep much better than he did the white ones. Often he would push his cap back on his head and lift his little hands and call the sheep to him, and when they came he would say:

"Baa! Baa! black sheep,
Have you any wool?"

And the sheep would lift its head and look as if it wanted to say:

"Yes, sir; yes, sir; three bags full.
One for the master, one for the dame,
And one for the little boy who lives in the lane."

Now we are going to cut this little story from paper. Here we find the little boy. See how his hat sits on the back of his head. (This is said as the teacher traces around the figures with her finger.) See how his sailor collar stands out, and this is where his little blouse ends. Here we see the bottom of his trousers. He is standing with his feet



close together and we want to show the little space between them. As we come up to the front we see where his trousers begin and where his blouse hangs over. His hand is lifted, for he is talking to the sheep. When we notice his face, we see his chin, his nose and the eyes.

Now let us begin to cut this little boy.

The sheep is even easier to cut. A sheep has a very short tail and its back has very little curve to it. The head is round and pointed at the front. See how the wool makes the outline look like waves from the neck to where the legs begin.

The two front legs are very near together, but he is standing with the hind legs farther apart.

The three wise men of Gotham
Went to sea in a bowl,
If the bowl had been stronger,
My story would have been longer.

This paper cutting shows only the beginning of this poem. The three wise men of Gotham are just setting out on their journey.



They anticipate a happy time. See how the one on the left seems to be laughing. The one on the right seems to be turning from side to side to show his good humor. The one in the middle has his hat on one side and seems happy, too.

We will begin to cut from the bottom of the bowl on the right hand side. The sides of the bowl are straight and we notice that it grows wider at the top. The man on the right is leaning over the side of the bowl. He wears a small cap with a little tassel on it. There is quite a large space between this man and the one in the middle. The one in the middle has his hat on one side. See his round face. There is only a little space between him and the one on the left. The one on the left seems to be sitting in a very comfortable position. We can see his shoulders above the bowl. He is wearing a broad flat cap. The left hand side of the bowl is cut like the right hand side and the bottom is flat.



If children are not acquainted with the little poem, "The Owl and the Pussey Cat," when they enter school, they soon learn it and with the learning comes a love for it.

To prepare for the cutting of this the teacher should trace the outline with her finger, beginning at the left hand side of the boat. The side curves gradually until the bottom is reached, then it is only slightly curved until we reach the right hand side, where it curves and reaches a point. The cat is much bedecked with ribbons. She has a very large bow on which stands out in two large loops behind. She is listening to what the owl is saying. See how her ears are pricked up. She is looking intently at the owl and one foot is lifted. You can not see the rest of her body for the side of the boat hides it. The bottom part of the owl's body is hidden, too, but his large wings are plainly seen. He has two ears and two large eyes. Now we will see who can cut the best owl and pussycat sailing away in this beautiful pea-green boat.

September Paper Cutting

By F. G. SAUNDERS.

Sail boat—Hull and masts cut in black, sails in white, mount on blue paper.

Poppy head—Green.

Crab—Red or brown on brown.

Farmer—Black, mounted on white, or white mounted on black.

Rake—Black.

Apple—Red, green, yellow.

Acorn—Cup brown, nut green.

Bee—Black, put fine legs, etc., with ink or crayon.

Rose—Stem and leaves green, rose and bud pink.

Caterpillar—Green.

Language lessons may be combined with the paper cutting for instance: Cut farmer and put at top of a sheet of paper and let the teacher write the following questions on the blackboard to be answered under the farmer:

Who is this?

Where does he live?

What does he do in September?

What is the place he lives on called?

What has he to sell, etc., or cut the acorn and tell the children to write a verse from memory suitable to go with it.

"A little brown baby, round and wee,

With kind wings to rock it, slept up in a tree,

And it grew, and it grew,

Till I'm sorry to say,

It fell right out of its cradle one day."

Or cut out the caterpillar and let the class write its life story.

Or cut the rake and let them write the rake's story as told by itself as:

I am a rake; I hung in a hardware store for a long time, till one day a man came in to the store and bought me, etc.





Classroom Talks on Current Events

With Original Poems

By Lucia B. Cook

About the Japanese

California's anti-alien land bills have been much discussed in the papers of late. The Californians do not wish to be crowded out by foreigners. About 40,000 Japanese, and nearly the same number of Chinese, have settled on our Pacific Coast

It doesn't seem exactly fair that Japan should exclude foreigners from her mines and fisheries, and at the same time numbers of her people are making themselves rich in foreign lands and waters. However, we should keep peace with Japan—for several reasons. One is that we have a treaty with the Japanese. Another, that it is said in 1914 Japan will have "a fleet of battleships and armored cruisers of the all-big-gun type which will be greater than our own."

William Elliot Griffis, in the Christian Herald, gives some reasons for allowing the Japanese a welcome. He thinks that the Japanese, especially if taken young, would make as good American citizens as the average. He says that Americans of the eighteenth century did not welcome the German immigrants who came to Pennsylvania; yet their coming was helpful to us.

Japan buys many things from Uncle Sam, such as cotton, petroleum, flour, and machinery. Not long ago she sent an order for \$10,000,000 worth of machinery.

The Japanese have many fine traits, one of which is loyalty. Japan and America should be friends. Have not our missionaries taught that we and they are children of one Father?

Village Life in Japan

I have been reading an account of Japanese village life, by Dr. Hamilton W. Mabie, in the "Outlook." He visited Japan not long ago.

The little houses of a Japanese village are shut in from the weather by sliding screens of rice paper. When seen at night from a distance they look like a cluster of lanterns, as the walls are translucent. (We had better look this word up in the dictionary.) They contain very little in the way of furniture.

The houses are poorly heated, the fire-box, which is filled with coals of charcoal, does not give much warmth. In Japan the weather often feels much colder than the thermometer shows it to be, because of the damp atmosphere. Earthquakes are daily occurrences. There is an ancient myth that "the islands rest on a fish, which sometimes tires of its position."

The Japanese ladies are very neat housekeepers. When a person goes outdoors he puts on a pair of wooden sandals, but when he comes in he changes them at the door for a pair of straw sandals, so no mud or dust is brought indoors.

Fish, rice and vegetables are chief articles of diet.

Of course, you are interested in the Japanese children. We can learn more than one lesson from them, I think. They seem to have "been born under a cheerful star, and have been trained to bear pain with fortitude, and to endure hardships with a smile." Even the babies do not cry so much as most American babies. When asked the why of this, one parent made answer, "We teach our children to be patient." Do not American children, babies and grown people, too, need to learn patience?

The Japanese children love their books. "If you go into the school the children will pay no heed to you until their attention is called to your presence; then they will rise and bow gravely to you in perfect unison."

Plain living and high thinking are often found together. Though the houses of these Japanese villagers are so fragile (consisting of two or three rooms, and costing less than a hundred dollars) we find the people bright and interesting.

Some men spend vast sums of money for their houses, and then fill them with costly trinkets which are troublesome to take care of. Wouldn't it be wiser to have simple homes like the Japanese, and give one's time and thought to things worth while?

An Album Verse

Please write me, friend, a little line,
Within this album-book of mine.
Then if you wander far away,
Until we both are old and gray,
I'll keep the sweet forget-me-not
That you have planted and forgot.

A Jolly Time

"Just half the strength you waste at ball,
Could stack the wood up in the hall,"
Said mother; "while you're making scores,
You could do all the needed chores."
"But ball is fine, and work is tame,"
Said we, "Just come and try a game."

"All right," and mother seized the bat,
"I'll see just where the fun is at,
Now when you throw, I'll hit the ball,
And run—that's easy, is that all?"
We threw the ball; it scared her so
She dropped the bat and hollered, "Oh!"

She tried again, and after that
Just doubled over with the bat
Until the ball was safely by,
Lest it should strike her in the eye.
And then she boldly hit the air,
The same as if the ball were there.

We laughed and laughed the fun to see,
Her cheeks were red as red could be,
And very bright her gentle eyes,
Said she, "It's splendid exercise,
But still I think it is a shame
That cutting wood is not a game."
Lucia B. Cook in "*Young Americans*."

An Opening Song

From fields where we gathered the beautiful flowers,
From rest and refreshment of summer's long hours,
We came to the schoolroom our tasks to renew,
A welcome, dear schoolmates, and teacher, to you!
A step at a time on our journey we go,
To Learning's high mount, from the valley below.
Be sure that each lesson is studied aright—
Keep busy and cheerful and life will be bright.
The farmer must tend to his clover and hay,
The merchant must look to his work all the day;
The bee gathers honey; the ant has its task—
And we have our studies—'tis all that we ask.

BRIGHT EYES AND TWINKLING STARS

A Story of the Stars

Dear Bright Eyes:

When you get tired of my letters please say so and I will bore you no more. You will not be bored by this letter I am sure, for it really isn't a letter at all. I have just cut something from a paper which I send in place of the usual letter and which I know you will enjoy far more than anything I can write. One can have lots of fun with these so-called constellations, as I will try to show you later on, so be sure that you understand just what the word means. Astronomers now recognize 88 of them so there will be enough to keep us busy for a long time.

As devotedly as ever,

UNCLE BOB.

When you are away on your vacation in the mountains, on a farm, or by the seashore, or when you are spending the holiday time in your own home, you will have a chance to look at the summer evening sky and see the beauty and brilliancy of the stars. On a clear summer evening there can be seen in the heavens the Great Bear and the Little Bear, Orion, the sky warrior with his star belt, Bootes, the wagoner, and his pack of hounds, and the long wonderful Milky Way. Years and years ago, before people had as many books as we have now, and when they still believed in fairies and lovely invisible things, there were many quaint legends that they told about the heavens.

You will not need a star map in order to find the great, glittering Milky Way. It is a long, shining star road, stretching from north to south across the heavens. There are big stars and little stars, old stars and new ones just forming in the Milky Way, and there are many strange and pretty stories connected with this strange sky path. The French boys and girls say that the lights are the flames of millions of candles held by the angels to show the dead the way to heaven. The Greeks tell us that

it is the heavenly street with the castles of the gods on either side, but the prettiest legend of all comes from the Japanese.

There are two bright stars on either side of the Milky Way, Vega in the constellation of the Harp, and one of the two very bright stars in the Goat constellation. The first star the Japanese call the Spinning Maiden, and the other is a Shepherd Boy who lives on the border of this River of Heaven, the Milky Way. All day long the Maiden sat at her loom, weaving wonderful patterns from the rosy colors of the sunrise and the dusky tints of the sunset. Her father, the Sun King, one day chose a husband for her. She was to marry the Shepherd lad who tended his flocks on the other side of the River. But after she had met her Shepherd, the Spinner neglected her work. The loom was idle, and the lovely tints of the evening hung in ragged shreds, bordering the edge of the sky.

"The Shepherd Boy is to blame," cried the Sun King. "Because of your love for him, you no longer attend to your work. You shall see him only once a year."

So, once every year, the Sun King calls together a flock of doves and commands that they make with their wings a bridge across the Milky Way. As soon as the Shepherd has crossed and taken his bride in his arms, the doves fly away through the sky, cooing and twittering, but returning soon again to form the bridge that separates the two lovers, the Shepherd on one side tending his flocks, and the Spinning Maiden on the other, weaving her lovely fabric. But the story says that as soon as night settles down and the Sun King is no longer seen, the Shepherd leaves his sheep and the Spinner her loom. With quivering torches held high above their heads, the two stand, one on each side of the road of stars, telling their love across, all night long.—Carlyn Sherwin Bailey, in *What To Do*.



Grade Work

Edited by

Charles H. Davis

Primary Arithmetic

THE FUNDAMENTAL OPERATIONS.

Oral Problems:

Rapidly add:

1. (a) $\begin{array}{r} 19 \\ 27 \\ \hline \end{array}$ (b) $\begin{array}{r} 38 \\ 15 \\ \hline \end{array}$ (c) $\begin{array}{r} 46 \\ 27 \\ \hline \end{array}$ (d) $\begin{array}{r} 69 \\ 34 \\ \hline \end{array}$ (e) $\begin{array}{r} 75 \\ 39 \\ \hline \end{array}$

2. (a) $\begin{array}{r} 96 \\ 28 \\ \hline \end{array}$ (b) $\begin{array}{r} 87 \\ 18 \\ \hline \end{array}$ (c) $\begin{array}{r} 93 \\ 65 \\ \hline \end{array}$ (d) $\begin{array}{r} 54 \\ 82 \\ \hline \end{array}$ (e) $\begin{array}{r} 29 \\ 46 \\ \hline \end{array}$

3. (a) $\begin{array}{r} 9 \\ 7 \\ 5 \\ 4 \\ \hline \end{array}$ (b) $\begin{array}{r} 8 \\ 6 \\ 9 \\ 7 \\ \hline \end{array}$ (c) $\begin{array}{r} 3 \\ 9 \\ 5 \\ 8 \\ \hline \end{array}$ (d) $\begin{array}{r} 5 \\ 7 \\ 6 \\ 8 \\ \hline \end{array}$ (e) $\begin{array}{r} 7 \\ 6 \\ 9 \\ 4 \\ \hline \end{array}$

(Add both columns at once.)

4. (a) $\begin{array}{r} 9 \\ 15 \\ 6 \\ 9 \\ 10 \\ \hline \end{array}$ (b) $\begin{array}{r} 8 \\ 17 \\ 9 \\ 16 \\ 4 \\ \hline \end{array}$ (c) $\begin{array}{r} 5 \\ 12 \\ 8 \\ 27 \\ 3 \\ \hline \end{array}$ (d) $\begin{array}{r} 7 \\ 14 \\ 21 \\ 8 \\ 13 \\ \hline \end{array}$ (e) $\begin{array}{r} 10 \\ 9 \\ 31 \\ 16 \\ 4 \\ \hline \end{array}$

5. (a) $\begin{array}{r} 4 \\ 9 \\ 7 \\ 6 \\ 8 \\ 5 \\ 6 \\ 8 \\ 3 \\ 9 \\ \hline \end{array}$ (b) $\begin{array}{r} 7 \\ 5 \\ 8 \\ 9 \\ 4 \\ 2 \\ 9 \\ 5 \\ 8 \\ 6 \\ \hline \end{array}$ (c) $\begin{array}{r} 8 \\ 4 \\ 5 \\ 7 \\ 3 \\ 6 \\ 9 \\ 7 \\ 8 \\ 5 \\ \hline \end{array}$ (d) $\begin{array}{r} 2 \\ 9 \\ 3 \\ 8 \\ 4 \\ 7 \\ 7 \\ 6 \\ 7 \\ 5 \\ \hline \end{array}$ (e) $\begin{array}{r} 6 \\ 3 \\ 8 \\ 4 \\ 5 \\ 9 \\ 2 \\ 7 \\ 8 \\ 9 \\ \hline \end{array}$

Dictation Problems.

(Perform the operations in the order given.)

- $4 \times 8 + 3 - 15 \div 4 = ?$
- $7 + 3 - 5 \times 8 \div 10 - 4 = ?$
- $15 - 7 + 8 \div 4 + 10 - 7 = ?$
- $25 \div 5 + 8 - 3 + 6 \div 4 = ?$
- $12 + 4 + 8 \div 3 - 3 + 5 - 10 = ?$

Subtraction

Oral Problems.

Rapidly subtract:

1. (a) $\begin{array}{r} 54 \\ 29 \\ \hline \end{array}$ (b) $\begin{array}{r} 43 \\ 19 \\ \hline \end{array}$ (c) $\begin{array}{r} 71 \\ 38 \\ \hline \end{array}$ (d) $\begin{array}{r} 94 \\ 26 \\ \hline \end{array}$ (e) $\begin{array}{r} 60 \\ 37 \\ \hline \end{array}$
(f) $\begin{array}{r} 85 \\ 49 \\ \hline \end{array}$ (g) $\begin{array}{r} 34 \\ 15 \\ \hline \end{array}$ (h) $\begin{array}{r} 73 \\ 39 \\ \hline \end{array}$ (i) $\begin{array}{r} 84 \\ 27 \\ \hline \end{array}$ (j) $\begin{array}{r} 97 \\ 48 \\ \hline \end{array}$

Written Problems.

Copy, subtract and prove:

- $\begin{array}{r} 765 \\ - 349 \\ \hline \end{array}$
- $\begin{array}{r} 807 \\ - 268 \\ \hline \end{array}$
- $\begin{array}{r} 932 \\ - 547 \\ \hline \end{array}$
- $\begin{array}{r} 583 \\ - 296 \\ \hline \end{array}$
- $\begin{array}{r} 841 \\ - 595 \\ \hline \end{array}$
- $\begin{array}{r} \$8453.72 \\ - 5267.68 \\ \hline \end{array}$
- $\begin{array}{r} \$5640.30 \\ - 2751.12 \\ \hline \end{array}$
- $\begin{array}{r} \$4378.25 \\ - 984.39 \\ \hline \end{array}$
- $\begin{array}{r} \$5437.16 \\ - 1843.29 \\ \hline \end{array}$
- $\begin{array}{r} \$9107.47 \\ - 3518.29 \\ \hline \end{array}$

11. $\begin{array}{r} 846 \\ - 578 \\ \hline \end{array}$

12. $\begin{array}{r} 471 \\ - 184 \\ \hline \end{array}$

13. $\begin{array}{r} 692 \\ - 276 \\ \hline \end{array}$

14. $\begin{array}{r} 807 \\ - 538 \\ \hline \end{array}$

15. $\begin{array}{r} 945 \\ - 479 \\ \hline \end{array}$

16. $\begin{array}{r} 1572 \\ - 984 \\ \hline \end{array}$

17. $\begin{array}{r} 3209 \\ - 1563 \\ \hline \end{array}$

18. $\begin{array}{r} 2752 \\ - 895 \\ \hline \end{array}$

19. $\begin{array}{r} 4031 \\ - 2167 \\ \hline \end{array}$

20. $\begin{array}{r} 8612 \\ - 5763 \\ \hline \end{array}$

21. How much more is MCMXII than XLIX?

22. How many years from the discovery of America to the landing of the Pilgrims at Plymouth?

Nuts To Crack

During the Study Period

1. William, George and Henry ate 8 loaves of bread. William furnished 3 loaves and George 5 loaves. Henry paid 8 cents for his share. How much should William and George each receive?

2. If it takes a man 9 hours to drive a certain distance at the rate of 7 miles an hour and to walk back at the rate of 3 1-3 miles an hour; what is the distance?

3. A piece of work could have been done by 7 men in a certain time but 4 of the men were unable to work, so that the time was prolonged 5 3-5 days; find in what time the 7 men could have done the work.

4. If 9-16 of a bushel of peaches cost \$1.80 what will 7-20 of a bushel cost?

5. A price of \$60 was divided between two persons in the ratio of 2-3 to 5-6; how much was each one's share?

6. If 3-4 of a bushel of potatoes are worth 3-10 of a barrel of apples or are worth 30c in money, what are 5 3-4 barrels of apples worth in potatoes and in money?

Questions in English

- 1-2. Write to your teacher a short letter concerning Decoration Day or the summer vacation.
3. Point out in the following quotation five words or phrases that modify nouns, and in each case tell what noun is modified:
 "Bear that banner proudly up, young warriors of the land,
 With hearts of love, and arms of faith and more than iron hand."
4. Point out the subject and predicate of the following sentences:
 - (a) "Freedom's starry Union flag
 Waves from sea and mountain crag."
 - (b) "In slumbers of midnight the sailor boy lay."
5. Write the plural of each of the following nouns: watch, pony, wife, calf, turkey.
6. Write the singular of the following nouns: oxen, teeth, mice, brethren, pennies.
7. Give the gender of each of the following nouns: governess, emperor, bird, slate, nephew, ship, teacher, drake, duke, widow.
8. Give the number and case of the nouns in the following sentence: "The pupils' work was carefully examined by a committee of persons appointed to inspect the schools."
9. In the following sentence point out the pronouns and the nouns for which they stand: "John's pigeons flew so high that he could scarcely see them."
10. Write a sentence containing an adjective of quantity and an adjective of quality.
11. Compare the following adjectives: degree, fine, near, studious, beautiful, good.
12. Define adjective phrase and write a sentence containing two adjective phrases.
13. Write the following adverbs in the comparative degree: much, far, ill, splendidly, well.
14. Derive an adverb from each of the following adjectives: slow, ready, probable, joyful, one.
15. The jolly old cobbler mended the king's shoe.
 - (a) Give the complete subject, complete predicate, subject word predicate verb, and object word.
 - (b) Pick out all the adjectives and give the three forms of each.
16. The cobbler ate with the king and told him stories.
 - (a) Write the sentence changing all the verbs to present time.
 - (b) Write the sentence changing the verbs to the "have form."
17. Write the following, filling blanks with the correct form of the pronoun:
 - (a) They are taller than —. (we, our, us.)
 - (b) Give the book to John and —. (I, my, me.)
 - (c) It was — that was to blame. (she, hers, her.)
 - (d) The mad dog bit James and —. (he, his, him.)

18. Write a note to your teacher asking to be excused for absence from school, on Tuesday, Nov. 12th.

19. Write the following sentences, filling in the blanks with don't, doesn't, it's, or its:

(a) — he know?

(b) She — care whether — so or not.

(c) — too bad the poor animal had — food taken away.

Mistakes in English

The following postal gives a good illustration of many letters and notes received by teachers. Give it to your pupils for correction.

Gentlemen:

I feel me very ill, and by this reason the school must be stoped by me for several times. I am very sorry, but hope to continue my study there again after having a short vacation.

Very truly yours,

Signed

Questions in American History

1. Name 3 Spanish, 3 English, 3 French and 1 Dutch explorer.
2. Give an account of Sir Walter Raleigh's attempt to found a colony in America.
3. Name the 13 Original colonies.
4. Write all you can about the introduction of slavery into this country.
5. Give the meaning of five of the following dates: 1607, 1608, 1609, 1613, 1620, 1664, 1687, 1754.
 4. (a) When and where was the first lasting English settlement made in this country?
 - (b) Who was the leading man? (c) What was the principal occupation of the colonists?
5. (a) Where did the Pilgrims settle? (b) What was the character of the settlers?
6. (a) To what religious sect did William Penn. belong?
 - (b) In what year did he settle Pennsylvania?
 - (c) How did he obtain the grant of land?
7. (a) Who was the first Governor of New York?
 - (b) Why was the name changed from New Amsterdam to New York?
 - (c) In what year was the change made?
8. (a) What is the title of the highest officer in your state? (b) In your city? (c) Why do we have laws?
9. Tell the story of Roger Williams.
10. Tell the story of the capture of Quebec in the French and Indian war. Mention the generals on each side.

Questions in Geography

I.

1. In what continent is each of the following:
 - (a) North Sea.
 - (b) China Sea.
 - (c) Caribbean Sea.
 - (d) Mediterranean Sea.
 - (e) Red Sea.
2. Locate the Gulf of St. Lawrence.
3. Name a mountain range in each of the following continents:

South America
Asia
North America
Europe
4. Name:
 - (a) The largest river in the world.
 - (b) The longest river in North America.
 - (c) The largest country in South America.
 - (d) The largest sea in the world.
 - (e) The largest country in Europe.
5. Name the five races and give the color of each.
6. Where is the most important country of Africa and what is its capital.
7. Name and locate a river that rises in a lake.

4A AND 5A.

8. For what are the following noted:

Philadelphia
Washington
New Orleans
New York
Boston
9. Name three cities of Asia and tell in what country each is.
10. Name five products of Africa.

II.

1. (a) What bodies of water are connected by the following straits: Gibraltar, Messina, Dover?
(b) What lands do they separate?
2. (a) Name the highest mountains of Europe.
(b) In what country is the greater part of these mountains?
(c) Name 3 mountain ranges that form boundary lines and tell what they separate.
3. (a) What are the largest and most important islands of Europe?
(b) In visiting these islands what ocean would cross and about how long would it take you?
(c) At what port might you land?
(d) Name and locate the capital of the country.
(e) Give three places that you would like to visit on these islands.
4. (a) What great Empire occupies the north central part of Europe?
(b) Why does that country need a large army?
(c) Name two steamship lines that go from our country to the country you have named and tell for what ports they are bound.

5. Name four large rivers that rise in the Alps and the water into which each flows. Name a Mediterranean port of France and one of Italy.

6. Describe the course of the Gulf Stream and state any effect that it has on Europe.

7. What is an absolute monarchy? a limited monarchy? a republic? Name a limited monarchy and a republic of Europe.

8. Tell the following about Russia: (a) surface, (b) capital, (c) largest river and water into which it flows, (d)) an important export.

9. Locate Liverpool, Glasgow, Hamburg, Vienna, Constantinople.

10. Name three exports of Great Britain; three of France; three of Germany; one of Greece.

New Course of Study in Music

Recently adopted in the New York City Schools.

NOTE.—This course is published in Teachers Magazine because of its practicability. Teachers will notice that the basis of this course is rote and individual singing.—Editor.

1A.

Rote singing with attention to enunciation and tone quality. Individual singing. Range of voice should be from E fourth space down to E flat first line.

1B.

Rote singing, with attention to enunciation and tone quality. The major scale descending and ascending. Voice training; correct breathing; use of vowels and phonograms. Tone relations and accent developed by imitation; singing of melodic phrases dictated by the teacher. Individual singing. Range of voice should be from F fifth line down to E flat first line.

2A.

Rote singing, with attention to enunciation and tone quality. The major scale descending and ascending. Voice training, correct breathing, use of vowels and phonograms. Tone relations and accent developed by imitation; oral and visible dictation of melodic phrases. Sense of rhythm developed through imitation and song. Recognition of simple tone relations by the ear. Singing of simple melodic phrases from notation. Individual singing. Range of voice should be from F fifth line down to D first space below the staff.

2B.

Rote singing with attention to enunciation and tone quality. The major scale descending and ascending. Voice training, correct breathing, use of vowels and phonograms. Tone relations and accent developed by imitation, oral and visible dictation of melodic phrases. Rudimentary staff notation. Two-fourths and three-fourths measure, with quarter notes, half notes, and dotted half notes and corresponding rests. Individual singing. Range of voice from F fifth line down to D first space below the staff.

3A.

Rote singing with attention to enunciation and tone quality. The study of scale relations in melodic phases. Staff notation; 2-4, 3-4 and 4-4 measure; use of quarter notes, half notes, dotted half notes, whole notes, and corresponding rests. Singing of simple melodies from book. Individual singing. Range of voice, from F fifth line down to C below the staff.

3B.

Rote singing. Voice training. Study of pitch names as indicated by the C clef. Singing from book in various keys, 2-4, 3-4 and 4-4 measure, the tonic, one or eight, to be indicated by the teacher. Use of quarter notes, half notes, dotted half notes, whole notes, and corresponding rests. Singing of easy rounds. Individual singing.

4A.

Rote songs. Voice training. Singing from book songs and melodies in 2-4, 3-4 and 4-4 measure in various keys; the tonic, one or eight, to be indicated by the teacher; two eighth notes to the beat developed by imitation. Sharp four in melodies. Singing of easy rounds. Individual singing.

4B.

Rote songs. Voice training. Singing from book songs and melodies in 2-4, 3-4 and 4-4 measure in various keys; the tonic, one or eight, to be indicated by the teacher; two eighth notes to the beat; dotted quarter followed by the eighth developed by imitation. Introduction of six-part measure in slow tempo. Sharp four and flat seven in melodies. Rounds. Individual singing.

5A.

Voice training. Recognition of keys from their signatures. Singing from book songs and melodies in various keys. The use of sharps and flats in melodies. Easy songs in two equal voice parts. Continued use of 2-4, 3-4, 4-4 and six-part measure. Individual singing.

5B.

Voice training. Recognition of keys from their signature. Further development of rhythm. Singing from book, songs and melodies in various keys and rhythms. Two-part singing. Individual singing.

6A.

Voice training. Recognition of keys from their signatures. Interpretation in singing and explanation of musical terms. Singing from book, unison and two-part songs in various keys and rhythms. Individual singing.

6B.

Voice training. Recognition of keys from their signatures. Voices classified if necessary. Interpretation in singing and explanation of musical terms. Singing from book, unison, and part songs in various keys and rhythms and preparation for assembly singing. Individual singing.

7A.

Voice training. Voices classified with special attention to changing voices. Interpretation in singing and explanation of musical terms. Singing of unison and part songs in various keys and rhythms. Construction of major scale. Continued preparation of unison and part singing with classified voices for the assembly. Individual singing.

7B.

Voice training. Voices classified with special attention to changed or changing voices. Interpretation in singing and explanation of musical terms. Singing of unison and part songs in various keys and rhythms. Study of bass clef. Construction of minor scale. Continued preparation of unison and part singing with classified voices for the assembly. Individual singing.

8A AND 8B.

Voice training. Voices classified. Expression and diction in singing, and explanation of musical terms. Continued preparation of unison and part singing, with classified voices for the assembly. General review of keys and rhythms. Individual singing.

ARITHMETIC

By Charles H. Davis.

NOTE.—The following pages in arithmetic have been selected by the Editor from the manuscript of Davis and Taylor's Model Graded Arithmetics, now being published.

Decimal Fractions

The symbol of a decimal is a period, called the decimal point. It indicates the decimal and separates it from integers: Thus, in 47.35, .35 is the decimal.

The places at the right of the decimal point are called decimal places. The following table shows that a decimal notation is merely a continuance of the notation for integers:

TABLE OF NOTATION AND NUMERATION.

2	3	7	5	0	1	4	.	3	7	2	1	0	9
Millions													
Hundreds of thousands													
Tens of thousands													
Thousands													
Hundreds													
Tens													
Units													
Decimal point													
Tenths													
Hundredths													
Thousandths													
Ten-thousandths													
Hundred-thousandths													
Millionths													

The above number is read, two million, three hundred seventy-five thousand, fourteen and three hundred seventy-two thousand, one hundred nine millionths.

A *Pure Decimal* is one which consists of decimal figures only; as .325.

A *Mixed Decimal* is one which consists of a whole number and a decimal; as 32.46.

A *Complex Decimal* is one which consists of a common fraction at the right of the decimal; as $.37\frac{1}{3}$.

Principles of Decimals

- 1. The *value* of any decimal depends upon its place from the decimal point; thus .6 is ten times .06.
- 2. Prefixing a cipher to a decimal decreases its value the same as dividing it by ten.
- 3. Annexing a cipher to a decimal does not change the place of the figure of the decimal; thus .3 is the same as .30.
- 4. Decimals increase from right to left and decrease from left to right, in a tenfold ratio.
- 5. The denominator of a decimal, though not expressed, is always 1 with as many ciphers annexed as there are figures in the decimal.

Addition of Decimals

- (a) What is the sum of .25, 3.018, 14.6275?
- .25 Explanation:—The numbers are written so that units of the same order stand under each other, and they are added the same as whole numbers.
- 3.018
- 14.6275
-
- 17.8955
- Find the sum of the following:
- | | | |
|---------|----------|---------|
| 1. .694 | 2. .9064 | 3. 6.84 |
| .387 | .3298 | 17.092 |
| .809 | .5976 | 9.765 |
| .356 | .4782 | 47.9 |
| .775 | .6893 | 8.0375 |
| ——— | ——— | ——— |
- 4. .29, .736, .9084, .378, 1.45.
 - 5. .476, 9.7, 83.786, 12.59, 4.607.
 - 6. .6, .49, .627, .8345, .0001.
 - 7. 4.65, .174, .0496, 5.5, 7.37.
 - 8. 78.39, 65.047, 19.8, 3.0408, 27.67.
 - 9. 3.804, 5.9635, 89.74, 26.032, 37.09.
 - 10. \$12.59, \$8.37 1-2, \$25.33 1-3, \$100.87 1-2, \$5.66 2-3.
 - 11. 39.02, 4.0738, 15.276, 8.0089, 14.7.
 - 12. 7 and 8 tenths, 64 and 9 hundredths, 57 and 69 hundredths, 5 ten-thousandths, 7 tenths.
 - 13. 64.879, 46.34, 36.715, 53.88, 74.50.
 - 14. 897.009, .018, 89.407, 125.0625.
 - 15. \$45.625, \$61.875, \$16.25, \$34.89, \$2.98.
 - 16. Find the total area and total population of the following fifteen cities, according to the Census of 1910:

Cities.	Area in sq. miles.	Population.
New York City, N. Y.	327.	4,766,883
Chicago, Ill.	179.5	2,185,283

Philadelphia, Pa.	127.8	1,549,008
St. Louis, Mo.	61.3	687,029
Boston, Mass.	38.4	670,585
Baltimore, Md.	30.1	558,485.
San Francisco, Cal.	46.5	416,912
Cleveland, O.	39.6	560,663
Buffalo, N. Y.	42.	423,715
Pittsburgh, Pa.	29.4	375,082
Detroit, Mich.	35.8	465,116
Cincinnati, O.	42.4	364,463
Milwaukee, Wis.	22.	373,857
New Orleans, La.	196.2	339,045
Washington, D. C.	60.	331,069
Total.		

- 17. Change to decimals and then add 1-2, 3-4, 5-8, 3-5, 4-25.
- 18. Find the sum of thirteen thousandths, seven and nineteen hundredths, eight tenths, four and thirty-five ten-thousandths, one millionth.

September Book List
OF BEST BOOKS

- Ideals and Democracy—An Essay on Modernism.* By Arthur Henry Chamberlain, formerly Dean of Throop Polytechnic Institute, Editor Sierra Educational News. Cloth, 185 pages. Price \$1.00. Rand McNally & Company, Publishers.
- "The gist of the message is the growing responsibility of the schools in character-building."
- Southern Literary Readings.* Edited, with Introduction, Notes, Biographical Sketches, and Some Thought Questions, by Leonidas Warren Payne, Jr., Adjunct Professor of English in the University of Texas. Cloth, 478 pages. Price 75 cents. Rand McNally & Company.
- A wonderfully interesting and useful book at a wonderfully small price. 75 selections from 34 authors. The Southland at its literary best—and there is nothing better.
- For the Story Teller—Story Telling and Stories to Tell.* By Carolyn Sherwin Bailey. Price \$1.50, postpaid. Published by Milton Bradley Co. Another book on an increasingly popular subject, written by an expert. Claims to give a new system of story-telling as related to child psychology. Really constitutes a complete and practical hand-book for all who seek to educate through story-telling. Valuable lists of books and stories.
- Songs for Children.* Words and Music by Dora I. Buckingham, Western State Normal School, Kalamazoo, Mich. Size 9½x12½. Price 75 cents postpaid. Milton Bradley Company. Reminds one of the "Songs of Happiness" by the same publishers. "Tuneful tunes and pretty words from "The Morning Sun" to "Taro San."

A Dickens Dramatic Reader. Scenes from Pickwick, Scenes from Nicholas Nickleby, The Cricket on the Hearth, A Christmas Carol. By Fannie Comstock, formerly of Bridgewater Normal School. Price 60 cents. Ginn & Company, Publishers.

The book has a twofold aim—to present portions of the works of Charles Dickens in dramatic form for use in the reading class and to assist in dramatic representation. Will undoubtedly win the popularity it deserves.

A First Book of Composition for High Schools. By Thomas H. Briggs, Instructor in English in Teachers' Training College, Columbia University, and Isabel McKinney, Teacher of English in the Eastern Illinois State Normal School. Price 90 cents. Ginn & Company, Publishers.

The embodiment of a new idea, placing emphasis on the qualities of good writing rather than on formal rules. Contains material for a two years' course.

Teaching of Arithmetic. By David Eugene Smith, Professor of Mathematics in Teachers' College, Columbia University. Illustrated. Price \$1.00. Ginn & Company, Publishers.

A popular non-technical treatment, appealing to all readers and designed to meet the needs of reading circles and of teachers in the elementary school. Begins with an interesting chapter on the History of Arithmetic.

The Latin Ladder. Introductory to Caesar. By Robert W. Tunstall of the Tome School for Boys. Price 90 cents. The Macmillan Company, Publishers.

"The Ladder is a compromise between the old and new type of beginners' books, and an effort has been made to combine in one book the advantage of both types."

Chemistry and Its Relations to Daily Life. A Text-book for Students of Agriculture and Home Economics in Secondary Schools. By Louis Kahlenberg, Professor of Chemistry and Director of the course in chemistry in the University of Wisconsin, and Edwin B. Hart, Professor of Agricultural Chemistry and Chemist to the Agricultural Experiment Station in the University of Wisconsin. Price \$1.25. The Macmillan Company, Publishers.

Farm Arithmetic. To be Used with Any Text-book of Arithmetic or Without. By Charles William Burkett, Editor American Agriculturist, and Karl Dale Swartzel, Professor of Mathematics, Ohio State University. Illustrated. Orange Judd Company, Publishers.

Elementary School Standards. Instruction, Course of Study, Supervision. Applied to New York City Schools. By Frank M. McMurtry, Ph.D., Professor of Elementary Education, Teachers' College, Columbia University. One of the School Efficiency Series, Edited by Paul H. Hanus. World Book Company, Publishers.

Aside from its association with the New York City School Inquiry, this book is indeed as Dr. Hanus claims in his preface, "A contribution to the professional resources of teachers and supervising officers wherever their lot may be cast."

Lake Erie and the Story of Commodore Perry. By Edward Payson Morton, Ph.D. 104 pages. Price 25 cents. McMinn & Gear, Teachers' Mail Order Book House, 125 Pingree Ave. One of the Great Lakes Series, for supplementary reading in the Fourth Grade. The tinted paper, brown ink, abundance of illustrations and captivating style of the story make this a book which will delight children and teachers alike.

The Home School. By Ada Wilson Trowbridge of the Home School, Providence, R. I. With an Introduction by Randall J. Condon, Superintendent of Schools, Cincinnati, Ohio. Price 60 cents. Published by Houghton Mifflin Company. One of the Riverside Educational Monographs, edited by Henry Suzzalo of Teachers' College, Columbia University. The "Home School" idea splendidly portrayed.

Choosing an Occupation. A list of Books and References on Vocational Choice, Guidance and Training in the Brooklyn Public Library. Published by the Brooklyn Public Library. Single copies may be obtained without charge on application to the Brooklyn Public Library, 26 Brevoort Place, Brooklyn, N. Y.

The New York Times Index, January-March, 1913. "The index is edited so that by means of subjects, dates, brief synopses, and full cross references to persons and related events, the work will be, for all ordinary occasions, complete in itself." 272 pages. To be issued quarterly. \$6.00 per annum, paper; \$8.00 per annum, cloth. Single copies \$1.50 paper, \$2.00 cloth.

Entomology. With Special Reference to Its Biological and Economic Aspects. By Justus Watson Folsom, Sc.D., Assistant Professor of Entomology at the University of Illinois. Second revised edition with four plates and 304 Text-figures. Price \$2.25. P. Blakiston's Son & Co., Publishers.

All books may be ordered through Teachers' Magazine.

Loss of Appetite Is loss of vitality, vigor or tone, and is often a forerunner of prostrating disease.

It is serious and especially so to people that must keep up and doing or get behindhand.

The best medicine to take for it is the great constitutional remedy, Hood's Sarsaparilla, which purifies and enriches the blood and builds up the whole system.

"Since I began taking Hood's Sarsaparilla my appetite has greatly increased. I also sleep better. I recommend this medicine to all who are suffering from indigestion, nervousness or impure blood." John Bell, Jr., 623 Lafayette Ave., Brooklyn, N. Y.

There is no real substitute for

Hood's Sarsaparilla

Get it today in the usual liquid form or in the tablets called **Sarsatabs**

Belching, sour stomach, heartburn are all quickly relieved by Dys-pep-lets. Try them. Made only by C. I. Hood Co., Lowell, Mass.



Department of Home Instruction



The influence of the teacher should extend to the home.

The influence of the parent should extend to the school.

This department is maintained simply to emphasize the interdependence of school and home, and to note some of the things being done to promote their common interests.

The American Institute of Child Life is an "endowed corporation chartered under the laws of the State of Pennsylvania as an educational institution without profit." If it carries out its program there will be profit in large measure to the many to whom it may minister. We expect help from this admirable source in the conducting of this department. The letters written by Mary V. Grice (not Price, as it was inadvertently printed in our June number, for which, humble apology) are as satisfying potions to the thirsty. Every lover of truth will appreciate the following example of her epistolary counsels to parents.

My Dear Friend:

Have you ever asked yourself the question asked of Jesus Christ twenty centuries ago,—“What is truth!” Have you ever wished that life was less complex and that things were more clearly defined, and that the shadings of thought did not run so into one another like the colors of the rainbow? It is just this that makes the subject of “Truthfulness” in its relation to Child Training so difficult of discussion.

Thoughtful parents are continually putting the query, “How can I teach my children to be truthful?” Like Pilate’s question of old, it is hard to answer. It gives one pause. For myself I doubt if one can ever teach children to be truthful. We grown-ups can reflect truth, we can live truth, we can create an atmosphere of truth in which our children shall develop, but the *sense of truth itself* must come from within the child.

Let me try to make it clearer. Have you ever seen the well known picture of “Christ before Pilate?” If you have, you will recall how your eye lingered awhile upon the Roman governor seated on his throne; how it strayed over the faces of the multitude—faces of scorn and derision, of wonderment and pity; but how it finally fastened itself upon the “Central Figure”—majestically calm—radiating a sense of power even though bound. As the artist has made this figure of the One who proclaimed Himself “The Truth,” the center of his canvas and related it to the whole setting of the picture, so do we believe that deep in the center of every child is the Divine Spark which is Truth of God, relating the child to the whole “setting” of the universe.

Believing this, it is easy to understand our Motto: “To thine own self be true!”—that hidden, inner, real Self; and never are we more keenly sensi-

tive to that Self than in childhood. The tragedy of it all is when we older folk set false standards and create the atmosphere of untruth for the child. Children are much keener than we think; they see quickly through the shams and pretensions of life. Probably it is this very characteristic of childhood that has called forth the saying, “Any kind of a person will do for a parent except a liar.”

To you who are carefully and prayerfully training your children, let me send this message in all good will: make it your business to learn enough of the laws governing child life that you will be able to distinguish the true from the false in childhood’s speech. Beware of confusing imagination with the intention to deceive.

And *above all*—as Maeterlink voices it—“Be good at the depths of you and you will discover that those who surround you will be good even to the same depths. Nothing responds more infallibly to the secret cry of goodness than the secret cry of goodness that is near. While you are actively good in the invisible, all those who approach you will unconsciously do things that they could not do by the side of any other.”

Faithfully yours,

Mary V. Grice.

School Credit for Home Duties

How teachers in Oregon bring school and home closer together by giving school credit for industrial work at home is told with compelling interest by Hon. L. R. Aldeman, State Superintendent of Public Instruction in Oregon, in a pamphlet which the United States Bureau of Education is sending free at the request of teachers.

Building fires; milking a cow; cleaning the barn; splitting and carrying the wood; turning cream separator; cleaning house; gathering eggs; feeding farm animals; churning butter; preparing breakfast; sweeping and scrubbing floors; dusting furniture; making beds; sewing, washing and ironing the child’s own clothes; bathing; arriving at school with clean hands and face and with hair combed; practicing music lesson; going to bed by 9 o’clock every night; bathing and dressing the baby; sleeping with window boards in bedroom; these are a few of the duties for which the teacher at Spring Valley, Oregon, allows credit in connection with regular school work.

PRIMARY — INTERMEDIATE

Teachers Magazine

A MONTHLY MAGAZINE OF METHODS

Vol. XXXVI

OCTOBER, 1913

No. 2



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Contents for October

OCTOBER—Month of Memories.....	33	"THE PENNANT"	47
JUST FOR FUN	34	PRACTICAL POINTERS IN PIC- TURE STUDY	51
MUSIC, PLAYS, AND GAMES.....	35	THE APPLE TREE'S STORY.....	54
Brownie Song and Drill.		CLASS-ROOM TALKS ON CUR- RENT EVENTS	55
Jack O' Lantern Drill.		OCTOBER PAPER CUTTING	56
Cherry Blossom and Sanna San.		GRADE WORK	58
Song from Sight Reading Melodies for Primary Grades.		DEPARTMENT OF HOME IN- STRUCTION	64
Boy Scout Program.		OCTOBER BOOK LIST	v
Boy Scout Song.			
Game of the Dunce.			
Song, School Bells.			
Bunny Boy's Surprise.			
OCTOBER CALENDAR	43		
MONTHLY PLANS	44		
Special Days.			
October Birthdays.			
October Stories and Myths.			
Nature Study.			
October Poems.			
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Ethics.			

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Teachers Magazine

VOL. XXXVI

OCTOBER, 1913

No. 2



OCTOBER



MONTH OF MEMORIES

"Though on the frigid Scorpion I ride,
The dreamy air is full, and overflows
With tender memories of the summer-tide,
And mingled voices of the doves and crows."
—Longfellow.

October's pathway lies among the sylvan shadows. Pinched from the branches by the fairy fingers of the frost, and sportively scattered upon the air, the uncomplaining leaves flutter noiselessly to the ground, or, perchance, are caught in the current of the passing wind and strewn over some distant waste like wreckage from the sea. Yet in all this process of apparent dissolution, there is no abatement of the divine principle of beauty. Lovely, lonely Autumn, set like a rainbow in the evening of the year! Time of times for introvision and reflection.

Fast fall the leaves from the tree of memory.

Here lies a shriveled, worm-bitten leaf hardly more than dust. It is the universal character of sin that it leaves its scar in the soul and its sting in the memory. The brilliant Byron painfully confesses, "The thorns which I have reaped are of the tree I planted. They have torn me and I bleed. I should have known what fruit would spring from such a seed."

The word remorse is from the Latin *re*, back, and *moredo*, bite. The sense of guilt bites and bites again until memory seems a torment and forgetfulness would be heaven.

The memory of the days of our disobedience is the curled and crumpled leaf, adding in no particular to the splendors of the season.

Beautiful crimson leaf, glorifying the October landscape, bring to us memories of our sacrifices, and battles fought and won! At times the classroom is the teacher's Calvary. But the sacrifice has been justified and we now regard the cross, but the price paid for the crown. The autumn is full of crimson.

During the month of October the Romans celebrated a festival at which a horse was sacrificed to Mars. The Anglo Saxons called October the wine month.

Leaf of green and yellow, well do we know the suggestiveness of your irregular streaks. We have been prone to variableness. The record is streaked with lickleness and failure, inconstancy and inconsistency, denials and betrayals. Yet there are the successes, the benedictions. There is some consolation in the thought that the streaked leaf has an attractiveness of its own and that its vari-colored surface enhances the beauty of Autumnal foliage.

What say you, brown leaf? October has not the sprightliness of May, nor the radiance of June. The dignity of experience is upon her brow, the quiet of resignation is in her heart. Our experiences have done something for us in the maturing of judgment, in the solidifying of character. So we pursue the task with a dignity born of confidence, grateful for the experience that have given slack to our step, but strength to our purpose.

Lastly we come to the golden leaf, more beautiful to behold than at any time since its birth in the early Spring. The light of Heaven lies upon the Autumnal landscape. The light of hope illuminates our pathway. We are OPTIMISTS, believing in beauty.

No artist has ever adequately portrayed the wonders of an October sunset, such for instance as that we witnessed from the window of a Pullman car while the train was dashing across the picturesque state of Virginia. The gates of Paradise seemed to open wide and hosts of angels with wings of fire filled the sky. The clouds stood like temples in the air and were tipped with the crimson of the slanting rays from the descending sun. Through the rifts the blue of infinite space was deeper and the green of the hills below was richer than ever. The spirit, in defiance of the body, floated out into the evening and became a party to the celestial rhapsody. A few clouds had fallen very low, nearly touching the hills. They were lying within the shadows of the earth. They were black blotches on the scene, untouched by the effulgence of the closing day. So do base lives miss the beams of heavenly light, and so are exalted lives adorned with manifestations of divine pleasure.

What kind of folks, then, shall we be, we who seek to train the young by precept and by example?



JUST FOR FUN



COMICAL SAYINGS—AMUSING EXPERIENCES—PASSING PLEASANTRIES THE SUNNY SIDE

BENEVOLENCE.

"It is the duty of every one of you to make at least one person happy during the week," said the Sunday school teacher. "Have you?"

"I did," said Johnny promptly.

"That's nice. What did you do?"

"I went to see my aunt, and she's always happy when I go home again."

INQUISITIVE.

Tommy—Papa, when people sell things by the pound do they ever weigh the scales?

Papa—Certainly not, my boy.

Tommy—Then how do they weigh fish?

PUZZLED.

Little Marion was busy with her "home work." After a great many perplexed frowns and much nibbling at her pencil she looked up and said: "The only answer that I can get to this example is five and three-fourths horses. Do you 'spose that is right, mamma?"

"Well, I don't know," answered her mother, cautiously. "It sounds rather queer."

A long pause; then the small arithmetician's face lit up with a smile. "Oh, I know," she cried, "I'll reduce the three-fourths horses to colts."

HE DIDN'T MIND.

"Don't mind, Willie, don't mind," said a sympathetic little girl to her small brother, who had been chastised by their father.

"I d-didn't," sobbed the little fellow. "That's w-why I got l-licked."

HISTORY IN THE VERNACULAR.

In the sixth grade the teacher was questioning a boy about Napoleon's disastrous invasion of Russia and the subsequent retreat from Moscow.

"What did the French do then?" she asked.

"They ran away," said the boy.

"Yes, that is what they did," said the teacher, "but 'ran away' is hardly the correct phrase to use. What should you have said?"

The boy's face lighted with understanding.

"They beat it," he exclaimed proudly.

WHY?

Grace, aged five, had twin brothers a year older than herself, who were mischievous.

"Papa," she said one day, "every night when Harry and Willie say their prayers they ask God to make them good boys."

"That's nice," replied the father.

"Well," queried the little skeptic, "why don't He?"

SOLVED.

Teacher was trying to make a showing before the superintendent. "There are five children in the family," said she, "and the mother has only four potatoes to divide. What is she to do?"

"Mash 'em," cried Johnny.

HELP FROM ON HIGH.

Johnny—Father, how do you spell high?

Father—H-i-g-h; why do you wish to know?

Johnny—'Cause I'm writing a composition on the highena.

CONUNDRUMS.

1. Why is a conundrum like a parrot? It is far-fetched and full of nonsense.

2. When are oysters like a fretful husband? When found in a stew.

3. Why is a policeman like the sun? Because he goes his rounds.

4. Why is a bootblack like the sun? Because he shines for all.

5. What fowl's bone is like a great French general? The wishbone of a chicken, for it is a bone-a-part.

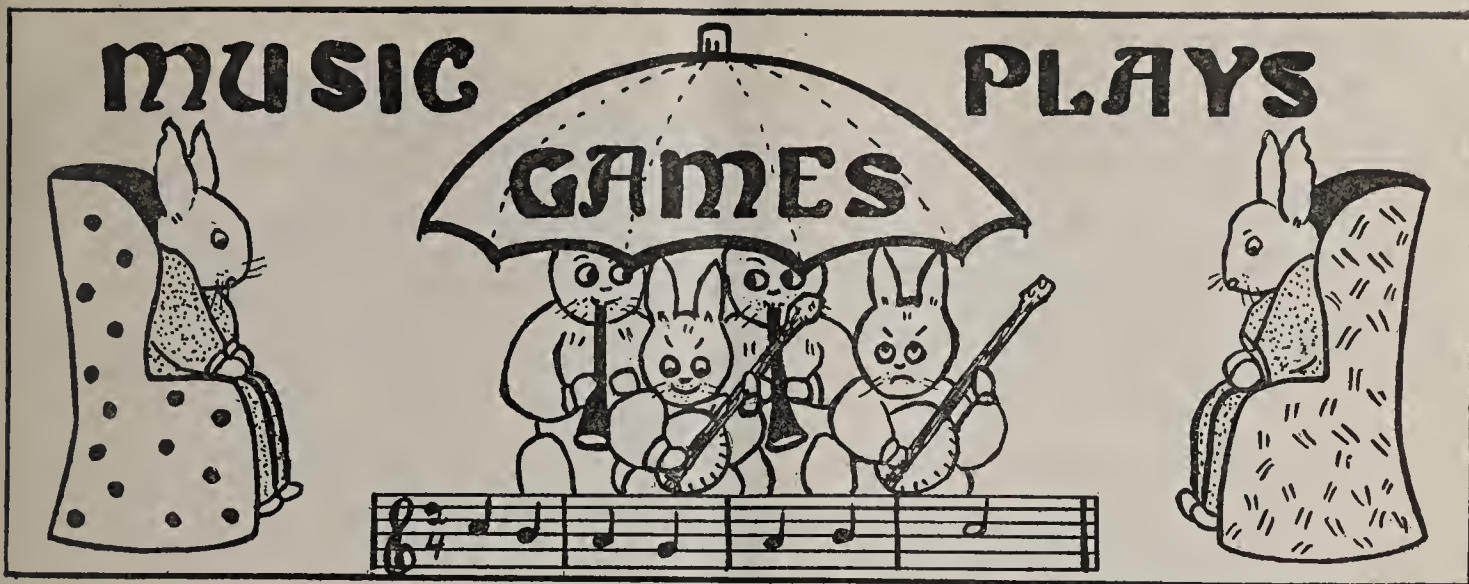
6. Why was Robinson Crusoe not alone on the desert island? Because there was a heavy swell on the beach and a sandy cove running up the shore.

7. Why is a drawn tooth like a thing forgot? It is out of the head.

8. What most reminds us of old Mother Eve in our daily life? A spare rib.

9. Why is a bumble bee like a counterfeit dollar? Because it is a humbug.

10. What subject can be made light of? Gas.



Conducted by LAURA ROUNTREE SMITH, Author of the Popular Bunny Books

[Miss Laura Rountree Smith is a teacher and writer of long experience. She is the author of the Bunny Books for children and has for many years made a specialty of writing entertainments and games for school-room use.

Her entertainments, songs and games are tried in the schools and meet with the approval of teachers and pupils before they are published.

Miss Smith wishes to make her department helpful and will gladly answer questions of teachers in regard to the costuming and getting up of Plays and Games.]

Brownie Song and Drill

(For Hallowe'en)

(A drill for any number of little boys.)

The boys enter wearing Brownie costumes. They line up and sing, tune "Marching Through Georgia."

I.

Now the merry Brownies come,
You see them one and all
Late at night on Hallowe'en
You'll hear the Brownies call,
Over hill and dale we go,
On many a moonlight night,
Sing then hurrah! for the Brownie!

Chorus.

Hurrah! hurrah! hurrah! for fairy fay,
Hurrah! hurrah! we hide at break of day,
Late at night on Hallowe'en
We dance upon the green,
Sing then hurrah! for the Brownie!

(They repeat the chorus, and all join hands, forming a circle. They skip toward the centre of circle and back. They pause, still standing in a circle and recite,

First:

Jack O'Lantern's a jolly fellow,
In his shining coat of yellow.

Second:

Jack O' Lantern on the post,
Is a very merry ghost.

Third:

List! for at this time of year,
Jack O' Lantern may appear!

Fourth:

His mouth is crooked, his eyes are bright,
He shines because of candle light.

Fifth:

Hark! some footsteps now I hear,
Jack O' Lantern is drawing near!

Sixth:

Let us sit upon the ground,
We will watch with scarce a sound.
(They all sit down in a circle, enter a large boy with a lighted Jack O' Lantern.)

Boy:

Who sits on the old gate post?
Jolly Jack O' Lantern,
Who stares at you like a ghost?
Jolly Jack O' Lantern.
We are all alone without a doubt,
The Brownies even are not out!
(The Brownies whistle softly.)

Boy:

On Hallowe'en a sound I hear,
Can it be that Brownie is near?

Brownies:

Hum, hum, hum!

Boy:

Ah ha! the Brownies are about,
Please do not blow my candle out!

(Brownies all rise and clap hands and say)

Brownies:

Jolly Jack O' Lantern,
We laugh and we sing,
Jolly Jack O' Lantern,
Come inside our ring!

(The boy goes inside, holding his Jack O' Lantern high. The Brownies repeat their song, skip round in the circle and go out. The boy is the last to leave the stage.)

A Jack O' Lantern Drill for Twelve Boys

(A little boy represents the Wind. A little girl represents the Pilgrim Lassie.)

Six boys enter from the right, six enter from the left. They all carry lighted Jack O' Lanterns. They stand in a line or semi-circle. All recite:

Late at night on Hallowe'en
Jack O' Lantern's face is seen,
Tho' some folks will call him bright,
He only shines by candle-light.

(Enter Wind, waving a scarf.)

Wind:

Puff, puff, puff, without a doubt,
I will blow those Jack O' Lanterns out.

(Boys turn backs to audience, hold Jack O' Lanterns on left shoulder and recite in concert.)

Boys:

Ha! ha! North Wind, you may laugh and shout,

But you shall not blow Jack O' Lantern out
(face front).

Wind (standing by first):

Puff, puff, puff, I'll blow you out,
'Tis a Magic Lantern without a doubt.

Boys (holding lanterns to right):

We'll magic use on Hallowe'en,
For fairies trip across the green.

Wind (standing by second):

Here's a Jack O' Lantern with eyes and nose,
Puff, puff, puff, and out he goes!

Boys (hold on heads, or with one hand in front of lantern):

We will protect their eyes and nose,
While the stormy North Wind blows.

Wind (standing by third):

Puff, puff, puff, here's a jolly fellow,
In his pumpkin dress of yellow.

Boys (whirl round about):

Hist! we'll whirl us round about,
The North Wind shall not blow us out.

Wind (standing by fourth):

His mouth is crooked, his eyes are bright,
He shines because of candle-light!

Boys (swinging lanterns gently):

Oh, ho! North wind your breath is cold,
But we are Jack O' Lanterns bold.

Wind:

Alas! alas! I sadly sigh,
Would you were each a pumpkin pie.

Boys:

Oh, pumpkin pie is good to eat,
Hurrah! hurrah!

Oh, pumpkin pie is quite a treat,
Hurrah! hurrah!

But Jack O' Lantern on the post,
Looks like a very merry ghost,
And of his pranks we often boast,
Hurrah! hurrah!

(A little Pilgrim Maid enters with a huge pumpkin pie.)

Pilgrim Maid:

Who was it wanted pumpkin pie?
Or did I hear the North Wind sigh?
A little Pilgrim Maid am I.

Boys:

Hurrah! hurrah!

Wind (taking pie):

Oh, I will bow politely so,
And thank you now before I go,
Where other merry breezes blow.

Boys:

Hurrah! hurrah!

(The Pilgrim Maid passes out. The North Wind leads them in the following drill, standing in front of the boys):

1. Jack O' Lanterns held out in front with both hands.
2. Jack O' Lanterns held right and left.
3. Jack O' Lanterns held on right and left shoulder.
4. Jack O' Lanterns swing to and fro.
5. Jack O' Lanterns held on heads.
6. Set Jack O' Lanterns on floor, march round them.
7. Boys face each other two and two, hold Lanterns touching.
8. Boys face the front holding Lanterns close.
9. Lines separate in the middle, the Wind passes between.
10. March right and left in two lines.
11. Pass each other several times.
12. Meet in two lines. Wind passes between. March to front in two lines. Sing, tune "Yankee Doodle.")

Wind:

Oh, Merry Jack O' Lantern boys,
Pray, tell me where you're going.

Boys:

We cannot let the secret out,
While stormy winds are blowing.

Chorus:

Hold the Jack O' Lantern high,
He's a jolly rover,
Do not sigh as you pass by,
The last night in October.

(Boys hold lanterns, touching, face in two and two, the Wind winds in and out among them, and finally goes off, leading the boys, who march off the stage. Six go off at the right, six go off at the left.)



Cherry Blossom and Sanna San

By Laura Rountree Smith

(One child enters from the right, one from the left, they meet, bow and recite in turn.)

Girl.

I'm Cherry Blossom.

Boy.

I'm Sanna San.

Both.

We come from far-away Japan.

Girl.

I walk about with pretty fan.

Boy.

A parasol has Sanna San.

Both.

We both go walking in Japan.

(The children march forward and face the audience.)

Girl (kneeling and fanning).

If you go to Tokio,

Merry Maids you'll see,

With gay fans, they greet you so,

All on bended knee.

Fan thus gently, to and fro,

Maidens in fair Tokio!

Boy.

If you go to Tokio,

Lads with quaintest dress,

Meet you with their parasols,

For sun or rain, I guess,

You'll smile at us then, I suppose,

Because we wear such funny clothes!!

Girl (rises, skips round the boy).

Cherry Blossom as you see,

With fan is happy as can be.

Boy (skipping round girl).

A parasol has Sanna San,

'Tis quite as useful as a fan!

Both (bowing to each other).

Cherry Blossom and Sanna San,

Are little children in Japan,

With kimona and gay obi,

We are Japanese you see,

We are polite, too, as you know,

And bow to you before you go!

(Other children may enter in Japanese costume, or children behind a screen may sing softly, while the first boy and girl skip to and fro. Song, Tune, "Coming Through the Rye.")

Little children all are happy,

In fair Tokio,

With a parasol we're walking,

And a fan you know,

If you ever come to visit,

Far across the seas,

You will find a hearty welcome,

With the Japanese.

From Sight-Reading Melodies for Primary Grades

By F. F. Churchill

L. R. Rountree Smith *F. F. Churchill* *Key of Ab*

In Oc-to-ber we all sing, And the mer-ry school bells ring.

Late at night on Hallow-e'en, Brown-ies dance a-cross the green.

Sum-mer days are al-most o-ver, It is mer-ry, glad Oc-to-ber.

'Tis a rain-y au-tumn day, And we can't go out to play.

A Boy Scouts Program

Boys enter from right and left with lighted Jack O' Lanterns, while "Sounds in the Night," by Cadman, is played.

They march to and fro at the back of the stage, pause, line up and recite in concert.

We are Boy Scouts, as all can see,
This night of Hallowe'en,
We are full of courage as can be,
This night of Hallowe'en.
The Jack O' Lanterns all are out,
And witches, too, without a doubt,
We will protect all who come out,
This night of Hallowe'en.

(Enter six girls, saying):

'Tis Hallowe'en, we're frightened, too,
Pray who are you? Pray who are you?

Boys:

We are Boy Scouts sturdy and true,
Oh, can we be of service to you?

Girls:

We thank you, Boy Scouts, escort us, please,
Away from the Witches that frighten and tease.

(The boys and girls march off, the boys re-enter with their Jack O' Lanterns, enter a very small boy.)

Small Boy:

Oh, Jack O' Lantern on the post,
Makes a very funny ghost,
But when evening shadows fall,
He will scare you most of all.
My! his eyes are large and bright,
And he gives me such a fright!

Boys (in concert):

Ha! ha! 'tis only candle-light,
That makes his eyes so large and bright!
We are the merry Boy Scouts, you see,
Come now and join our company.

(Enter old woman, carrying a heavy basket.)

Old Woman:

Late at night on Hallowe'en,
When fairies trip across the green,
Who will lighten my basket for me?
Ha, ha, merry Boy Scouts, I see!

(The boys all circle round the old woman, singing and finally carry her basket off for her, and return as before.)

Song, tune "The Mulberry Bush."

Here we go round with merry good will,
With merry good will, with merry good will,
Here we go round with merry good will,
Your basket we will carry.

Old Woman (bowing):

Wherever I go I always find
The Boy Scouts are polite and kind.

(Boys return, enter an old man.)

Old Man:

'Tis late at night, 'tis Hallowe'en,
And I've lost my way across the green.

Boys (in concert):

Ask the Boy Scouts, for you know,
We will tell you where to go.

(They pass out, re-enter with a small tent.)

Boys (in concert):

We'll pitch a tent in the merry green woods,
The fairies will soon be seen,
The Witches, too, with their long black capes
Arrive on Hallowe'en.

(The boys sit round the tent, Fairies pass at the back or front of the stage, and the lights are low. Six girls, dressed as Witches, enter, go through a short drill with their long peaked hats, or broom sticks, line up and recite.)

Witches:

We are the Witches, ha, ha, ho, ho,
We come on Hallowe'en,
What is our work, would you like to know,
This night of Hallowe'en?

Boys (in concert):

We are merry Boy Scouts, we laugh and shout,

To-night the Witches had better watch out!
(The Witches all run off.)

Boys (in concert):

We'll make a pledge at work or play,
We'll do some kindness every day,
We'll frighten foolish ghosts away,
Merry Boy Scouts are we.

(Enter Scout Master, all rise and salute him.)

Scout Master:

Who can report a kindness done,
Come, answer me now, one by one.

First:

We escorted girls through the merry green woods,
We acted manly, as brave boys should!

Second:

A small boy entered, we kept him here,
We said in the woods there is nothing to fear.

Third:

To market, to market, at close of day,
We helped an old woman upon her way.

Fourth:

We found an old man in sorry plight,
We helped him upon his way to-night.

Boys (in concert):

We frightened the Witches on Hallowe'en,
They hurried away across the green.

Scout Master:

You have done well, and now I have a surprise for you. We are invited to attend a Rally of Boy Scouts in Great Britain. Who will go?

Boys (in concert):

We all will go.

(The boys pick up their lighted Jack O' Lanterns and march to and fro and off, while the Scout Master plays, Boy Scout's March, Macy.)
Sing, Boy Scout's Song, and march off.

Boy Scout Song

L. Rountree Smith

C. L. Riege

In March Time ($\text{♩} = 120$)

The musical score is written for a voice and piano. It consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'In March Time' with a quarter note equal to 120 beats per minute. The lyrics are written below the vocal line, and the piano accompaniment is written on a grand staff (treble and bass clef).

We are the Boy Scouts sturdy and strong, Hur-rah! Hur-rah! Hur-rah!
We are the Boy Scouts steady and true, Hur-rah! Hur-rah! Hur-rah!

We'll brave-ly try to right each wrong, Hur-rah! Hur-rah! Hur-rah!
We all find use-ful things to do, Hur-rah! Hur-rah! Hur-rah!

We march up-on Col-um-bus Day, As ev'-ry where the ban-ners sway,
(Our bon-nie flags we now dis-play, Brave men we'll hon-or and o-bey,

We are brave sol-dier boys at play, Hur-rah! Hur-rah! Hur-rah!
Three cheers then for Col-um-bus Day, Hur-rah! Hur-rah! Hur-rah!

Game of the Dunce

The children are seated in two rows of chairs facing each other.

The Dunce wears a tall dunce-cap, and stands between the two rows of chairs.

The Dunce now names the children various articles of school furniture, as "desks," "chairs," "erasers," "chalk," etc.

He says, "The erasers must be dusted," and the children named "erasers" in each row change places.

He says, "We will use the chalk."

The children named "chalk" change places, etc.

If desired, the Dunce may tell a little story instead of calling for the articles by sentences. In either case, whenever their names are mentioned they change places.

At any time the Dunce may say, "We will clean the school-room." Then the children in the two rows change seats with those across, and the Dunce tries to slip into a seat.

If he cannot get a seat the game continues as before. If he gets a seat some child is left out and becomes the new Dunce.

After the children have changed places they sing:

School time! school time!
Merry bells are ringing,
School time! school time!
Children all are singing,
Ding, dong, ding, dong,
Who's the Dunce, are you?
Ding, dong, ding, dong,
Echo answers, "Who?"

The first couple are caught and out of the game or else they have safely returned to their places.

The next couple march up between the lines and continue the game.

The next couple will then go up, etc., until all have had a chance to march and sing.

Both lines may then face toward the right, and wave arms up and down and repeat chorus and the game is ended.

The game may be played indoors or out, and it may be varied in this way.

As the couple marches through the lines, each one may extend his hand to the one of their choice in the line. These two who are chosen will form another couple and march also through the lines. Then the first couple may resume their places in safety, while the chosen couple is caught.

The first couple, if not caught, will march again and choose another couple.

If the chosen couple is caught, the former couple may march again.

The game should be played in a lively manner and the couple nearing their place in the lines may run or skip through the lines when they see arms descending.

The game may continue as long as desired.

SCHOOL BELLS

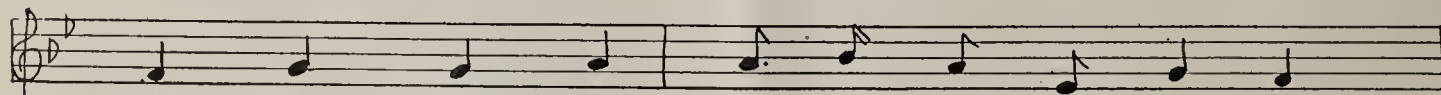
(To be sung with Game of the Dunce)

L. Rountree Smith

Stella Kromer



School time! school time! Merry bells are ringing,



School time! school time! Children all are singing!



Ding, dong, ding, dong, Who's the Dunce, are you?



Ding, dong, ding, dong, Echo answers, "Who?"



Bunny Boy's Surprise

The Story

"I don't want to go to school," said Bunny Boy. He cried so hard his tears fell into his bowl of bread and milk.

Bunny Cotton-tail said, "You will never enjoy reading by candle-light, if you do not go to school."

Susan Cotton-tail did not say a word, but she stared at Bunny Boy over her spectacles.

"Ding, dong," rang the school bell.

Bunny Boy took up his dinner pail and ran down the road, crying, "Boo-hoo, I don't want to go to school!"

He sat down on a stone to rest and the most surprising thing happened.

Bushy-tail, the sly old fox, came limping along.

"Come with me," he cried, "hurry, hurry, the circus has come to town!"

Bunny Boy forgot all about going to school.

He forgot his dinner pail.

He ran after Bushy-tail down the road.

They soon caught sight of the circus tent.

It was almost time for the big parade.

By and by the band began to play and the procession started.

"I want to ride in the band wagon," cried Bunny Boy.

The Band Master said, "Can you blow a horn? Can you beat a drum?"

Bunny Boy could do none of these things, so he hung his head.

"I want to ride on the camel," he cried next.

"Why has the camel two humps?" asked the rider.

Bunny Boy did not know.

Bunny Boy could not march in the big parade because he could not answer any questions asked him.

He sat down and wiped his eyes with his little red pocket handkerchief.

Bushy-tail rode in the band-wagon because he had learned to beat a drum years and years ago.

So the great parade went by and Bunny Boy could not see a thing, for he cried so hard into his little red pocket handkerchief.

Just then Bunny Girl came along.

She came dancing and skipping along!

She was singing a gay little song:

"It is September,

I hope you remember

Good rabbits start to school,

It is September,

I hope you remember,

Good rabbits will keep each rule."

..Bunny Girl stopped still when she saw Bunny Boy crying by the road-side.

She said, "Hurry up, Bunny Boy, or you will be late to school. Do you know whose dinner pail I found?"

Then Bunny Boy laughed and said, "Oh, Bunny Girl, how did you happen to find my dinner pail? I am so ashamed I don't know anything and I am going to school to learn!"

Bunny Boy was nearly ready to cry again, so Bunny Girl said, "Never mind, I love you," and she kissed his little furry cheek.

At noon sixteen little rabbits sat in a row and opened their dinner pails.

When Bunny Boy opened his dinner pail he cried, "Ha, ha, ho, ho!"

He laughed so hard he rolled off the bench.

All the little rabbits crowded around to see what was in the dinner pail!

Bunny Boy drew out of his dinner pail two tickets to the circus.

On the back of one ticket was written,

"A circus clown is really kind,

He sends you tickets if you don't mind!

Perhaps you will grow and more things know,

So come out early to the show!"

The little rabbits clapped their paws and danced round in a ring.

Bunny Boy and Bunny Girl danced inside the ring, and for all I know they are dancing yet.

Bunny Boy's Surprise

The Play

(Bunny and Susan and Bunny Boy are seated at a table.)

Bunny Boy:

I don't want to go to school.

Bunny Cotton-tail:

You will never enjoy reading by candle-light if you do not go to school.

Bunny Boy:

I will take my dinner pail, but I don't want to go to school. Boo-hoo.

(Bunny Boy runs out in front, and sits down. Bushy-tail comes by.)

Bushy-tail:

Hurry, hurry, hurry, the circus has come to town.

(Bunny Boy runs after Bushy-tail, and they meet a long line of children who wave flags, beat drums, and represent the circus parade.)

Bunny Boy:

I want to ride in the band-wagon, I want to ride in the band-wagon.

Band Master:

Can you blow a horn? Can you beat a drum?

Bunny Boy:

Oh dear, no; I have not learned these things, but I want to ride on that camel!

Rider:

What do you know about the camel? Why has he two humps?

Bunny Boy:

Oh dear, I do not know a single thing!

Bushy-tail:

I can beat a drum, I will ride away with the band-wagon. (He goes off.)

Bunny Boy:

Boo-hoo.

Bunny Girl:

It is September, I hope you remember

Good rabbits start to school!

Bunny Boy:

Boo-hoo, I do not want to go to school!

Bunny Girl:

Hurry, hurry, or we will be late! See, the little dinner pail I found. I wonder whose dinner pail it is?

Bunny Boy:

It is my dinner pail; I wonder how you happened to find it?

Bunny Girl:

Come on to school!

Bunny Boy:

Yes, I will try to learn to beat a drum. I will try to learn about the camel.

(Later—The rabbits all sit in a row opening their dinner pails.)

Bunny Boy:

Ha! ha! ho! ho!

All:

See what is on top of his dinner pail!

Bunny Girl:

They are tickets to the circus!

All:

They are tickets to the circus!

Bunny Boy:

That funny old clown put them in my dinner pail.

All:

Hurrah! for the circus! hurrah! for the clown! hurrah! for Bunny Boy!

(They all march off.)



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	

Design for Blackboard Calendar

By ROGER WOOD MacLAUGHLIN

49 Hillside Ave., Flushing, New York



MONTHLY PLANS



OCTOBER IN THE SCHOOL ROOM

By Mary E. Kramer

[Mary E. Kramer was educated in the common schools of Illinois, with a teachers' training course in the Western Normal College. Post-graduate work in Wellesley College. Domestic Science course at Pratt Institute, Brooklyn, New York.

A teacher in the graded schools of Illinois for thirteen years. After giving up teaching turned attention to journalism. Served as Associate-Editor on The Lakeview Times and News, Chicago, Ill. Editor of the Woman's Department of The Union Leader. A staff contributor to the Friday Evening Literary Review of the Chicago Evening Post. Also staff contributor to The Mediator, Cleveland, Ohio. Contributor to various household and industrial journals, and to leading educational journals. Author of "Women of Achievement," and "Helps Along the Way."]

Special Days:

COLUMBUS DAY—(October 12, anniversary of the landing).

A HARVEST HOME—(Any October day).

HALLOWE'EN—(October 31).

(Tell the story of the old Hallowe'en customs; including Coel Coeth, Pulling of the Stocks, The Nut Test, The Apple Test, Hempseed, and the Candle Test.)

Read, in this connection, Robert Burns' poem, "Hallowe'en," also Gray's poem of the same title.

"Some merry, friendly country folks
Together did convene.

To burn their nits, and pou their stocks,
And haud their Hallowe'en
Fu' blithe that night."

—Robert Burns.

October Birthdays

Helen Hunt Jackson (October 18, 1831).

John Adams (October 31, 1735).

October Stories and Myths

The Sleeping Apple, from "Child World," by Poulsson.

Story of Mondamin, from "Hiawatha," by Longfellow.

Five Peas in a Pod, from Hans Christian Anderson.

The Apples of Indun, from "Norse Stories."

The Story of Ceres and Prosperina, from "Tanglewood Tales," by Hawthorne.

The Thistle, Hans Christian Anderson.

Little Chestnut Boys, "In the Child World," by Poulsson.

Story of Bacchus, Greek Mythology.

Nature Study:

Trees

Autumn leaves.

Uses of Autumn leaves.

Grains

Harvesting of the corn.

Harvesting of the pumpkin.

GETTING READY FOR THE WINTER:

What people do.

What animals do.

Study the habits of domestic animals.

Study the habits of wild animals. The squirrel, the bear, etc.

NUTS:

Varieties of nuts.

How harvested.

How stored.

How does Jack Frost assist the nuts?

"A little man came to our house one day
From his home in the north, so far away;
And the breath he blew from his lips was light,
Yet it withered the flowers in a single night.

And he veiled the hills in a wonderful mist,
And the shumac blushed as the leaves he kissed;
And he dressed the trees in yellow and gold,
Till the woods were brighted a hundred fold.

Then the nuts fell down from the tree-tops tall,
And the birds flew south at their leaders' call;
Then the bright leaves slowly dropped at last,
And we knew that the golden summer was passed.

—Selected.

October Poems

October, Helen Hunt Jackson.

October, Longfellow.

October, Bryant.

October, Wordsworth.

When the Frost Is On the Pumpkin, James Whitcomb Riley.

Autumn Woods, Bryant.

The Night Wind, Eugene Field.

The Corn Song, Whittier.

The Pumpkin, Whittier.

Under the October Maples, Lowell.

The Sleeping Flowers, Emily Dickenson.

The Last Walk in Autumn, Whittier.

Seed Time and Harvest, Whittier.

October Party

October gave a party,—
The leaves by hundreds came,—
The Chestnuts, Oaks, and Maples,
And leaves of every name;
The sunshine spread a carpet,
And everything was grand;
Miss Weather led the dancing,
Professor Wind, the band.

The Chestnuts came in yellow,
The Oaks in crimson dressed;
The lovely Misses Maple,
In scarlet looked their best.
All balanced to their partners,
And gaily fluttered by;
The sight was like a rainbow,
New fallen from the sky.

Then in the rusty hollows,
At hide and seek they played;
The party closed at sundown,
And everybody stayed.
Professor Wind played louder,
They flew along the ground,
And then the party ended,
In "hands across, all round."

—Selected.

The Sleepers

O mother, tuck the children in,
And draw the curtains round their heads;
And mother, when the storms begin,
Let winds forbear their cradle beds.

And, if the sleepers wake too soon,
Say, 'Children, 'tis too early yet,'
And hush them with a sleepy tune,
And closer draw the coverlet.

O Mother Earth, be good to all,
The little sleepers in thy care;
And, when 'tis time to wake them, call
A beam of sun, a breath of air.

—Edith M. Thomas.

A Nut Conundrum Party

1. What nut is found by the sea? Beech.
2. Which is the "oldest" nut? Chestnut
3. Which is the geographical nut? Brazil.
4. Which nut is found in milk? Butter.
5. Which nut is a part of a house? Wal—wal-nut.
6. Which nut is found in eyes? Hazel.
7. Which nut is a beverage? Cocoa.
8. Which nut is a kitchen vegetable? Peanut.
9. Which nut is sometimes found on our feet? A-corn.
10. Which nut is a city? Pecan.

The Gossip of the Nuts

Said the Shagbark to the Chestnut,
"Is it time to leave the burr?"
"I don't know," replied the Chestnut,
"There's Hazelnut—ask her?"

"I don't care to pop my nose out,
'Till Jack Frost unlocks the door.
Besides, I'm in no hurry
To increase the squirrel's store.

"A telegram from Peanut says
That she is on the way;
And the Pecan Nuts are ripening
In Texas, so they say."

Just here the little Beechnut,
In his three-cornered hat,
Remarked in tiny piping voice:
"I'm glad to hear of that;

"For then my charming cousin,
So very much like me,
Miss Chinquapin, will come with them,
And happy I shall be."

Then Butternut spoke up and said:
" 'Twill not be long before
I'll have to move my quarters
To the farmer's garret floor.

With Hickory and Walnut
Good company I'll keep,
And there until Thanksgiving
Together we shall sleep."

Said the Shagbark: "I am tired
Of being cooped up here;
I want to go to see the world;
Pray, what is there to fear?

"I'll stay up here no longer;
I'll just go pouncing down,
So goodbye, sister Chestnut!
We'll meet again in town."

—Selected.

October Picture Study

Golden Autumn Day, Marcke.

The Return of the Reapers, Jules Breton.

Chilly Autumn, Benner.

Paying the Harvesters, L'hermitte.

Close of Day, Breton.

The Angelus, Millet.

"Against the sunset glow they stand,

Two humble toilers of the land,

Rugged of speech and rough of hand,

Bowed down with tillage;

No grace of garb or circumstance

Invests them with a high romance.

Ten thousand such through fruitful France,

In field and village.

—Lord Houghton.

Ethics

"Then away with longing, and ho! for Labor!

And ho! for love, each one for his neighbor;

For a life of labor, and study, and love,

Is the life that fits for the joy above."

—Selected.

"These are the gifts I ask of thee, Spirit serene,—

Strength for the daily task;

Courage to face the road;

Good cheer to help me bear the traveler's load;

And for the hours of rest that come between,

An inward joy in all things heard and seen.

These are the sins I fain would have taken away,—

Malice and cold disdain;

Hot anger, sullen hate;

Scorn of the lowly, envy of the great;

And discontent that casts a shadow gray

On all the brightness of the common day."

—Henry Van Dyke.

"Little by little," said a thoughtful boy,

"Moment by moment I'll well employ;

Learning a little every day,

And not spending all my time in play;

And still this rule in my mind shall dwell

"Whate'er I do, I'll do it well."

"Little by little, I'll learn to know

The treasured wisdom of long ago,

And one of these days perhaps we'll see

That the world will be better for me."

And do you not think that this simple plan

Made him a wise and useful man?"

"So many gods, so many creeds,

So many paths that wind and wind;

When just the art of being kind

Is all the sad world needs."

—Ella Wheeler Wilcox.

"Oh, who will walk a mile with me

Along life's merry way?

A comrade blithe and full of glee,

Who dares to laugh out loud and free,

And let his frolic fancy play

Like happy child, through the flowers gay

That fill the field and fringe the way

Where he walks a mile with me."

—Henry Van Dyke.

"Just to be good, to keep life pure from degrading elements, to make it constantly helpful in little ways to those who are touched by it, to keep one's spirit always sweet, and avoid all manner of petty anger and irritability—that is an ideal as noble as it is difficult."—Edward Howard Griggs.

To-day is your day and mine: the only day we have; the day in which we play our part. What our part may signify in the great whole we may not understand, but we are here to play it, and now is our time. This we know: it is a part of action, not of whining. It is a part of love, not cynicism. It is for us to express love in terms of human helpfulness. This we know for we have learned from sad experience that any other course of life leads toward decay and waste.—David Starr Jordan.

"Be ashamed to catch yourself idle."

—"Poor Richard."



A ZUNI INDIAN GIRL

One of the effective illustrations in Ginn and Company's
Mexico and Peru America, Canada

—World Literature Reader

THE PENNANT

VOL. I

JUNIOR SECTION—TEACHERS MAGAZINE

No. 5

EXTRA COPIES TWO CENTS A COPY IN LOTS OF TEN TO ONE ADDRESS.



The Pennant and The E. S. L. A.

The "Junior Section" of Teachers' Magazine. Printed separately and sent in lots of ten to one address at the rate of two cents a copy—twenty cents a year.

Teachers are asked to recommend The Pennant to their pupils as an interesting, helpful and inexpensive school periodical.

It is not a Current Events but a School Events paper.

It can be used to advantage in the class room.

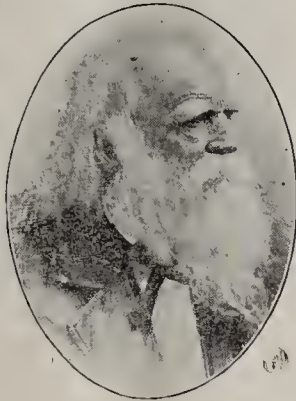
It will stimulate and sustain interest in school matters.

It seeks to establish the Elementary School League of America upon the following principles:

1. General interest in what is being done for and by the boys and girls in public schools throughout the country.
2. Loyalty to the school, respect for teachers, and glad obediences to regulations.
3. Encouragement of athletic or other contests between schools or between classes for the welfare of the participant and the honor of the school or class.
4. Co-operation with organizations seeking the moral and physical well-being of boys and girls, such as The Boys' Scouts and The Cusup Five Girls.
5. Usefulness in school, home, and community. Subscribers to the Pennant will be enrolled as members of the E. S. L. A. as well as all other pupils in Elementary schools who will promise to carry out these principles to the extent of their ability. Lists of names may be sent at any time.

It is suggested that principals and teachers may arrange mass meetings of pupils and parents in the name of the League and send reports of such meeting to The Pennant in care of Teachers' Magazine, 31-33 E. 29th St., N. Y.

Pennant Guessers



Name Him

The Buzzer

What You and I Have Heard About Schools and What They Are Doing.

Boys in a fresh air school in Buffalo, N. Y., prune the orchard trees on the school grounds, grow catalpa trees for future transplanting, study bird whistles and notes as they hear them in the orchard, and incidentally acquire a valuable insight into the main principles of forestry.

In rural schools in Missouri girls are organized into "pick-and-shovel clubs" under the direction of the National Congress of Mothers, to aid in the good roads movement.

A co-operative egg-selling association, with the schoolhouse as the place for gathering eggs, the children to bring them in, and the teacher to supervise sales, is suggested by W. J. Shuford, of Hickory, N. C.

Of 1,100 cases of removal from country to city personally investigated by T. J. Coates, supervisor of rural schools in Kentucky, more than 1,000 were caused by a desire for better school, church, and social advantages.

Kindergartens in Worcester, Mass., cost on an average \$31.56 per pupil for the year; elementary grades cost \$34.01; high school, \$66.50.

Pupils in a German school were recently tested as to their reading

of newspapers. In the highest elementary class of forty-four, twenty-five read a newspaper every day; fifteen at least once a week, and four less frequently.

Drawing work from public schools in thirty-two cities has been selected by the United States Bureau of Education for exhibition purposes, and is now touring the country. The following are among the cities honored with a place in the exhibit: Los Angeles and Stockton, Cal.; New Haven, Conn.; Ottawa, Ill.; Indianapolis, Ind.; Fitchburg, Lowell, Marlboro, Nantucket, Newton, Reading, Somerville, and Springfield, Mass.; Minneapolis, Minn.; St. Louis, Mo.; Jersey City and Newark, N. J.; Buffalo, Elmira, Schenectady, Solvay, Syracuse, Troy, and Utica, N. Y.; Cleveland, Ohio; Laurium, Minersville, Oxford, Pittsburgh, and Rankin, Pa.; and Westerly, R. I.

Nearly 50,000 Indian children went to school last year, more than half of them being educated at Government schools. Mission schools cared for 3,000, and more than 17,000 had so far adopted the white man's ways as to be enrolled in regular public schools, according to a statement on Indian education furnished by the Indian office to the United States Bureau of Education.

THINGS YOU CANNOT DO.

You can't stand for five minutes without moving, if you are blindfolded.

You can't stand at the side of a room with both your feet lengthwise touching the wainscoting.

You can't get out of a chair without bending your body forward, or putting your feet under it; that is, if you are sitting squarely on the chair, and not on the edge of it.

You can't break a match if the match is laid across the nail of the middle finger of either hand, and passed under the first and third fingers of that hand, despite its seeming so easy at first sight.

You can't stand with your heels against the wall and pick up something from the floor.

Don't try to rub your ear with your elbow, for it will be a failure. It takes a clever person to stand up when placed two feet from a wall with his hands behind his back and his head against the wall

—The American Boy.



On the Steps of the Capital at Washington, School Farming Vacation Trip

VACATION TRIP ON THE PROFITS OF SCHOOL FARMING.

To prove that farming—the right kind of farming—pays, is one of the tasks which the rural school has emphatically set itself. It is particularly essential to make the school children realize the money value of agriculture, not as a theory, but as a practical fact, and one of the best ways for demonstrating it has been shown to be to let the children actually farm a bit of ground and collect the proceeds. Recently the United States Commissioner of Education, Dr. P. P. Claxton, had occasion to welcome a party of southern boys and girls who were on a sight-seeing tour of Washington with money earned in their own farming.

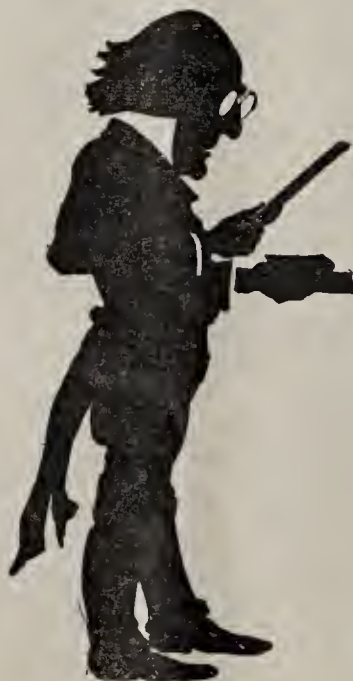
"Real farming did it," said Dr. Claxton, in describing the experiment. "The money earned from their individual garden patches in connection with the study of up-to-date farming paid the expenses of those twenty-two Virginia school children. The children came from the Second Congressional District Agricultural School at Driver, near Norfolk. The party was in charge of Mr. J. B. L. De Jarnette, the principal of the school, and he was a busy man indeed during the three days spent in seeing the sights of the Nation's capital.

"Tomatoes and other produce paid the full cost of the trip—which was just \$13.78 for each pupil, by the way. This amount was only a comparatively small part of their total earnings for the year. The children come from one of the best gardening regions in the South, and their school has a unique place in that particular community. The school has an instructor in agriculture, who teaches three days a week and spends the other three days in farm demonstration work, applying on the actual farms of the district the theory he imparts in school."

A NEW AMBITION FOR BOYS.

"Joe, the Book Farmer," a book for younger readers, by Garrard Harris, is published this week by Harper & Brothers. A country boy, whose father could not make a living, succeeded by his methods of intensive farming in becoming the champion corn-raiser of his state, and in winning the respect of the entire community. His life, however, had plenty of fun, and the book is full of descriptions of southern sports—barbecues, coon-hunts, fishing, etc.

Practical work in sewing, cooking, and other household arts is required in all English schools for girls above the infant grade.



AN OLD TIMER

MONEY VALUE OF AN EDUCATION

What is the money value of an education? The average reduced to individual cases, would be something like this: Two boys, age 14, are both interested in mechanics. One goes into the shops, the other into a technical school. The boy in the shops starts at \$4 a week, and by the time he is eighteen he is getting \$7. At that age the other boy is leaving school and starting work at \$10 a week. At twenty the shop-trained young fellow is getting \$9.50 and the technical graduate \$15; at twenty-two the former's weekly wage is \$11.50 and the latter's \$20; and by the time they are both twenty-five the shopworker finds \$12.75 in his pay envelope, while the technically trained man draws a salary of \$31. These figures are based on a study of 2,000 actual workers made by the Massachusetts Commission for Industrial and Technical Education.

The new compulsory continuation school for girls at Berlin will give six hours of instruction weekly, one-fourth of which must be given to courses dealing with "education for the home."

The New York Lunch Committee serves about 2,000 children a day with penny lunches in seven public schools in New York City.

MY QUEEN OF MAY.

I know a girl, a little girl,
With such a cheery smile,
To see it on a cloudy day,
I'd gladly walk a mile.

She keeps it with her all the time,
In bright and dismal weather;
She is the queen of May and June
And all the months together.
—Bertha E. Bush in the June Farmer's Wife.

WHIP-POOR-WILL

By Alice Annette Larkin
Do you ever stop and listen
To the music of the birds?
Why, sometimes I almost reckon
I can understand their words.
Robin Redbreast makes me jolly,
But sometimes when all is still,
There's a bird that makes me angry
When he warbles, "Whip-poor-Will!"

Now I pity that poor fellow—
Who he is I do not know;
'Spect he's been most awful naughty

For that bird to treat him so.
I can't see why other fellows,
Ted or Jack or Tom or Phil,
Shouldn't get their share of scoldings,
But it's always, "Whip-poor-Will!"

Maybe he won't mind his mother
When she sends him to the store;
Maybe once the teacher caught him
Throwing spit-balls on the floor.
P'r'aps that bird peeks in the window,
And that's why, in accents shrill,
You can hear him if you listen,
Always saying, "Whip-poor-Will!"

I have asked my pa to tell me
Who that naughty boy can be,
But he only answers shortly
That he hopes it isn't me;
Just as if my name was William,
Why, it isn't even Bill!
Hope he won't forget it's Robert
When that bird says, "Whip-poor-Will!"

Billy Jones says he ain't naughty,
He can prove it by his ma;
She believes in moral suasion,
Says it does more good by far.
I should think that it would scare him
When that cry comes sharp and shrill,
An' that bird, the same as ever,
Keeps a-saying, "Whip-poor-Will!"

Billy Jones ain't scared of nothing,
And he says he doesn't care
Who that bird means when it's calling,
For there's Williams everywhere.
Just the same I'll always wonder
When that cry comes sharp and shrill,
Who's the boy that's been so naughty
That a bird says, "Whip-poor-Will!"

—Dumb Animals

STAMPS 100 all different, Album and hinges, only 12c. 10 Animal Stamps, 10c. 20 Turkish Stamps, 25c. 10 U. S. Long Revenues, 10c. 8 Liberia Stamps, 20c. 20 different foreign coins, 25c. We buy stamps and coins. Buying lists, 10c. each. **TOLEDO STAMP CO., Toledo, O.**

That \$5.00 Typewriter will interest the boys. See page V. Advertising.



PENNANTERS

From a list of laws relating to education passed this year in Wisconsin we select the following as being of especial interest to our Pennant boys and girls:

a—Prohibits the use of the common drinking cup in public places, including public, parochial and private schools, and fixes a penalty for non-compliance

b—Requires each teacher in any public school to devote not less than thirty minutes each month, when school is in session, to giving pupils instruction as to ways and means of preventing accidents. It also requires the state superintendent to publish a book to be used by teachers giving such special instruction.

c—Provides that every person selling or giving to any one under the age of sixteen years tobacco in any form without the written consent of the parent or guardian shall be punished by a fine not less than \$10.00 nor more than \$25.00 for each offence. Further, that every person under the age of sixteen who shall smoke or use cigarettes or tobacco on any public road or in any public park or place of business or amusement when not accompanied by a parent or guardian, shall be punished by a fine or imprisonment.

d—Provides that it shall be the duty of every teacher to teach morality for the purpose of elevating and refining the character of school children up to the highest plane of life. They are also to be instructed as to humane treatment and protection of dumb animals and birds, their lives, habits and usefulness and their importance in the economy of nature.

e—Requires the board of education in cities of the second or third class to appoint one or more truant officers, and provides that in cities of the fourth class (10,000 population or less) the chief of police and police officers, whose duty it shall be to see that children are not unlawfully or habitually absent from school.

"Do not loiter or shirk,
Do not falter or shrink;
But just think out your work,
And then work out your think."

INDIAN NAMES FOR MONTHS

The moon is the Indian's calendar. He reckons time by its changes, and long before the white man came to America the red man had a pretty clear idea of a month of time. The moon goes through four changes in four weeks. From full moon around to full moon again is therefore nearly one month, or as the Indian calls it—moon. After all, the English word month means moon, and it is derived from that word. So it seems the moon is responsible for the idea of month. But the Indian named his months or moons from the things that most appealed to him—the weather, the plants, the hunt, etc. Here are the names by which he knew them:

January—The Cold Moon.
February—The Snow Moon.
March—The Green Moon.
April—The Moon of Plants.
May—The Moon of Flowers.
June—The Hot Moon.
July—The Moon of the Deer.
August—The Sturgeon Moon.
September—The Fruit Moon.
October—The Traveling Moon.
November—The Beaver Moon.
December—The Hunting Moon.

All Indian tribes do not have the same name for the same month, however, as it varies according to the occupation or locality of each tribe. June to some was the Strawberry Moon, August the Ripe Moon, and so on.

WORK FOR MONEY BUT STAY IN SCHOOL.

They do not allow working to interfere with going to school in Hammond, Indiana. Special arrangements whereby boys and girls may work half a day in certain commercial establishments and attend school the balance of the day. Hammond is a manufacturing community, where the temptation to boys and girls is strong to leave school and earn a living. Supt. McDaniel's plan makes it possible for boys and girls to earn money, remain in school, and also make themselves more efficient industrially.

An evening school for Boy Scouts has recently been established in the city of Leeds, England.

Eastern Depository, A. Flanagan Co.

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The Music Lesson—Sir Frederick Leighton

This is one of the pictures explained in the Picture Study Department of Teachers Magazine this month. Every teacher should have Teachers Magazine and every pupil should have the Pennant.

L. R. Smith

FOREIGN CHILDREN

F. F. Churchill

p

1. Chil-dren wal-king in ja-pan, Car-ry par-a-sol and fan.

p

2. Jol-ly lit-tle Es-ki-mo, What cares he for ice and snow?

p

3. If the Hol-land girls could choose, Would they all wear wood-en shoes?

4

gip-sy girls are glad and free, Danc-ing round the green-wood tree!

Will you go? Will you go? Rid-ing down to Mex-i-co?

Once I saw a Span-ish Maid On a tam-bo-rine she played.

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For other songs, see Department of Music, Plays and Games, Teachers Magazine.



Practical Pointers in Picture Study

By Elsie May Smith

"Beauty is truth, truth beauty."—JOHN KEATS

"Art deals with things, however, incapable of definition and that belong to love, beauty, joy and worship."—PLOTINUS

[Miss Elsie May Smith, who has been conducting "Practical Pointers in Picture Study" during the past year, and who will continue this department this year, has had extensive experience in this line of work. She has made an exhaustive study of the representative artists of different nationalities, beginning with the early Italians who preceded the Renaissance period, and continuing down to the artists of the present day. With her extensive knowledge of the resources which are available for interesting and instructive work in this department, it is confidently expected that Miss Smith will continue to place before the readers of Teachers' Magazine much practical material that will assist the teachers in solving the problem of what to present in their picture study work.]

A Picture Illustrating Life in a Foreign Land and a Picture Dealing with the Realms of the Imagination

Through the presentation of pictures we can very graphically bring to the child's attention a mode of life which is quite different from his own. We can introduce him to people of a different nationality and environment with the assurance that, although the knowledge he derives about them is not extensive, it is accurate, interesting, and understandable. A picture is so comprehensive and so explicit, that, as we all know, it conveys a better idea than words and leaves a more accurate and lasting impression upon the mind.

In the picture entitled "Worn Out," by Thomas Faed, we are afforded an interesting glimpse of Scottish life. Here is the figure of the hardy Scotch farmer with his splendid physique,—his clear-cut rugged features, and strong, muscular frame. He is typical of a fine class of men,—men who have counted for much in the world's history, and more particularly in Scotland's history.

Just now, the hardy Scotchman is worn out with the strenuous labor's of the day's toil, and while watching at the bedside of his little child has fallen asleep. We admire the noble, rugged face, calm in the repose of sleep, and the stalwart frame. We feel confident that here is a man worth knowing,—a man who does things, a man who counts for something in the community where he lives.

Contrasting pleasingly with his strong, hardy features, is the soft, youthful face of the child. In the unconsciousness of childish sleep, the little one is especially attractive. We infer that the father sat down to admire his sweet, sleeping child, and in turn fell asleep himself.

We have here a splendid view of the interior of a Scottish cottage. We note with care the furnishings,—the wooden bed, over which the father has spread his coat, the chair in which he reclines, the bureau against the wall beyond the bed, the

candle resting on the stand at its foot, the fur rug pushed against the door, doubtless so placed to keep out the winter's wind. The suggestion of whiteness seen through the window also leads us to infer that it is winter and that the ground is covered with snow.

We notice the violin hanging by the window and fancy that the farmer or some member of his family whiles away the long winter evenings by playing upon it. In the window we notice a vase,—another detail suggestive of the love of the beautiful, informing us that those who dwell in this home have a taste for some of the artistic and refining elements of life. On the floor we see a basket and another vase, and near the farmer's chair a bowl, and a mouse nibbling at a bit of food.

Presenting a marked contrast to pictures which give us an accurate glimpse of some real country or clime, are those with imaginary backgrounds, some dream of the artist's mind, an idealized spot, the like of which "was never seen on land or sea." A picture belonging to this class is "The Music Lesson," by Sir Frederick Leighton. Here the background is suggestive of ancient, by-gone splendor, of some temple belonging to a former age, upon the piazza of which a beautiful woman is teaching a young girl to play the flute. The girl resembles her so strikingly that it is not difficult for us to understand that she is her daughter. Both are lovely beings, with calm, delicate features, suggestive of a life of ease and refinement. Their winsome charm is very appealing, and forces us to a realization of the fact that here the artist has as his motive the creation of simple beauty. He seems to take delight in the folds of their soft raiment which he has spread out in graceful, sweeping lines. Their bare feet enhance the sense of whiteness, conveyed by the mother's white arms and neck, and her skirt, upon which the bright light falls. The

pleasing contrast of light and dark in her over-dress with its sweeping folds as well as in the black and white marble of the temple carries still further the play of light and shadow which is one of the pronounced features of the picture, and one which contributes much to its charm.

Questions Interpreting "Worn Out"

What does this picture represent?

From what does it take its title?

What would you judge was the occupation of this man? Why?

Why is he worn out? How does he show that he is?

Do you think he is industrious?

How can you tell?

Is he a strong, muscular man? How can you tell?

What is the expression of his face?

Do you think he is a man who counts for something, and who does things? What makes you think so?

What do you think he was doing just before he fell asleep?

Do you think he enjoys sitting by the bed-side of his little child?

Is this a pleasing, healthy-looking child?

What do you see on the bed besides the child?

What do you see at the foot of the bed? By the wall beyond it?

What other objects do you see in the room?

What hangs upon the wall near the window?

What stands on the window-sill?

What would these objects lead you to think about the tastes of the people who live here?

Do you think they are fond of beautiful things?

Do you think they love music, and enjoy the violin?

What do you see through the window?

What is the season of the year? What else leads you to think that it is winter?

What do you see upon the floor besides the rug?

What do you see near the chair? What would lead you to think that the man had been sleeping for some time?

What is the nationality of these people?

This is the interior of a cottage in what country?

What class of Scotchman does this man represent? Is it a class that has done much good for the world?

What are some of the admirable traits of the Scottish character?

Do you think the artist who painted this picture was in sympathy with Scottish life? Do you think he understood it thoroughly? Do you think he loved Scotland's people? Why?

Do you think this is an attractive picture?

Why do you like it? Would you like to visit Scotland and become acquainted with such people as these and learn more about their lives and customs?

Thomas Faed

Thomas Faed, a British painter, was born at Burley Mill, Scotland, in 1826. He ranks high as a delineator of Scottish life, dealing largely with domestic scenes. He was a brother and pupil of John Faed, also a noted artist, and received his art education in the School of Design, Edinburgh. He was elected an associate of the Royal Scottish Academy in 1849, and went to London three years later, where he was elected an associate of the Royal Academy in 1861, rising to the rank of Academician in 1864.

Three of his pictures, "The Silken Gown," "Faults on Both Sides," and "The Highland Mother," are in the National Gallery of British Art. Many of his pictures have been engraved. Among others which may be mentioned are the following: "Sir Walter Scott and His Friends," "Burns and Highland Mary," "My Ain Fireside," "From Dawn to Sunset," "Last of the Clan," "She Never Told Her Love," "Runaway Horse," "Free From Care," and "Of What Is the Wee Lassie Thinking?" The artist's death occurred in London in 1900.

Questions Interpreting "The Music Lesson"

What is the title of this picture?

What persons are represented?

What relationship do you think exists between them?

What makes you think they are mother and daughter?

What musical instrument are they playing upon?

Where are they seated? Do you think this is a real or an imaginary temple? What makes you think so?

What is the expression of their faces?

Do you think they are beautiful? Why?

Do you think they resemble each other?

Do they seem interested in what they are doing?

Describe their clothing.

Does the artist seem to take delight in the representation of their clothing? What makes you think so?

Where does the strong light fall? Where are the shadows?

Do they make a pleasing effect?

Do you think the two figures are grouped pleasingly? Why?

What other contrasts of light and dark do you see in the picture?

Would you call this an imaginary picture or one taken from life? Why?

What do you think was the motive of the artist in painting it?

Do you think he has succeeded in creating a beautiful picture? Why do you think so?

Sir Frederick Leighton

Sir Frederick Leighton, an English artist, was born at Scarborough, England, December 3, 1830. He was the son of a physician. His grandfather, also a physician, was long a resident of the court of St. Petersburg. Frederick was taken abroad at a very early age, and in 1840 was studying drawing at Rome under Signor Meli. The family moved to Dresden and to Berlin, where he attended classes at the Academy. In 1843 he attended school at Frankfort, and in the winter of the following year went to Florence, where his future career as an artist was decided. There he studied under Bezzuoli and Segnolini. In 1848 he went to Brussels, where he painted some pictures including "Cimabue Finding Giotto," and a portrait of himself. The next year he studied for a few months in Paris, where he copied Titian and Correggio in the Louvre, and then returned to Frankfort, and settled down to serious art work under Edward Steinle.

He loved Italian art and Italy and the first picture by which he became known to the British public was "Cimabue's Madonna, Carried in Procession Through the Streets of Florence," which appeared at the Royal Academy in 1855. This picture created quite a sensation and was purchased by Queen Victoria. In 1860 Sir Frederick settled in London, where he lived until his death. Here he soon rose to the head of his profession by painting such pictures as "The Star of Bethlehem," "Michael Angelo Musing Over His Dying Servant," and "A Girl Feeding Peacocks."

The latter was marked by the rhythm of line, and luxury of color, which are among the most pronounced characteristics of his art.

In 1864 he exhibited "Dante in Exile," the greatest of his Italian pictures, "Orpheus and Eurydice," and "Golden Hours." That year he was elected an associate of the Royal Academy. After this the main effort of his art was to realize visions of beauty suggested by classic myth and history. If we add to pictures of this class a few Scriptural subjects, a few Oriental dreams, a picture or two of tender sentiment, like "Wedded," one of the most popular of his paintings, a number of studies of type of female beauty and an occasional portrait, we shall cover the different classes of his work. Among the finest of his classical pictures are "Venus Disrobing for the Bath," "Electra at the Tomb of Agamemnon," "Helios and Rhodos," "Last Watch of Hero," "The Bath of Psyche," "The Return of Persephone," and "Clytie," his last work.

Sir Frederick's life was marked by considerable artistic and social distinction. He was elected an Academician in 1868, and in 1870 was made President of the Royal Academy. He was knighted the same year. He was an accomplished man of the world, and spoke several languages. He had traveled widely and possessed other qualifications which fitted him well for the position of President, including gifts as an orator. He was also passionately fond of music. He was made a baronet in 1886 and raised to the peerage in 1896, a few days before his death, which occurred on January 25th of that year. Elsie May Smith.



Worn Out—Thomas Faed

The Apple Tree's Story.

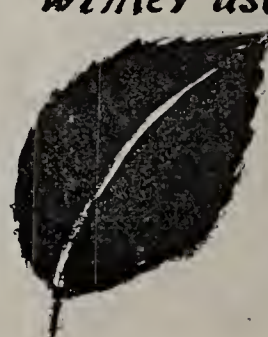
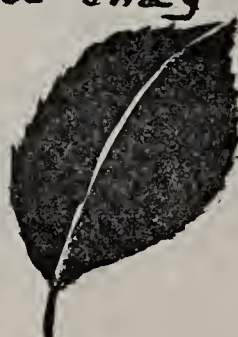
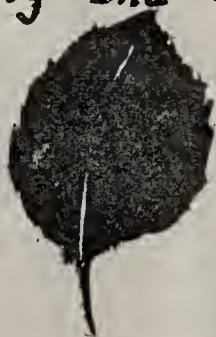
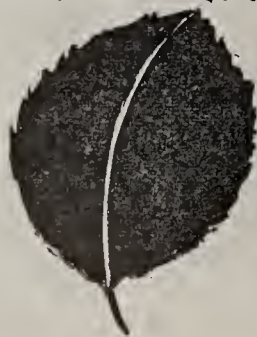


Winter. When you look at me in the cold winter you perhaps think I am dead, but I am only resting from my labors and having a well-earned sleep.

Spring. Watch me closely when the Spring days come. The gentle rain and the warm sun call me. Some day I will surprise you with my lovely suit of pink and white.

Summer. Keep watching the little green apples that have grown from my blossoms. They get so big that they make my branches bend with their weight.

Autumn. The autumn days come and people stand still to have a look at the great crop of big red apples that I bear. They say the apples are now ripe, so they are picked carefully and stored away for winter use.





Classroom Talks on Current Events

With Original Poems

By Lucia B. Cook

Famous Americans

We have only a few minutes to spare in discussing current events, and the world is full of interesting happenings and people. Suppose we talk about the people this time—we might make a list of "Famous Living Americans," and discuss what they have done.

One of the names to be called first is Thomas Alva Edison, the inventor. Some interesting anecdotes of Mr. Edison's boyhood appeared in the Ladies' Home Journal some time back. I don't suppose many of us would have the perseverance to do as he did on one occasion (and we might have mental indigestion if we did). He read through a library of several hundred books, taking them up one at a time in the order he found them!

This is the great inventor's definition of genius:

"Two per cent. is genius and ninety-eight per cent. is hard work." "Inspiration is perspiration."

Mr. Edison is very temperate as to sleeping and eating. He often ignores the dinner bell, and is hard at work while the world is asleep. That reminds us of the quotation:

"The heights by great men reached and kept
Were not attained by sudden flight;
But they, while their companions slept,
Were toiling upward in the night."

Think of this quotation the next time you hear the wonderful phonograph play, and decide to do heartily every worth-while task your hands find to do. It is such a good thing to love work.

Some people say that work never hurts anybody; worry and hurry are the enemies that break us down. We will try to find time in our lives, however, for food and rest, as we are not all Edisons; but we'll remember the motto "Work while you work."

The name of Fanny Crosby should go on our list of notable Americans. She was born in New York in 1820. When only a few weeks old she lost her eyesight. She has written about 8,000 hymns, many of which are sung in our churches. Two of her most famous hymns are, "Pass Me Not, O Gentle Savior," and "Safe in the Arms of Jesus."

Here is a paragraph from what she says of her early life:

"Often when blue and depressed, I would creep off alone, kneel down, and ask God if though blind, I was not one of his children; if in all His great world He had not some little place for me; and it often seemed that I could hear Him say, 'Do not be discouraged, little girl; you shall some day be happy and useful, even in your blindness.' And I would go back among my associates, cheered and encouraged, and feeling that it would not be very long before my life would be full of activity and usefulness."

At "Slabsides," on the Hudson, lives an interesting naturalist and author—John Burroughs. He is a farmer, too, and knows all about country life. Children enjoy his writings about birds and animals. His books teach us to be observers of nature, and to love the beautiful things around us. Like Hiawatha, the Indian child of the forest, he "knows the names and all the secrets" of the inhabitants of the outdoor world.

A writer in the Visitor says of Mr. Burroughs that he was "brought up among farmers who had scant knowledge of literature, and read little of any sort except the Bible and the almanac, yet he was not out of his teens before he had begun to write."

Most of his reading has been in "Nature's story book."

One of the sweetest poems which John Burroughs has written is called, "Waiting." Not many of us are as patient as we should be. Some of us are not striving after the right things, and most of us are in a great hurry. Impatience seems sinful when we remember that we are immortal beings—through faith in the Lord to live forever. All good things will be ours in due time.

This is one of the verses of "Waiting," which would make a good motto:

"I stay my haste, I make delays,
For what avails this eager pace?
I stand amidst the eternal ways,
And what is mine shall know my face."

A Little Boy Like Sammy

A little primer of a-b-c's,
And little sums that are just like these:
 $2+1=3$ $1+1=2$,
And a brief recess beneath the trees,
 For a little boy like Sammy.

A little chap that is nice and new,
A little coat, and some blouses blue,
A little kiss when the sums are through,
 For a little boy like Sammy.

Study and rest, and healthful play,
Laughter and love, and a sunny day,
Then the sandman comes along the way
 For a little boy like Sammy.

A Little Line

Somebody wrote a little line
 A hundred years ago;
A little line that is living still,
 And cheers me in my woe,
Tho' where that somebody sleeps to-day,
 There's never a stone to show.

Blessed to write a line like that,
 Surely it seems to me—
A line that after a hundred years,
 Somebody smiles to see!

Great deeds cannot die;
They with the sun and moon renew their light
For ever, blessing those that look on them.
Tennyson — "The Princess"

Suggestive Lessons in Paper Cutting

By Ruth O. Dyer

[Ruth O. Dyer was lecturer for six consecutive years in State summer normals of Virginia. Lecturer in University of Georgia Summer School in Nature Study. Critic Teacher of Primary Grades Georgia Normal and Industrial College, Milledgeville, Ga. Now holding the position of Supervisor of Practice Teaching, Arkansas State Normal, Conway, Ark.]

Some Things Boys Like to Do

This page is designed especially for boys. Not alone for little boys, but for middle-sized boys as well.

We find here five sports that boys like.

First, we see a tiny little fellow who is still wearing dresses. He is rolling a hoop. The hoop is almost as large as he is. He is running so he can keep up with it. See how his little dress stands out behind. His hair is short and we can see the outline of his face clearly.

On the other side we see a small boy at the sea shore. He is trying to sail his boat. Notice his sailor suit and broad straw hat. He is looking down and watching his boat, for he does not wish it to sail away out of his sight.

Below we see a boy playing horse with his little brother. We will cut the little boy first. He is running and as the reins are fastened to his arms, he looks a little uncomfortable.

We will begin at the lower right-hand side of our figure. His legs are bent as they should be in running. We can just see his hand in front,

but we can see the outline of his face and his little round head. His other arm is being pulled back by the lines and we can see it plainly. Notice where his trousers end and how much action is expressed in his right leg. The other boy is holding the lines very tight. He is taller, but he wears the same kind of trousers and a sailor blouse.

In the center of our page we see a boy just ready to go in camp with the boy scouts. He has on the regular scout suit and the broad hat they wear. He is holding one flag above his head while he points the other outward.

Our last cutting shows an industrious little boy. He is having some pleasure and helping his mother at the same time, for I imagine he is raking the leaves from the lawn. He has both hands on the handle of the rake. We will begin to cut this figure at the lower right hand side. Notice where the bottom of his trousers come, and where his coat ends. See what a round head he has. He is looking down at his rake.



Some Things Boys Like to Do



Grade Work

Edited by

Charles H. Davis.

PLAN IN COMPOSITION.

Letters.

Kinds,—Friendly, class to class, invitation, notes of acceptance, congratulation, sympathy; challenges and replies; to tradesmen, parents, teachers (for absence and tardiness).

Reproduction.

- I. Story read aloud.
- II. Silent reading of story by class.

Folk, fairy stories, simple fables, nature stories, myths, legends. These should be models in structure and choice of words.

Exposition.

I. Of simple processes—Arithmetic, sewing, Constructive Drawing.

II. The playing of games.

III. Ethics.

Manners, cleanliness, etc. See syllabus, p. 5 ¶10, a, duties; b, conduct; c, virtues.

Description.

I. Toys; simple, artistic pictures, nature study subjects, plants, insects, etc.

Pictures—Reading from Homer (Tadema); The Gleaners (Millet).

Description.

The Pilot (Reunef); The Beggar Boy, Murillo; Landing of Pilgrims (Boughton); Christmas Picture—Christmas Chimes (Blashfield).

Narration.

- I. Outings—A trip to the park.
- II. Experiences during a holiday vacation.

By the term narration, we mean merely the sequence of events in time order. The single linear type, as in the relation of events in a given period of time, or the passage of a procession with its beginning, middle, and end construction.

Correction of Compositions.

Aim to make first draft the finished product.

Always have at least two scholars write their compositions on blackboard. When completed and class is finished proceed to correcting of same teacher guiding.

Then call on several to read aloud, class note and correct errors.

Class correct their own work.

Finally teacher look over as many as are deemed necessary to become familiar with leading errors. Said errors to be tabulated, forming basis of subsequent language lessons.

ENGLISH.

Correct the errors in punctuation and in capitalization in the following sentences:

1. The boy is flying his kite
2. Where are you going
3. The boy's name is harold.
4. John put your pencil into your desk.
5. Helen and i are going to the store.
6. I saw dr brown yesterday.
7. To-day is the seventh day of may.
8. up into the cherry tree.
who should climb but little me?
9. Ernest lives in flushing.
10. Louise said i am going to the store to-morrow.
11. When it rains said the little boy I play in-doors.
12. See that beautiful bird over there in the maple tree
13. Henry asked did you pick those flowers
14. Bang bang went the fire cracker.
15. That little girl doesnt know how to read.

DRAWING.

First Month.

First Week.

1. Study examples of good pencil treatment.
2. Study "foreshortening." Draw leaves in different positions. Using finders draw plant forms in appropriate oblong.

Boys, Construction.

Plan a portfolio to be worked out in straw board covered with appropriate material.

Second Week.

1. Study spectrum and intermediate colors. Using watercolors, fill oblongs with blended colors, giving opalescent effects, a different color prevailing in each.
2. Further study of above representing stained glass. Have frame of neutral color.

Boys.

Continue construction of portfolio.

Third Week.

1. Study groups of vegetables or fruits. Using finders, select pleasing compositions.
 2. Represent in color seeking harmonious effects. Boys.
- Complete portfolio.

QUESTIONS ON NATURE STUDY.

1. Why can a duck swim?
2. With what is the cat covered?
3. How do you know the golden-rod when you see it?
4. Where do squirrels make their home?
5. What kind of teeth has the mouse?
6. What helps the leaves to come out on the twigs?
7. Why is the cow useful to us?
8. What is the color of the robin's eggs?
9. When and where should we look for a rainbow?
10. How does the onion grow?
11. Name three plants that grow from a bulb.
12. How do you know a moth from a butterfly?
13. Name five early spring flowers.
14. Where does the beaver build its home?
15. Why is the cat sleepy in the day-time?
16. Where does the owl live?
17. How is the donkey like the horse?
18. Where does the sun rise?
19. In what way is the horse useful to man?
20. How does the crab resemble, and how does it differ from the lobster?
21. When and where does the owl hunt for food?
22. Give the name of two moths and one butterfly about which you have studied.
23. What do plants need in order to grow?
24. With what is the dog covered?
25. Tell the colors in the daisy.
26. What is the color of the apple blossom?
27. What sound does the pigeon make?
28. Where do rabbits make their home?
29. Why is the bud of the horse-chestnut not hurt by the rain and snow and cold?
30. Tell what changes take place in the life of a frog.
31. Name three birds that come with the spring season.
32. What use is made of the turkey?
33. How is the grasshopper like the cricket?
34. Tell about the camel's stomach.
35. Name the parts of a leaf.
36. Of what use is the leaf to the plant?
37. How is soil made?
38. Name four kinds of soil.
39. What kind of soil is best for plants?
40. How do the oyster and clam resemble and differ from each other?
41. Name three kinds of bees found in a hive.
42. Of what use are rivers?
43. How can you tell the directions—north, south, east and west?
44. Of what use are forests?
45. How do you know an insect?

46. Name four insects.
47. How does a spider differ from an insect?
48. Tell how the spider spins its web.
49. How does the snail defend itself from its enemies?
50. Name four metals.
51. Give the name of the most expensive metal.
52. Give one use of marble.
53. What materials can be used for building a house?
54. Name three flowerless plants.
55. Give one use of moss.
56. How can you tell the age of an oak tree?
57. How do peanuts grow?
58. How can we make a geranium slip grow?
59. Name the parts of a flower.
60. Tell the life story of an apple from the blossom to the fruit.

DRILL EXERCISES IN ENGLISH.

Exercise I.

1. Define adjective.
2. Name the vowels.
3. Punctuate and capitalize: rev albert barnes d d is the author of barnes notes
4. Give the meaning of each of the following abbreviations: M.D., do., Esq., Messrs., Ph.D., Va., P. O., viz., ult., pp.
5. Write the plural of life, mouse, negro, money, lady.

Exercise II.

1. Define adverb.
2. Give the feminine of czar, bachelor, earl, duke, hero.
3. Write one sentence containing all the parts of speech.
4. Which is the most important part of speech? Why?
5. Illustrate two uses of the hyphen.

Exercise III.

1. Correct: I and Fred will go.
2. Use the past of come in a statement.
3. Compare: cold, good, sweet, beautiful, bad.
4. When should a be used? When should an be used?
5. Write the second stanza of "America."

Exercise IV.

1. Name the properties of nouns.
2. What is a pronoun?
3. Name the properties of verbs.
4. Give five rules for the use of capital letters.
5. Mention and illustrate three uses of the comma.

Exercise V.

Fill each blank in the following with a pronoun properly used:

1. Mary and —— are of the same age.
2. They met Robert and —— in the village.
3. Which of the boys is Henry? This is ——.
4. —— is going to the circus.
5. The dog bit ——.

Nature Study

Fall Term.

Suggestive Topics for Work in Grades 1A and 1B.

Four-footed Animals. Cat, mouse, rabbit. Recognition and name; observation of their characteristic movements and actions; their color, parts, covering, food, uses, and care of young.

Lessons on Kindness to Animals

Birds. Canary, pigeon, English sparrow, duck. Recognition and name; their color, parts, food and feeding habits, movements, songs or calls. Children should be encouraged to feed birds and to relate in class their experience.

Flowering Plants. Golden-rod, aster, burdock, geranium, chrysanthemum. Recognition and name; whole plant, parts of plant (roots, stem, leaves); color, odor.

Fruits. Apple, pear, peach, plum, chestnut, peanut, acorn. Color; odor; taste; part; uses.

Vegetable. Potato, onion, carrot, turnip, sweet potato, pumpkin, corn. Color; parts; uses.

Grades 2A and 2B.

Four-footed Animals. Cow, dogs of various kinds, their uses, and comparison with cat; beaver, comparison with squirrel or mouse. Recognition and name; their color, characteristic parts, covering, food, uses, movements, homes, habits, and care of young.

Lessons on Kindness to Animals.

Birds. Humming bird, phoebe, knight, gold-finch, owl, gull, turkey. Recognition and name, their color, parts, covering, food and feeding habits, movements, songs or calls, powers of flight; departure of wild birds. Comparison of turkey with chicken or goose.

Insects. Grasshopper, cricket; comparison of cricket; comparison of cricket and grasshopper. Recognition and name; their color, homes, food and feeding habits, movements, sounds, or calls, enemies. Children should be encouraged to observe the insects out of class room and to report their observations.

Flowering Plants. Morning-glory, sunflower, name of flowers; color; odor. Children should be encouraged to save seeds of flowers studied.

Fruits and Seeds. Grape, quince, lemon, date, dandelion, thistle, milkweed. Dispersal of seeds by wind and by animals.

Vegetables. Pea, bean, corn, tomato, cabbage, cauliflower, Brussels sprouts. Color, parts, uses. Vegetables as root, stem, leaf, flower, or a fruit.

Trees. Chestnut, hickory, maple, oak, sweet-gum, sycamore, spruce, balsam, fir. Recognition of trees, by leaf, fruit, bark. Winter buds, their color and protection.

Grades 3A and 3B.

Birds. Resident birds—woodpecker, owl, bluejay, crow, American goldfinch, methatch, chicadu, English sparrow; eagle, snipe, ostrich. Their plumage, songs or calls, habits, food, size, color, motions, uses, feet, and bill.

Insects. Monarch butterfly, caterpillars, metamorphosis, beetle, dragon fly, mosquito, house fly, Head, body; legs; wings; feelers; distinctive markings; breeding places; food; movements; uses to man; dangers to man.

Other animals. Wolf, fox, comparison with dog; snakes and turtles in vivarium; gold fish and minnows in aquarium; lobster, crab. Recognition and name; striking characteristics; their covering, food, uses, movements, homes, and habits.

Flowering plants. Gladiolus, hydrangea, dahlia, tube rose, chickweed, wild carrot. Recognition and name of flowers; color, odor.

Fruits and seeds. Pumpkin, cranberries, melons, burdock, nuts, stone fruits, prods. How seeds are protected while ripening; adaptations for dispersal by wind, water, birds; sections made of fruits to show attachment of seeds. Collections of dry fruits to show form and method of seed dispersal.

Trees. Maple, elm, oak, hickory, birch, poplar, horse-chestnut, sumac, cedar, pine. Arrangement of leaves; parts of leaf; scars left on stem by falling leaves and fruit; ring scars and their cause; position and protection of buds; autumn coloring of leaves; collecting; naming, and mounting of leaves.

Experiments. (a) When does sap rise through stem and leaves? (b) Why do leaves wilt? (c) How do leaves move with reference to light? (d) Do leaves give off water?

Review Questions in Geography for the Fifth Grade

1. Where do the Eskimos live? Describe their homes.
2. To what race do the Arabs belong? Tell some of the uses of the camel to the Arabs.
3. To what race do the Japanese belong? Name four nations of Europe belonging to the Caucasian race.
4. How is the air about the earth warmed? Why does the earth grow cold in the evening?
5. Tell what you know about the trade winds.
6. Tell what you know about the Gulf Stream.
7. Mention three plants and two animals found in the Torrid Zone.
8. Where is London? Paris? Rome? Pekin? Havana?
9. What country lies north of the United States? What country and water south? What water west?
10. Where is the wheat-growing region of the United States?
11. Why is Pittsburgh largely engaged in iron manufactures?
12. In what part of the United States is the cotton belt? What city is the leading cotton market?
13. What are dairy products? From what animal do we get lard? What animal supplies us with tallow?
14. In what part of the United States and on what water is Boston? Chicago? St. Louis? Buffalo? Cleveland?
15. Give five important facts you have learned about the City of New York.

Rapid Drill Work in the Application of Percentage to Profit and Loss and Commission

The following plan of Rapid Drill has never before been published. Teachers will find it very useful in teaching these topics in arithmetic.

PROFIT AND LOSS

1. Given, Cost and Gain per cent. To find, Gain.
2. Given, Cost and Loss per cent. To find, Loss.
3. Given, Cost and Gain per cent. To find Selling Price.
4. Given, Cost and Loss per cent. To find Selling Price.

COMMISSION

1. Given, Amount of Sale and Rate of Commission. To find, Commission.
2. Given, Amount of Sale and Rate of Commission, To find Commission and Net proceeds.

PROFIT AND LOSS

Drills—Exercise I.

Exercise I.

	Cost	
Rate of Gain 50%	\$ 2	Given—Cost \$2, Rate of Gain 50% (½). To find, Gain.
	4	
	6	
	8	
	10	Gain=Rate×Cost; ½×\$2=\$1
	12	
	14	
	16	
	18	
	20	
22	Gain	Problem—Bought a house for \$4000 and sold it at a gain of 25%. How much did I gain?
24		

Explanation:

Given—Cost \$2, Rate of Gain 50% ($\frac{1}{2}$). To find, Gain.

$$\text{Gain} = \text{Rate} \times \text{Cost}; \frac{1}{2} \times \$2 = \$1$$

Gain

Problem—Bought a house for \$4000 and sold it at a gain of 25%. How much did I gain?

$$\begin{array}{l} \text{Gain } \% \\ 33\frac{1}{3} \% \\ 66\frac{2}{3} \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 3 \\ \text{Three} \\ \$36 \end{array} \right\} \text{Gain}$$

$$\begin{array}{l} \text{Gain } \% \\ 25 \% \\ 75 \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 4 \\ \text{Three} \\ \$48 \end{array} \right\} \text{Gain}$$

$$\begin{array}{l} \text{Gain } \% \\ 20 \% \\ 40 \% \\ 60 \% \\ 80 \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 5 \\ \text{Three} \\ \$60 \end{array} \right\} \text{Gain}$$

$$\begin{array}{l} \text{Gain } \% \\ 16\frac{2}{3} \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 6 \\ \text{Three} \\ \$72 \end{array} \right\} \text{Gain}$$

$$\begin{array}{l} \text{Gain } \% \\ 14\frac{2}{7} \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 7 \\ \text{Three} \\ \$84 \end{array} \right\} \text{Gain}$$

$$\begin{array}{l} \text{Gain } \% \\ 12\frac{1}{2} \% \\ 37\frac{1}{2} \% \\ 62\frac{1}{2} \% \\ 87\frac{1}{2} \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 8 \\ \text{Three} \\ \$96 \end{array} \right\} \text{Gain}$$

$$\begin{array}{l} \text{Gain } \% \\ 11\frac{1}{9} \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 9 \\ \text{Three} \\ \$108 \end{array} \right\} \text{Gain}$$

$$\begin{array}{l} \text{Gain } \% \\ 10 \% \\ 20 \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 10 \\ \text{Three} \\ \$120 \end{array} \right\} \text{Gain}$$

etc.

$$\begin{array}{l} \text{Gain } \% \\ 9\frac{1}{11} \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 11 \\ \text{Three} \\ \$132 \end{array} \right\} \text{Gain}$$

$$\begin{array}{l} \text{Gain } \% \\ 8\frac{1}{3} \% \end{array} \left\{ \begin{array}{l} \text{Cost} \\ \$ 12 \\ \text{Three} \\ \$108 \end{array} \right\} \text{Gain}$$

Exercise II.—Drills

Same as Exercise I, only substitute loss per cent for gain per cent.

Exercise III—Drills

Rate of Gain 50%	Cost	Gain	Explanation:
	\$ 2		Given cost \$2, gain %
	Three	Selling	50%, ($\frac{1}{2}$). To find gain
	\$24	Price	and selling price.

$$\text{Gain} = \text{Rate} \times \text{Cost}; \frac{1}{2} \times \$2 = \$1$$

$$\text{Selling price} = \text{Rate} + \text{Cost}; \$2 + \$1 = \$3, \text{ Selling price}$$

Problem—For what must I sell a house that cost \$4000 so as to gain 25%?

Drills, Exercise III

Same as those in Exercise II, only have selling price added to what is to be found.

Drills, Exercise IV

Same as Exercise II only have selling price added to what is to be found.

Exercise IV

Loss %	Cost	Loss	Given, Cost \$3, Loss%,
33 1/3 %	\$ 3		33 1/3% (1/3). To find Loss
	6	and	and Selling Price.
	9		Loss = Rate x Cost;
	12	Selling	1/3 x \$3 = \$1
	Three	Price	Selling price = Cost - Loss
	36		or \$3 - \$1 = \$2

Problem—Bought a house for \$4800, and sold it at a loss of 25%. Find the loss and the selling price.

COMMISSION

Rate of Comm.	Am't of Sales	Commission
33 1/3 %	\$ 3	and
	Three	Net Proceeds
	\$36	

Given:—Amount of Sale \$3, Rate of Comm. 33 1/3% ($\frac{1}{3}$). To find Commission and Net Proceeds.

$$\text{Comm.} = \text{Am't of Sale} \times \text{Rate}; \frac{1}{3} \times \$3 = \$1$$

$$\text{Net Proceeds} = \text{Am't of Sale} - \text{Comm.}; \$3 - \$1 = \$2$$

Drills as in Profit and Loss.

The Story of Columbus

Almost five hundred years ago, a little boy named Christopher Columbus lived in Italy, in a pretty town by the sea.

His father was a poor man and had to work hard to earn money to send his little son to school.

Their little home was near the seashore and Columbus loved to lie on the warm sand or sit on the wharfs and watch the bats come and go. As he played in the sand and watched the white capped waves dance up and down, I think he must have sung little songs much like the one you sing. "And every little wavelet had its night cap on, its night cap, white cap, night cap on."

He wanted very much to have a boat of his own, and he could scarcely wait to be a man, so eager was he to be a sailor and sail away over the blue ocean in the direction he had seen ships go.

"I wonder what there is away over there," he used to say. "When I'm big I'll be a sailor, that's what I'll be. And I will go farther out to sea than any one else has done. I will be a brave sailor. I will be afraid of nothing."

But he had many things to learn before he could be a sailor. He needed to know all he could about the stars so that they would help him guide his ship on the great ocean. He learned to make maps of his home, his town and then of all the world that was known at that time. Then no one knew that our country was in the world. It lay beyond the great ocean which no one dared to cross.

Far, far to the east of Italy there was a country called India, where beautiful shawls and silks were made. Rare spices and perfumes also came from that country. Many of the sailors of Genoa traded in those rich goods.

There were no trains of cars in those days and these things had to be carried on the backs of camels for days and weeks. They had great, hot, sandy deserts to cross. At last they came to the shore of the sea and there they would wait for the ships from Italy and other places, whose captains bought the loads of wonderful shawls, the silks and other rare things and carried them home to sell.

But it cost so much to bring these things from far away India that they were very expensive and only the rich could afford to have them. Sometimes these things were nearly a year in coming from India to Italy.

One day Columbus sat on a terrace in Genoa looking across the blue waters at the white sails of a ship far out at sea. The captain of that boat was a good friend to Columbus and often told him stories of the sea to which the boy listened with delight. He showed Columbus his maps and told him to study hard that he might soon be ready to go to sea with his friends, the captain.

And now the ship was gone to meet the train of camels which brought the valuable goods across the desert. He knew it would be months before it could return.

"When I am a man," he said, "I will have a ship of my own. I will sail across the great ocean and find a shorter way to India." So he studied hard and when he was only fourteen years old he went to sea with his friend.

He had many things to learn about ships and the sea before he could be the commander of one. He worked and studied many years and at last he became a brave, wise sea-captain.

He still believed that he could find a shorter way to India, but the ship which he commanded was not his own and he had no money to buy one. He asked many people to help him, but no one would lend him money to make so dangerous a voyage. At last after many years of waiting, and Columbus had begun to grow old, Queen Isabella of Spain promised to give him all the help he needed.

So three small ships were built, but it was hard to find men willing to go with him.

One morning, early in August, the three little vessels sailed out on the Sea of Darkness, as the men called the Atlantic Ocean. These little boats were the Santa Maria, the Pinta and the Nina. Crowds of people stood on the shore watching them as they sailed away.

They sailed west for several days, and when they had left the last island they knew anything about the sailors felt very sad, for they could no longer see land in any direction and feared they would never see their homes again.

Days and days passed with no land in sight, and the men grew more and more worried until at last they went to Columbus and begged him to turn back. The brave commander tried to encourage them and they went back to their work.

They sailed on: still nothing could be seen but sky and water. The men whispered among themselves that Columbus was mad. They said, "We will go to him and tell him that we will not go any farther. They if he does not turn back we will throw him overboard and return home."

Do you think the brave captain was afraid of his men? He told them to go on just three days longer. He said he knew they would come to land soon, and he promised beautiful presents to the one who first saw land.

The very next day a flock of birds flew past the ship. How the men shouted! "Columbus is right, we must be near land." The next day a branch of fresh leaves and bright berries floated by, and one of the sailors drew a carved stick from the water. Then they knew that there must be people on the land they were approaching.

No one tried to sleep that night. They knew now that land must be near and every man strained his eyes to catch the first glimpse of it.

During the night Columbus saw a light moving in the distance. He called the sailors to come and look. "What can it be?" they asked. "It looks like a torch carried in the hand of some one."

As it was too dark to see they cast anchor until morning, and when the daylight came there lay the beautiful land with its tall trees and bright flowers right before them.

A cannon was fired from one of the ships, and small boats were quickly lowered. They were soon filled and the sailors rowed to the shore.

It was the twelfth of October, three months after leaving their homes in Spain.

Columbus stepped upon the land, followed by the other men; then they all knelt down and kissed the ground; then uncovering their heads they offered up a prayer of thanks for their safe voyage.

From the groves of palm and rubber trees, dark skinned men peered out at the new comers. They were tall and straight and their skins were a dull copper color. They had long, straight, black hair, in which many of them wore a bunch of long, bright feathers.

In their ears were great hoops of gold, and some of them wore wide bands of gold and silver upon their bare arms.

Columbus motioned for them to come forward. He made them understand that he would not hurt them, so they came down to the shore and welcomed the "pale faces," as they called the white men. Some of them took off their ornaments of gold and gave them to Columbus.

Because he believed he had reached the coast of India he called these dark skinned natives, Indians. But it was not India; it was our own dear land, which we now call America.

The Lesson Learned

What lesson do we learn from the life of Columbus?

When he did not succeed the first time what did he do?

How many times did he try?

I think he must have kept saying over and over to himself those little lines we have to say when things seem very hard to do and we feel discouraged—try, try again.

I will give you the rest of the poem and we will learn it to help us in the hard places.

—The Plan Book.

The Boy Columbus

"'Tis a wonderful story," I hear you say,
 "How he struggled and worked and pleaded and
 prayed,
 And faced every danger undismayed,
 With a will that would neither break nor bend,
 And discovered a new world in the end—
 But what does it teach to a boy of to-day?
 All the worlds are discovered, you know, of course,
 All the rivers are traced to their utmost source:
 There is nothing left for a boy to find,
 If he had ever so much a mind
 To become a discoverer famous;
 And if we'd much rather read a book
 About someone else, and the risks he took,
 Why nobody, surely, can blame us."

So you think all the worlds are discovered now;
 All the lands have been charted and sailed about,
 Their mountains climbed, their secrets found out;
 All the seas have been sailed, and their currents
 known

To the uttermost isles the winds have blown,
 They have carried a venturing prow?
 Yet their lie all about us new worlds everywhere,
 That await their discoverer's footfall spread fair
 Are electrical worlds that no eye has yet seen,
 And mechanical worlds that lie hidden serene
 And await their Columbus securely.

There are new worlds in Science and new worlds
 in Art,

And the boy who will work with his head and his
 heart

Will discover his new world surely.

—Manual of Patriotism, p. 161.

(For excellent material for celebration of Columbus Day, see September Number Teachers Magazine, Department Music, Plays and Games.)

Hood's Sarsaparilla

Removes blood humors and eruptions, clears the complexion, creates an appetite, aids digestion, relieves that tired feeling, gives vigor and vim.

If urged to buy any preparation said to be "just as good," you may be sure it is inferior, costs less to make, and yields the dealer a larger profit.

Get it today in the usual liquid form or in the tablets called **Sarsatabs**



Department of Home Instruction



The influence of the teacher should extend to the home.

The influence of the parent should extend to the school.

This department is maintained simply to emphasize the interdependence of school and home, and to note some of the things being done to promote their common interests.

One of the lines of service that come most clearly within the scope of this Department is thus presented in the bulletin of the American Institute of Child Life. (The general offices of the Institute are at 1704 Chestnut St., Philadelphia, Pa.)

Service for Parents

(1) *Investigation*.—The Institute maintains for the service of members a large staff of trained and experienced *Executive Secretaries* in its Central Office, close to the great libraries and social institutions, whose whole time is given to bringing the richest knowledge of Child Life to the members. This staff is supported by an *Administrative Board*, a group of twenty of the leading specialists of America, who are not merely advisory in character, but who work with the Institute and will be called together for a week each year to consider its problems. The staff also works with more than fifty *Affiliated Societies*, of whose findings it is the Clearing House. The Department of Investigation is personally supervised by the *President* of the Institute, William Byron Forbush, Ph.D., Litt.D.

(2) *Counsel*.—Expert counsel is given parents, directed by Mrs. Mary V. Grice, former Secretary of the National Congress of Mothers, President of the Home and School League of Philadelphia, upon problems of child life and training. This includes *confidential correspondence* concerning individual home problems. It relates itself also with the departments that follow.

(3) *Affiliated Organizations*. — Pamphlets and bulletins of leading organizations that have to do with children and the home, are selected for individual needs, most of them to become the property of member.

(4) *Literature*.—The Institute presents to each member, for permanent ownership, three basic books, as the beginning of the *parent's library*. Among these may be "The Mother's Book," specially written for the Institute, "The Coming Generation," or "The School in the Home." These books will be selected either by the mother or by the Institute, as especially suitable to the individual mother.

The Institute has in preparation a *summary of all our knowledge of childhood*, which is to be known as "Survey of Child Life." It will be thoroughly scientific, but non-technical and suited to the average mother, and will cover almost every phase of childhood from infancy to maturity. As it is to be in perpetual process of revision and improvement, it will be issued in separate pamphlet-chapters, suitable for insertion in loose-leaf binders, to be supplied by the Institute to its members. Members will receive as issued the chapters which deal with the individual ages represented in the home. The Institute has no publishing interests. It suggests its own publications only when they meet the needs of an individual case, and it willingly substitutes other literary matters of equal value.

(5) *Magazine Bulletin*.—Each member of the Institute receives regularly the monthly *MAGAZINE BULLETIN*, which reprints or reviews the best magazine articles of the month, bearing upon the study and training of children. Over one hundred magazines are followed closely for this purpose.

(6) *Mothers' Circulating Library*.—In addition to specially-written monographs and pertinent articles from the magazines, referred to or reproduced, the Institute gives to each member free use of the *Mothers' Circulating Library*, which contains all important books respecting childhood. Volumes are selected for individual needs and delivered without charge to any member, with the understanding that, at the end of four weeks, the volume will be returned through the monthly forwarding service.

Bibliographies are now available in printed form on the following subjects:—

Secondary Education in the United States.

The Montessori Method.

Rural Life and Culture.

The Economic Value of Education.

Play and Playgrounds.

Home Economics.

Higher Education.

Mother's Clubs and Parent-Teacher Associations.

Any of these may be had by applying to the Bureau of Education, Washington, D. C.

(VJ)

TEACHERS MAGAZINE

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Vol. XXXVI

NOVEMBER, 1913

No. 3



Pilgrim Costume

See Department Music Plays and Games
Page 68

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Contents for November

NOVEMBER—"In Everything Give Thanks"	65	MONTHLY PLANS	77
WILLIAM CULLEN BRYANT.....	66	Special Days	77
MUSIC, PLAYS, AND GAMES.....	68	November Birthdays	77
Thanksgiving Play	68	Poem for the Month.....	78
The Pilgrim Lassies	69	Ethics	78
Glad November	69	"INSECTOLOGY"	78
Glad November (Music).....	70	"THE PENNANT"	79-82
An Indian Play	71	PRACTICAL POINTERS IN PIC- TURE STUDY	83
See Saw Game	71	CLASS-ROOM TALKS ON CUR- RENT EVENTS	85
A Thanksgiving Play	72	SUGGESTIVE LESSONS IN PAPER CUTTING—Some Things Girls Like to Do	86-87
The Wishing Stone	73	GRADE WORK	88
Sight Reading Melody	74	TRAVELING LIBRARIES	94
Thanksgiving Game	75	DEPARTMENT OF HOME IN- STRUCTION	96
NOVEMBER CALENDAR	76	NOVEMBER BOOK LIST	vi

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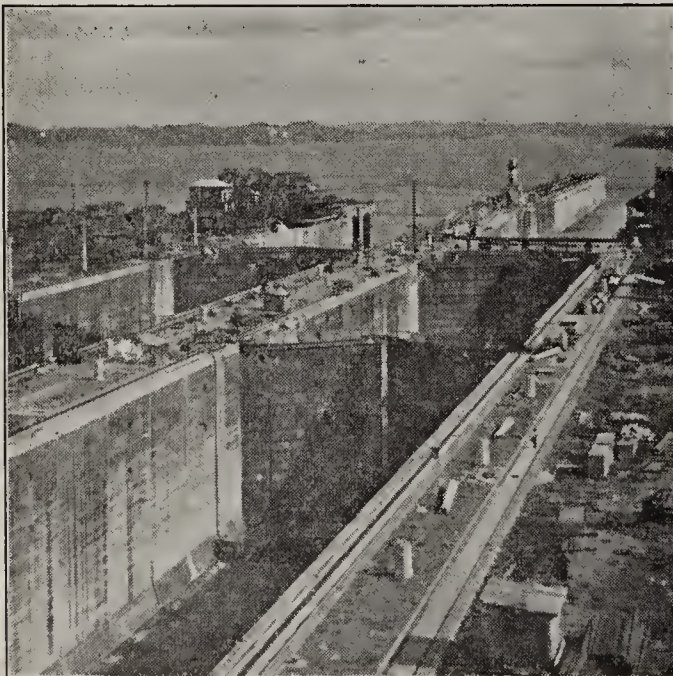
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Teachers Magazine

VOL. XXXVI

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NOVEMBER



"In everything give thanks"

The witchery of the November wind seems to have received general recognition in the verses of the poets. So Longfellow writes in "The Poet's Calendar":—

"Sharp winds the arrows are, with which I chase
The leaves, half dead already with affright;
I shroud myself in gloom; and to the race,
Of mortals bring nor comfort nor delight."

Bryant's little poem on November begins with these lines:

"Yet one smile more, departing distant sun
One mellow smile through the soft vapory air,
Ere o'er the frozen earth the loud winds run,
Or snows are sifted o'er the meadows bare."

Wordsworth, sympathetic and sensitive, catches the sound of the going, and exclaims:

"What pensive beauty autumn shows,
Before she hears the sound
Of winter rushing in, to close
The emblematic round."

Whittier, ever watchful for the good and the lovely, recognizes the general trend of poetic interpretation when he says:—

"Talk not of sad November when a day
Of warm glad sunshine fills the sky of noon,
And a wind borrowed from some morn of June,
Stirs the brown grasses and the leafless spray."

A poem on Thanksgiving Day, written by David Gray begins:—

"Still thy winds O wild November; let their angry music sleep!
Give us Sabbath o'er the city; hush thy tempest on the deep!"

One more illustration will be found in Byron's dirge:—

"The warm sun is failing, the bleak wind is wailing,
The bare boughs are sighing, the pale flowers are dying,
And the Year
On her death-bed in a shroud of leaves dead,
Is lying."

But November means something better than denudation and death. It has voices deeper than the wind.

History has immortalized this month by assigning to it such portentous events as the birth of Martin Luther in 1483, the accession of Elizabeth to the throne of the Tudors in 1558, the discovery of the murderous Gunpowder Plot in 1604 still commemorated in the celebration of Guy Fawke's Day in England, the evacuation of New York by the British in 1783, the removal of the seat of the United States government to Washington in 1800, and the establishment of peace between Spain and the United States in 1898. In the ceremonialism of the ancient Romans, November held a conspicuous place, some of the most important festivals of the calendar having been held at that time. In the connotation of the Anglo-Saxons, November was the "blood month" in allusion to the slaughter of animals for sacrificial and other purposes. The Indian, copper colored denizen of the primeval American forests, simple minded child of nature, greeted with gladness the "beaver moon." The first day of November is hallowed as All Saints' day, of which Lowell writes:—

"One feast of holy days the crest
I though no Churchman love to keep,
All Saints,—the unknown good that rest
In God's still memory folded deep."

The American Thanksgiving Day, the hallowing of the last Thursday in November as an occasion for liberal ascriptions of praise to the God of seasons and the Lord of harvests, is a fair and altogether salutary interpretation of the message of the month. It is the silver tongue in the golden bell of Autumn filling the air with mellifluous vibrations. That the recognition of divine oversight and leadership should constitute the *raison d'être* of a popular holiday among ninety millions of people in an age of cyclonic activity, is without controversy one of the sublimest spectacles in the career of mankind.

In these later days we speak much of the higher things,—"higher" criticism, "higher" education, "high" life, "high" society, "high" art;—our Thanksgiving celebration is the exponent of the

"higher" patriotism that makes for political purity, and personal integrity, and beholds in fidelity to God the paramount obligation of the citizen.

As a national observance, the custom dates from Lincoln's proclamation in 1863. 1863! Terrible year! Chancellorsville, Gettysburg, Vicksburg, Chickamauga, Chattanooga; Bloody battles, depreciated currency, draft riots:

"Lord God of hosts, be with us yet,
Lest we forget; lest we forget."

That Thanksgiving Day was a great contribution to the cause of the Union. The large souled Lincoln knew the way to the favor of Heaven.

The observance by the Pilgrims in 1621 of a day of rejoicing and thankfulness for the first gathering of crops is a picture of tender suggestiveness and pathetic beauty. The sufferings of that first cruel winter seemed only to accentuate the blessings of the summer. By religion, by habit, by race instinct they were a grateful people. In a sense their celebration was the transplanting of the Harvest Home with which they were familiar in the land of their birth, proud England.

"This happy breed of men, this little world,
This precious stone set in a silver sea."

The roots of this modern custom, therefore, strike deep into the past, and as the noblest expression of the Anglo-Saxon genius Americanism must always mean Godliness and gratitude.

For the spotless glory of the flag—

For the stability of the government and the health of the nation—

For our mission of mercy to the oppressed—

For the sense of appreciation and the disposition to pray—

For the spirit of thankfulness—

For burdens that have made us strong—

For calamities averted and for those sanctified to our good—

For the lessons of the past and the opportunities of the present—

For the November winds, and the stacks of corn standing in the fields like yellow tents, and the patter of the falling nuts, and the scampering of the squirrels, and the flying flakes of snow, and the crisp air, and the sparkle of the landscape, and the bulging barns, and the gathered fruits, and the rich rewards of honest toil, and the purple and gold of the sunset of the year—

For a billion blessings we cannot name—

Let us give thanks.

William Cullen Bryant

By Fanny Comstock

In the following birthday exercise, topics are given for pupils to work up from any convenient source. Statements are made in connection with the topics, but additional points can be obtained if sufficient time is allowed before hand.

1. Ancestry and Birth.—Both father and mother were of Pilgrim descent, John Alden and Priscilla Mullins being among Bryant's ancestors. His father, Peter Bryant, was a successful physician, fond of poetry and music. His mother, Sarah Suell Bryant, was a woman of good sense and good judgment, with a strict regard for what was right; public spirited, interested in the welfare of township, state, and nation. William Cullen Bryant was born in Cummington, Massachusetts, November third, 1794. He was named for an eminent physician, William Cullen.

2. Childhood and Education.—Bryant was unusually forward as a child, but weak and nervous. In his twelfth year he studied with an uncle, Thomas Suell, and with Rev. Moses Halleck, to fit himself for college. Both teachers were excellent, and he made rapid progress in Latin and Greek. He began to write verses at a very early age, and a description in rhyme of the school he attended, written at the age of ten, was printed in the county paper. While very young he wished to become a poet, and was in the habit of praying that he might write poetry that should endure. When a child he delighted in Pope's translation of the Iliad.

He entered the Sophomore Class at Williams College when not quite seventeen. At the close of the first year he left the college, intending to finish his course at Yale. His father's means not permitting this, he soon began the study of law at Worthington. He continued his legal studies at Bridgewater and was admitted to the bar in 1816.

3. Early Poems.—Thanatopsis, ranked as the finest poem yet produced in America, was written at the age of seventeen. "To a Waterfowl," which has been called the best short poem in the English language, was written at the age of twenty-one. These and six other poems were published together a few years later. Some of these early poems, which are among his best, he kept in his desk for years without showing them to any one. They first appeared in the North American Review and brought immediate recognition of his talents.

4. Journalism.—After a few years spent in the practice of the law in Plainfield and Great Barrington, he went to New York and devoted himself to literary pursuits first as joint editor with H. J. Anderson of the New York Review, then as assistant editor of the New York Evening Post. In five months he became editor-in-Chief of the Post, and held this position till the time of his death, bringing the paper to a very high standard of excellence and marked financial success. There are some of his rules for correct writing:

"I do not recall an instance where I was tempted to use a foreign word but that, on searching, I have found a better one in my own language."

Be simple, unaffected; be honest in your speaking and writing. Never use a long word where a short one will do as well . . . The only true way to shine is to be modest and unassuming."

Bryant conducted the *Post* with no less care for its moral influence than for its literary tone. He took a bold stand for the abolition of slavery, and was always fearless in rebuking wrong.

5. Poetry.—Owing to Bryant's steady work in journalism, his output of poetry was relatively small, but his poems are remarkable for their clearness and beauty of thought. He wrote no long poems, believing that no true poem could be long, and that so-called long poems were usually collections of short ones strung together. His poetry shows great love of nature and a serene, trustful view of life. It was Bryant's belief that the poet should make his own life his best poem, and his poetry is what we should expect from one who held this belief, pure and noble. In the latter part of his life he translated the *Iliad* and the *Odyssey* into blank verse.

6. Travels.—At different times Bryant travelled in Europe, also in Egypt and Palestine, and published two volumes of travels, "Letters of a Traveler," and "Letters from the East," consisting of letters which had been published in the *New York Evening Post* during his sojourn abroad.

7. Domestic Life and Personality.—In 1821 Bryant married a Miss Fairchild. His summer home was in the village of Roslyn on Long Island; his winter home in New York. In time he became possessor of a third residence in Cummington, his birthplace, purchased in order that his wife might have the benefit of the healthful, dry air. His domestic life with wife and daughters seems to have been unusually tranquil and happy. One of his most beautiful poems was written seven years after the death of his wife and addressed to her.

"The morn hath not the glory that it wore,
Nor doth the day so beautifully die,
Since I can call thee to my side no more,
To gaze upon the sky.

* * * * *

And I, whose thoughts go back to happier days
Than fled with thee, would gladly now resign
All that the world can give of fame
and praise,
For one sweet look of thine.

* * * * *

Bryant's habits were those of a man who controls himself, and keeps the lower side of his nature in subjection to the higher. Although naturally not strong, he paid such careful attention to health that he preserved his vigor unimpaired till almost the end of his life. It was probably owing to his excellent health that he was able to work steadily, and to do his best habitually. In his brief intervals of leisure he learned the mod-

ern languages, and beside his editorial work and the writing of poetry, he accepted many invitations to deliver addresses on public occasions. His memory was remarkable. He was able to repeat long passages from his favorite poets, and once said that if given a little time, he could recall every line of poetry he had ever written. He was careful in his choice of reading, "believing that there was no worse thief than a bad book."

Bryant had a love and reverence for truth which led him to a plain, exact use of language. Although naturally of a passionate temper, such was his control of it that in his later years few would have suspected the fact. "His command of his irritabilities and passions was so complete that he breathed an air perpetually serene and bright." He lived to the ripe age of eighty-four, enjoying the use of his faculties and the ability to work, almost to the end of his life.

8. Discussion of Poetry.—(1) Compare Bryant's poetry with that of Longfellow, for points of resemblance and difference.

(2) Compare Bryant's poetry with that of Browning, and tell why the former is easier to understand. (Great familiarity with Browning's poems is not needed for this point. Almost any example shows the inversions and ellipses, the unusual structure which render Browning's style obscure.)

(3) Which of the following poems do you like best, and why?

Thanatopsis
The Yellow Violet
To a Waterfowl
Green River
A Winter Piece
March
A Forest Hymn
The Death of the Flowers

(4) Mention ideas or habits of thought shown repeatedly in these poems.

(5) What metre has Bryant used in several of these poems?

(6) Mention any special points of excellence in "To a Waterfowl." (Smooth flowing lines, beautiful pictures, fine imaginative of the bird's experience, lesson derived from a most natural and apt comparison.)

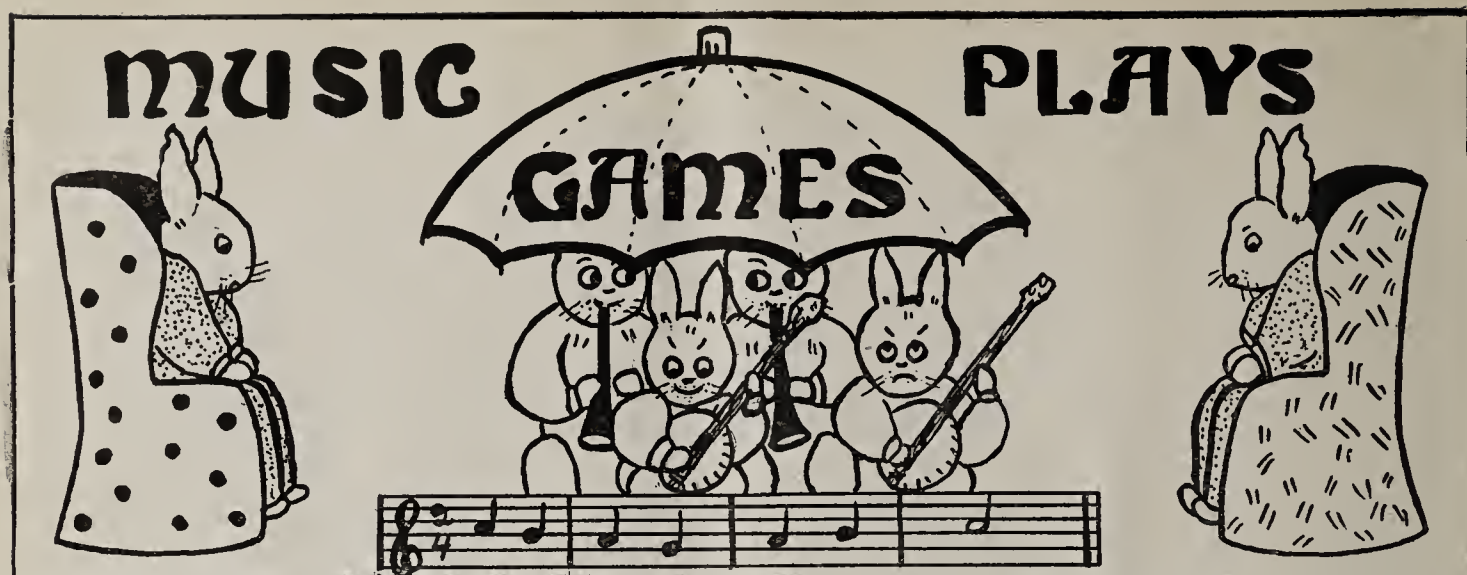
(7) Where was "Green River" written? Meaning of the lines—

"Though forced to drudge for the dregs of men
And scrawl strange words with the barbarous pen?"

(8) To whose early death does the poet refer in "The Death of the Flowers?"

(9) Recite from memory any three stanzas or two lines of Bryant's poetry.

Note.—In the brief outline of the poet's life, the writer has followed Bigelow, who differs in a few minor details from some authorities.



Conducted by LAURA ROUNTREE SMITH, Author of the Popular Bunny Books

[Miss Laura Rountree Smith is a teacher and writer of long experience. She is the author of the Bunny Books for children and has for many years made a specialty of writing entertainments and games for school-room use.

Her entertainments, songs and games are tried in the schools and meet with the approval of teachers and pupils before they are published.

Miss Smith wishes to make her department helpful and will gladly answer questions of teachers in regard to the costuming and getting up of Plays and Games.]

Thanksgiving Play

(The children may dress in costume of Pilgrims. November wears a suit covered with autumn leaves and grasses, Jack Frost wears a white suit and long white cap, from which little bells hang, The Indian and Sailor may appear also in costume. The Pilgrims may go through any familiar drill and as many appropriate recitations and songs as desired may be added to the Program. November sits on a raised platform, Jack Frost and Little Thanksgiving Day sit beside him when they enter. November bears his name in gilt letters, on a shield.)

November:

I am waiting for little Thanksgiving Day,
I hope I may come here without delay,
With a jingle of bells and a merry ho! ho!
Soon he'll come tripping it over the snow!

(Enter Jack Frost)

Do you want Jack Frost when the breezes blow?
Ha! ha! I come tripping it over the snow!

November:

No, no, don't come just yet, Jack Frost,
Our flowers and fruits will all be lost!

Jack Frost:

Ha! ha! 'tis thus I come and go,
And to November I bow low.

(Exit Jack Frost, enter Pilgrim Fathers and Mothers, they enter from the right and left, bow low to November, and stand at the right and left.)

Pilgrim Fathers:

We are the Pilgrim Fathers,
And we have come to say,
We all will offer praises,
On glad Thanksgiving Day.

Pilgrim Mothers:

We are the Pilgrim Mothers,
We are thankful as you know,
We sailed from far-off England,
In the Mayflower, long ago.

Both, in concert, bowing:

And so to-day we bow to you,
We hope you all remember,
The Pilgrims kept Thanksgiving Day
On a Thursday in November.

(Enter Pilgrim Maids, singing, tune "Long, Long Ago.")

I.

Sweet little Pilgrim Maids all courtesied low,
Long, long ago, long, long ago,
And we bowed to friend and neighbor just so,
Long, long ago, long ago.
So, with a kerchief and a little white cap,
Sometimes we settled ourselves for a nap,
What if the Tithing-Man waked us mayhap?
Long, long ago, long ago!

II.

Sweet little Pilgrim Maids, thankful were we,
Long, long ago, long, long ago,
That we sailed safely, far over the sea,
Long, long ago, long ago,
So, as Thanksgiving Day comes once again,
We all are thankful for sunshine and rain,
We used to join in the happy refrain,
Long, long ago, long ago!

(Enter Indian with Horn of Plenty):

The harvest now is gathered in,
Full is every crib and bin,
Apples ripen, brown nuts fall,
'Tis harvest time for one and all,
Let us meet then without delay,
And celebrate Thanksgiving Day,
The Horn of Plenty is full and so,
To little November we all bow low.

Pilgrim Fathers:

Samoset, your golden grain
And help, we welcome once again,
Let us shake hands in friendly greeting,
When old friends once more we're meeting.

(All shake hands with Indian.)

(Enter Jack Frost.)

See, the golden autumn leaves
All have fallen down,
The spirit of the autumn grieves,
For Jack Frost's come to town,
But after all I'm a gay little rover,
I've frozen the pond and the streams all over,
What though the flowers and fruits are lost,
There'll be good skating with old Jack Frost.

(Enter Sailor Boy.)

I'm a sailor boy of long ago,
In the Mayflower once I came,
I was born on the stormy sea,
Little Peregrine is my name,
With the Pilgrims I found my way,
To help you keep Thanksgiving Day.

Pilgrim Mothers (swing arms):

Rock the cradle to and fro,
For Peregrine of long ago,
Where is Oceanus, pray?
Can he not come here to-day?
Rock the cradle to and fro,
For Peregrine of long ago.

(Enter Little Thanksgiving Day, with traveling bag).

I am little Thanksgiving Day,
I very nearly lost my way,
I have but twelve short hours to stay,
So welcome little Thanksgiving Day.

All.

We welcome you with song and play,
Merry little Thanksgiving Day.

Song—Tune, "Comin' Thro' the Rye."

You are welcome every season,
Glad Thanksgiving Day,
To be thankful we have reason,
On Thanksgiving Day,
We are glad the Pilgrim Fathers,
In the Mayflower came,
And so you see we keep Thanksgiving
Every year the same.

THE PILGRIM LASSIES

By Laura Rountree Smith.

(Any number of Pilgrim lassies enter, wearing brown or blue dresses, white caps, kerchiefs and cuffs, they carry books.)

All:

We are the Pilgrim lassies,
We sit sedately so,
We are the Pilgrim lassies,
And read with voices low. (All sit.)

First:

Pilgrim lassies in caps of white,
Pray tell, are we not a pretty sight?

Second:

White kerchiefs, too, you'll often see,
When looking o'er your book at me!

Third:

A Pilgrim lass with open book,
Very thoughtful seems to look.

Fourth:

We sit and fold our hands just so, (fold them)
To visitors we all bow low. (rise and bow.)

Fifth:

Then with a pleasant whirring sound,
We'll turn the spinning wheel around.
(whirl arm.)

Sixth:

'Tis late, the lights are burning low,
We rise, for it is time to go.

All (facing in two and two):

Have you heard the news? 'Tis quite absurd,
But secrets are sometimes overheard!
(They now chatter as fast as possible, face front.)
We're Pilgrim lassies, we guess you knew,
Good bye, good bye, good bye to you!

GLAD NOVEMBER

Music on following page

I.

Glad November's come to town,
And she wears a dainty gown,
What if snowflakes flutter down?
Glad November's come to town.

Chorus—

Jingle, jingle, hear the sleigh,
Merry bells ring all the way,
Jingle, jingle, hear the sleigh,
Merry old Thanksgiving Day.

II.

Glad November's come once more,
See the sleigh outside the door,
Greet Thanksgiving as of yore,
Glad November's come once more.

Glad November

L. Rountree Smith

Clarence L. Riege

allegro
 4/4
 I. Glad No-ven-ber's come to town,
 2. Glad No-ven-ber's come once more,
 And she wears a dain-ty gown,
 See the sleigh out-side the door,

What if snow-flakes flut-ter down?
 Greet Thanks-giv-ing as of yore,
 Glad No-ven-ber's come to town.
 Glad No-ven-ber's come once more.

Chorus
 2/4
 Jing-le, jing-le hear the sleigh, Mer-ry bells ring all the way

Jing-le, jing-le hear the sleigh, Mer-ry old Thanks-giv-ing Day.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The tempo is marked 'allegro'. The first system contains two lines of lyrics for the first and second verses. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The second system continues the melody and accompaniment. The third system introduces a new section with lyrics about snowflakes and Thanksgiving. The fourth system is the start of the chorus, marked with a 'Chorus' label and a 2/4 time signature. The chorus lyrics are 'Jing-le, jing-le hear the sleigh, Mer-ry bells ring all the way'. The fifth system continues the chorus. The sixth system introduces a final line of lyrics: 'Jing-le, jing-le hear the sleigh, Mer-ry old Thanks-giv-ing Day.' The piano accompaniment for the chorus is more rhythmic, with eighth notes in the right hand and quarter notes in the left hand.

AN INDIAN PLAY

All:

Indian boys and girls at play,
We will not frighten you away,
So we come with song and play,
And bow to company to-day.

Boy:

A tomahawk I carry, oh, ho,
It used to scare good people so,
Of wholesome fear if you have lack,
Just count the feathers down my back.

First Girl (kneeling):

I'm good squaw Cherriot Cherokee,
I'm sure you mean no harm to me,
I wear an Indian dress you see,
I'm good squaw Cherriot Cherokee.

Second Girl (kneeling):

I'm a rough-rider as you know,
I fear not Indians, oh, no, no,
So, let's join hands and bow politely,
While the sun is shining brightly.

(All rise, now join hands and sing, tune "Little Brown Jug.")

We're Indian boys and girls at play,
We will not frighten you away,
We all join hands and smiling so,
We'll bow to you before we go.

Chorus:

Ha, ha, ha, don't you see,
We're playing Indians, you and me,
Ha, ha, ha, don't you see,
We are harmless as can be.

(Repeat chorus softly marching out.)



SEE-SAW GAME

The children stand in two lines, facing each other.

The end couples join hands and march down between the lines, separate, march right and left, around the lines, meet and march through the lines again, singing,

Who will on the See-Saw go?
There is room for two,
Who will on the See-Saw go,
Neither I nor you!

The children now join hands with those in the opposite line, bringing their arms down at any time, they wish to catch the couple going through the lines, if they have not gotten to their place at the end of the line.

All the children wave their arms up and down, singing,

See-Saw, See-Saw,
Merry breezes blow,
See-Saw, See-Saw,
Riding high and low.

(See music next page)



A Thanksgiving Play

(Lady Prudence and children are seated about a fire, one child has just finished making a Jack O' Lantern.)

Lady Prudence:

Now, we will light the candle inside.

First Child:

Ha, ha, ha, what a funny face it has!

Second Child:

We will set it on the window-sill.

Third Child:

It will perhaps frighten the Indians away.

Lady Prudence:

We must not forget that some of the Indians are very friendly, Samoset and Massasoit, and others have been kind to us.

All:

Oh! Oh! Oh!

(An Indian is looking in, he enters, carrying a child upon his back.)

Indian (points to Jack O' Lantern):

Fire Spirit, ugh!

Lady Prudence:

It is really a lantern, see!

Indian:

I came a long way, I travelled in the Moon of Leaves, I bring you my papoose to teach. . (Sets boy down.)

Children:

He is a friendly Indian.

Lady:

I will make you and the boy welcome; what is his name?

Indian:

We call him "Rain in the Face."

Lady:

Why did you give him such a name?

Indian:

When he was a little fellow, I took him out walking one day and the rain beat in his face. It was the first thing he had noticed, so I gave him that name.

Lady:

Will you stay here awhile?

Indian:

I will leave the papoose a while if you will teach him to read and write your way.

Children:

Please show us how you write.

Indian:

See, I make a picture of a bow and arrow; that means war. Here I draw a ladder; that means peace. Sometimes we cut a canoe on the bark of a tree.

Children:

What are the lines you cut in the canoe?

Indian:

The lines mean, "I saw three men sailing in a canoe."

Children:

We would like to learn to write as you do."

Indian:

Rain in the Face shall teach you.. I must go away.

Lady:

When will you return?

Indian:

I will return in the Moon of Strawberries.

All:

Good-bye.

Lady:

He was a friendly Indian; we will make Rain in the Face welcome.

L. Rountree Smith

Sea Saw Game

Clarence L. Riege

Who will on the sea-saw go? There is room for two.

Who will on the sea-saw go? Not-ther I nor you.

Sea-saw, sea-saw, Mer-ry breez-es blow

Sea-saw, sea-saw, Ri-ding high and low.

Directions Page 71

The Wishing Stone

A Little Play by Laura Rountree Smith

Scene I.

Princess (In her garden):

Oh, dear, see those children playing outside I wish I were not a princess, I wish I could go out and play like other children.

Fairy:

Hello! Did you call me.

Princess:

Where did you come from? You look like a Fairy out of a Story Book!

Fairy:

Of course, I am a real Fairy. Didn't you know you were walking on the Wishing Stone?

Princess:

No, I did not know that there was a Wishing Stone in my garden. I believe you are just fooling me because I am a Princess, and cannot go out to play like other children! (stamping foot) I wish I were little Red Riding Hood this very minute.

(The Fairy puts on the Princess a red hood and cape, and hands her a basket.)

Fairy:

Hurry away, Red Riding Hood, what are you doing in the Princess' garden?

Princess (rubbing her eyes):

Why I feel so queer, I don't think I can be Red Riding Hood. I have on a red hood and a red cape, and I carry a basket; yes, I must be Red Riding Hood after all, but I thought I was a Princess.

Fairy:

Begone to your grandmother's or the wolf will get you.

(The Fairy and Princess go out.)

Red Riding Hood:

Oh, dear, this basket is heavy, I wonder what is in it? My feet are so tired, and I really am afraid I will meet the old wolf.

Wolf:

Ha! ha! ha! here you are, here you are!

Red Riding Hood:

Good morning, Sir Wolf, where are you going?

Wolf:

I am going down by the stream to get a drink, where are you going?

Red Riding Hood:

I am not going to see my grandmother today, I am going to see the Princess.

Wolf:

May I go with you to see the Princess?

Red Riding Hood:-

Oh, oh, oh, I am afraid!

Wolf (throwing off the mask):

See, I am not a real wolf, I am a Prince, and I will do you no harm.

Red Riding Hood:

I wish I were a Princess and then I could marry you, I am poor little Red Riding Hood, and I expect the Wolf to come and eat me at any minute.

Prince:

I will protect you if we meet a real wolf. What have you in your basket?

Red Riding Hood:

I have cakes and apples. I lost out my pot of butter.

Prince:

Let us sit down under this shady tree and eat some apples.

(They sit down and take out some apples.)

Red Riding Hood:

Tell me, what does a real Princess look like?

Prince:

I have never seen a real Princess, but I am sure she must have eyes as blue, as blue, as blue, why, as blue as your eyes!

Red Riding Hood:

What else does she look like?

Prince:

Why, she must have hair, as long, as long, why, as long as your hair!

(Enter Robin Hood.)

Robin Hood:

Oh, I rob men in the merry green wood,
For a very bold man is brave Robin Hood.

Red Riding Hood:

Oh, oh, oh, I am afraid.

Prince:

I will protect you.

Robin Hood:

I blow my silver horn and then,
Come five and twenty merry men.

(He blows horn and boys run in, they circle around Red Riding Hood and the Prince, they dance, and finally all dance off.)

Scene II.

In the woods.

Red Riding Hood:

I am glad we escaped from bold Robin Hood at last.

Prince:

Let us go now and seek the beautiful Princess. I wonder where she lives?

Red Riding Hood:

She spends most of her time in the garden.

Prince:

How did you happen to know that?

Red Riding Hood:

I once stood in the Princess' garden, follow me, I can lead the way.

Prince:

Oh, how I wish you were a Princess and we could live in that castle yonder.

Red Riding Hood:

I have a key that will unlock the garden gate.
(They go inside.)

Prince:

Oh, oh, oh, what a wonderful garden, I wonder if we will soon see the Princess?

Red Riding Hood:

Oh, dear, I wish I were a Princess.

Fairy (appears):

Hello, Little Red Riding Hood, you are walking on a Wishing Stone again; give me the cape and hood and basket, and I will turn you into a real Princess.

Red Riding Hood:

Oh, hurry, hurry, hurry, I want to be a real Princess.

Fairy:

You must promise me one thing first, you must promise this time you will be contented with being a princess. You should not continually wish for foolish things. Will you be content this time?

Red Riding Hood:

Yes, but please hurry.

(Fairy takes hood, and cape, and basket, and hands her a crown.)

Prince:

Oh, oh, oh, you are the real Princess after all. I see now why I said "Her eyes are as blue, as blue, as blue"—

Fairy:

Be careful now when you walk on the Wishing Stone, for you see it is better to be contented with being just what you are, than to wish to be another person!

Both:

Thank you kind Fairy.

(They all dance out.)

From Sight Reading Melodies

F. F. CHURCHILL

Platteville, Wis.

Easy Intervals

Key of E

Thanksgiving Game

The children stand in a circle with hands clasped. They go toward the centre of the circle and back singing,

It is glad Thanksgiving Day,
We will ride in grandpa's sleigh,
Over hill and dale we're going,
What care we though winds are blowing?
Who tips o'er the sleigh,
Upon glad Thanksgiving Day?

A half dozen children stand outside the circle, they now try to break through at any point. If any of the children succeed in breaking through the circle, the sleigh is "tipped over," all the children sit down in the circle, and the game is then begun again. If they do not break through, the song is sung as before, and the children try again to break through the circle.

As soon as a child breaks in, he may choose a child in the circle to go outside and take his place.

THANKSGIVING DAY GAME

L. R. S.

M. B. Hutchings

The musical score is written for a voice and piano. It consists of two systems of music. The first system includes the first two lines of the song, and the second system includes the last two lines. The music is in 2/4 time, with a key signature of one flat (B-flat). The piano accompaniment is simple, using chords and single notes to support the melody.

It is glad Thanks-giv-ing Day, We will ride in grand-pa's sleigh, Over hill and dale we're go-ing,

What care we tho' winds are blow-ing? Who tips o'er the sleigh? Up on glad Thanks-giv-ing Day?



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				

Design for Blackboard Calendar

By ROGER WOOD MacLAUGHLIN

49 Hillside Ave., Flushing, N. Y.



MONTHLY PLANS



NOVEMBER IN THE SCHOOL ROOM

By Mary E. Kramer

[Mary E. Kramer was educated in the common schools of Illinois, with a teachers' training course in the Western Normal College. Post-graduate work in Wellesley College. Domestic Science course at Pratt Institute, Brooklyn, New York.

A teacher in the graded schools of Illinois for thirteen years. After giving up teaching turned attention to journalism. Served as Associate-Editor on The Lakeview Times and News, Chicago, Ill. Editor of the Woman's Department of The Union Leader. A staff contributor to the Friday Evening Literary Review of the Chicago Evening Post. Also staff contributor to The Mediator, Cleveland, Ohio. Contributor to various household and industrial journals, and to leading educational journals. Author of "Women of Achievement," and "Helps Along the Way."]

Special Days

THANKSGIVING DAY.

Study—The Life of the Pilgrims; In Holland; In America; In England.

Books of Reference—

"The Rise of the Dutch Republic," Motley; "Holland and Its People," De'Amicus; "The Puritan in Holland, England, and America," Campbell; "The Beginning of New England," Fiske.

Suggestive Poems—

"The Landing of the Pilgrims," Kemans.

"The Mayflower," Ellsworth.

"The Pilgrim Fathers," Pierpont.

"The Rock of the Pilgrims," Morris.

THANKSGIVING—

Its Origin—Read from "Old Town Folks," Stowe.

Governor Bradfords Proclamation—"Colonial Ballads."

Suggestive Poems —

"The Coon Song," Whittier.

"The First Thanksgiving Day," Margaret E. Preston.

"The First Thanksgiving," The Youth's Companion.

"The Dolly's Thanksgiving," Sangster.

"The First Thanksgiving," American History Stories.

History Stories.

Picture Study (Numbers from Perry Pictures).

"Embarkation of the Pilgrims" (1331)

"Landing of the Pilgrims" (1332).

"Plymouth Rock," (1333).

"Pilgrim Exiles," (1336).

"John Alden and Priscilla," (1338).

"Pilgrims Going to Church," (1339).

"Miles Standish and His Soldiers," (1340).

Special Literature Study—

The Courtship of Miles Standish.

—Longfellow.

Story Teller's Hour—

Myths and Legends—"Ceres and Proserpina."

November Birthdays

William Cullen Bryant, Nov. 3, 1794, "The Poet Painter."

Readings—

"Thanatopsis."

"To a Waterfowl."

"The Death of the Flowers."

Samuel Gridley Howe, Nov. 10th, 1801, "The Cadmus of the Blind." Founder of Perkins Institute.

Readings—

"The Story of Laura Bridgeman."

*"The Hero," by John G. Whittier.

*Dedicated to Dr. S. C. Howe.

Robert Louis Stevenson, Nov. 13, 1850, "The Gifted Boy."

Readings—

"A Child's Garden of Verse."

"The Land of Story-Books."

"The Lamp-Lighter."

"To My Wife."

"The world is so full of a number of things
I am sure we should all be as happy as Kings."

Louisa M. Alcott, Nov. 29, 1833.

Readings—

Selections from "Little Women." and Hospital Sketches.

"Life's Washing Day."

Memorize—Miss Alcott's life motto:

"Hope and Keep Busy."

Samuel Clemens, Nov. 30, 1835, "Mark Twain."

Readings—

Selections from "Tom Sawyer."

POEM FOR THE MONTH

Down to Sleep

By Helen Hunt Jackson

November woods are bare and still;
 November days are clear and bright;
 Each noon burns up the morning's chill;
 The morning's snow is gone by night.
 Each day my steps grow slow, grow light,
 As through the woods I reverent creep,
 Watching all things lie "down to sleep."

I never knew before that beds,
 Fragrant to smell, and soft to touch
 The forest sifts and shapes and spreads;
 I never knew before how much,
 Of human sound there is in such
 Low tones as through the forest sweep,
 When all wild things lie "down to sleep."

Each day I find new coverlids
 Tucked in, and more sweet eyes shut tight;
 Sometimes the viewless mother bids
 Her ferns kneel down, full in my sight;
 I hear their chorus of "good-night,"
 And half I smile, and half I weep,
 Listening while they lie "down to sleep."

November woods are bare and still;
 November days are bright and good;
 Life's noon burns up life's morning chill;
 Life's night rests feet which long have stood;
 Some warm soft bed, in field or wood,
 The mother will not fail to keep,
 Where we can "lay us down to sleep."

ETHICS

Beautiful Thoughts

Problem gives us to problem. We may study forever, and we are never as learned as we would be. We have never made a statue worthy our dreams. And when we have discovered a continent, or crossed a chain of mountains, it is only to find another plain upon the further side. In the infinite universe there is room for our swiftest diligence and to spare."—Robert Louis Stevenson.

A nurse with a soft and tender touch
 Is gloomy-eyed November,
 She roams through wood and meadow lands.
 Where little flowers were peeping,
 She sings to them soft lullabies,
 And tucks them up for sleeping,
 She covers them with blankets white,
 With soft and fleecy lining
 Then whispers, "Little flowers, good night
 Till skies of spring are shining."
 —Selected.

It is the Puritan's Thanksgiving eve,
 And gathered home from fresher homes around.
 The old man's children keep the holiday,
 In dear New England since the fathers slept,
 The sweetest holiday of all the year."
 —J. G. Holland.

Joy is duty;—so with golden love
 The Hebrew Rabbis taught in days of yore;
 And happy hearts heard in their speech
 Almost the highest wisdom man can reach.
 But one bright peak still rises far above,
 And there the Master stands whose name is Loye,
 Saying to those whom heavy tasks employ,
 Life is divine when duty is a joy.

—Anon.

This is the sum of life:—
 To work, to hope, to pray,
 But this is the summit of life:—
 To help each other—to-day.

—Kneeland.

"There is only one golden rule for success, and that is hard work."—Selected.

Nature helps the loyal man. If you are careless, slipshod, or indifferent, nature assumes you wish to be a nobody, and grants your desire."
 —Selected.

Inability to quickly turn the mind and attention from one thing to another is the cause of much wasted time and energy. Do not allow yourself to hang on mentally until it becomes almost impossible to turn the attention into other channels. Pick the important things in your work and concentrate on them, letting go mentally of the less important.

ANY MORE?

Insectology

Of work the bee is not afraid,
 And hard times can't expel it,
 For, when it gets its honey made
 It knows just where to cell it.
 —Cincinnati Enquirer.

Then take the case of Mister Fly,
 Pursued with noise and clatter;
 When he observes ones' hand on high,
 He knows just swat's the matter.
 —Denver Republican.

Consider, too, the little gnat;
 He's fortunate in that he,
 Whate'er the styles are—thin or fat—
 Can manage to look gnatty.
 —Chicago Inter Ocean.

And also there's the tiny flea,
 So thrifty and well fed;
 You grab him where he seems to be,
 And find the flea has fled.
 —Peoria Journal.

Of all the sneaks I've ever seen
 The slyest is the spider,
 She'll add a fly to her cuisine
 Before the fly has spied her.
 —N. Y. Sun.

The lightning bug doth constantly
 A peaceful purpose try,
 But stir him up and you will see
 He'll make the fire fly.

THE PENNANT

VOL. I

JUNIOR SECTION—TEACHERS MAGAZINE

No. 6

EXTRA COPIES TWO CENTS A COPY IN LOTS OF TEN TO ONE ADDRESS.

**"Poor Roads—Poor Schools—
Ignorance — Poverty" or
"Good Roads — Good
Schools— Knowledge
— Prosperity."**

This is the alternative as presented by the National Highways Association to which Association we are indebted for the accompanying interesting picture. The pictures tell the story impressively.

Good roads have a moral, civic, and educational value which cannot be measured in dollars. There are 18,000,000 children who endeavor to attend school. There are over 30,000,000 who should attend school. Why don't they? Because the schools are not provided nor attendance required. Why not? Because during much of the school term a considerable part of 2,000,000 miles of our roads are impassable. This is shown by the fact that only 0.9% urban white population of the United States of native parentage is illiterate, while rural illiteracy is 600% greater in the same class of inhabitants. How can we have or get good schools in the rural districts if we have not the good roads to reach them at all times and in all seasons?

The children of to-day are the electors, the representatives, the senators, the judges, one of them the President, of to-morrow. The



population is increasing by leaps and bounds. If education means liberty, and if poor roads mean illiteracy or worse, have we a right NOT to build good roads, even if they would not pay for themselves well within the generation which builds them?

Teacher
Is Your Class Supplied with
THE PENNANT?
Note Terms. Send Order

Revival of the Spelling Match

Not the least interesting and important event at the recent State Fair in Wisconsin was the Spelling Contest which took place in a large tent at the rear of the educational building. Twenty-six pupils from as many different counties had been reported eligible to enter the contest and all were present. Following is a list of the contestants: Mildred Gutweiler, Grant County. Alice Bruns, 1st District, Dane Co. Anna Deditz, Vilas County. Frederic Risser, Buffalo County. Nellie Richardson, Chippewa Co. Elizabeth Bossong, Marinette Co. Agnes Haugen, Trempealeau Co. Arthur Barnhart, Richland Co. Edward Routheau, Oconto County. Gladys Bolton, Juneau County. Margaret O'Hearn, Manitowoc Co. Elizabeth Tonkin, Iowa County. Delia Stelter, Eau Claire County. Irene McHenry, St. Croix County. Hulda Doms, Marquette County. Alfred Steighorst, Sheboygan Co. Ansine Ibson, Racine County. Clara Deist, Walworth County. Mabel Chase, Waushara County. Laura Fick, Sauk County. Selma Brunner, Taylor County. Veronica Costello, Winnebago Co. Mary Pritzl, Price County. Emma Reetz, Green Lake County. Irene Johnson, Outagamie County. Anna Sichler, Jackson County.

State Graded School Inspector, W. H. Hunt, pronounced the words. One trial was given, and



if the word was misspelled, the speller dropped from the ranks and the next person was given a new word. The following words were the ones on which different ones went down:

Bouquet, besieged, croquet, imperative, credence, cannibal, cravat, anette, callous, civilian, fuchsia, incorruptible, Kentucky, laudanum, maize, abscess, portiere, tranquility, victuals, guarantee, eczema, capital, Lloyd.

The three last ones standing were Edward Routheau of Oconto County, Delia Stelter of Eau Claire County, and Mildred Gutweiler of Grant County. Edward missed "abscess," Delia "callous," leaving Mildred Gutweiler the winner of the Medal presented by the State Fair Board. Each contestant wore a pretty badge furnished by the Board and for two days they were entertained with all expenses paid.

The contest was a success in every way and it is hoped that more counties will participate next year.

Patsy's Pal

Hal was a lonely little lad,
One of the boys who never had
Childish companions bright and gay,
To teach him how to romp and play.

It was indeed a great event,
When father gave his full consent
For Hal to play out in the street,
Perhaps some neighbor's boy to meet.

Hal sought the curb in high delight,
But not a child was there in sight
Till there came whistling on his way,

Clad in a shabby suit of gray,
With mangy cap and shuffling pace,
A freckled nose, an honest face,
And eyes brim full of boyish fun,
Patsy, the Ashman's sturdy son.
Long ere the twilight fell, these two

Had formed a friendship fine and true,

Which grew more loyal day by day,
As the long winter wore away.
One afternoon in early spring,
When new life danced in everything,

Patsy had lingered rather late
Teaching Hal how to roller skate,
And then, while Hal stood proudly by

Had donned the skates his skill to try.

Hal, in the middle of the street
Was lost in interest so complete,
He never heard the warning horn
Until a motor car had torn
Around the corner like a flash,
Then came an awful, sickening crash!

But Patsy's sturdy little arm
Had thrown him out of reach of harm.

After a minute, Hal crawled back
To where, right in the auto's track.
A quiet, huddled figure lay,

Clad in a suit of shabby gray.
Heedless of people drawing nigh,
Giving one wild, heart-broken cry,
He flung himself upon the stones,
With piteous calls and sobs and moans.

As if his little comrade's pain
Could bring him back to life again,
Pat opened wide his glazing eyes
And looked about in dazed surprise.

Then, for a breathless second's space

A faint smile spreading o'er his face,

He whispered low, "Stop crying.
Hal,

I'm glad to die,—ain't you my Pal?"

But Patsy Reagan did not die,
Instead he had the honor high
Of lying in the big spare room,
Amid the soft and fragrant gloom
Of shaded light or curtain dim,
While everybody petted him.

And when long weeks and weeks
were past,

And he was well and strong at last,
Hal's father promised,—"Nothing shall

Take our brave Patsy from his Pal."

So the two boys to manhood grew
As faithful comrades, tried and true.

Florence L. Patterson.



TEACHER

Consolidated Schools

Abolishing the crossroads one-room school and establishing consolidated or centralized schools is advocated in a bulletin just issued by the United States Bureau of Education. The Bureau recommends this wherever it can be done without too great expense and without breaking up or disintegrating existing communities. The bulletin is an educational survey of Montgomery County, Maryland, where conditions are fairly typical of the rural-school problem in general. It is hoped that by a close view of one rural district, other rural communities may be encouraged to investigate their school systems and make them more efficient.

That sentiment in the country districts is not everywhere ready for the consolidated-school idea is freely admitted by the authors of the bulletin. In Montgomery County a majority of the school patrons expressed themselves as opposed to the idea. They realized fully the deficiencies of their rural schools, but they were not yet willing to accept consolidation as the remedy. The writers of the bulletin endeavor to show that most of the defects complained of by the school patrons—poor teaching, low salaries, lack of thoroughness in the common branches, few special subjects; work not advanced enough—are inherent in a system of one-room country schools, and that the way to remedy the situation is to have fewer and better schools, with transportation furnished to pupils living at a distance.

It is pointed out that the rural-school conditions found in this Maryland County are by no means peculiar to it, but are typical of what is still found in country districts elsewhere. In several respects Montgomery County is superior to other rural localities in its educational facilities. It has, for instance, a school year of 180 days, as compared to terms as low as 40 days in parts of some States; and like every other Maryland County, it has county supervision of schools, which educators consider the most effective means of building up rural education.

To make the one-room rural schools as efficient as possible, but to do away with them by consolidation wherever practicable, is the motto the rural-school improvers have adopted. Constant improvement is reported in the facilities offered by the one-room rural school, particularly in relating school work to farm needs, but side by side with this improvement has gone the movement for consolidation, until there are now several thousand consolidated schools in the United States.

The Pied Piper

A Little Play for Pennant Readers

Stranger—Good morning friends, what means this meeting?

First Citizen—What means this meeting? Rats. Where are our goodly fields of waving corn? Our barns of ripened grain? Our salted fish? The hams and bacon cured for winter use? Our toothsome store of cheese, potatoes, meal? I say, where are they all? Gone and why?

All—Rats, rats, rats.

Second Citizen—My dog they killed and picked its bones.

Third Citizen—They bit my little Marie upon the ear, and while I was ladeling out the soup at dinner time a swarm of rats came, knocked the ladle from my hand and drank the soup.

First Citizen—When I took my Sunday hat from off the shelf and went to put it on my head, I found a nest of rats in its crown. There are rats everywhere. In closet, safe and room; in church, in school, in court.—Rats everywhere.

First Citizen—Come, citizens, to the Mayor and Council for relief. Are they not paid for their work? They must devise some means to get rid of these pests.

All—Come to the Mayor and Council for relief.

Mayor—I wish I were a mile from here. My ermine robe I'd sell for a guilder. Come, gentlemen, I beseech you, help me to think of some way to rid the people of these pests.

First Counsel—Your Honor, that is more easily said than done. My head aches from thinking.

Mayor—Oh, for a trap so large that it would take all the pesky creatures in and kill them. (A noise.) Bless me, what is that? I'm just as nervous as a cat.

Second Counsel—A scraping of a shoe upon the mat, your Honor.

Mayor—Bless me, I thought it was a rat. My, my, my heart goes pit ter pat. (A knock upon the door.) Come in.

(Enter Pied Piper.)

Pied Piper—Please, your Honor, I hear your people are suffering from a pest of rats.

Mayor—Aye, and who can free us from the pest?

P. P.—I can, your Honor.

Council and People—You!

P. P.—Yes, I, by means of a secret charm in this little pipe, I am able to draw all creatures that creep, swim, fly or run after me.

Mayor—Your name and occupation?

P. P.—Your Honor, I am called Pied Piper. "Last June I freed the Cham of Tatarv from a swarm of gnats. In Asia charmed a brood of vampire bats, and now I come to Hamlin to free your town of rats." A thousand guilders is my price.

Mayor—A thousand guilders! Fifty thousand would not be too much. What say you, citizens?

All—Aye, fifty thousand would not be too much.

P. P.—As the price is settled, come, follow me, and you will see the rats at the sound of this magic pipe gather from far and near. (Piper begins to play and the people follow.)

Second Citizen—Look; great rats, small rats, lean rats, brawny rats.

First Citizen—Ha, ha, ha; brown rats, gray rats, black rats, tawny rats.

Mayor—Bless me. Look at that gay young frisker.

First Counsel—Just see those grave old plodders. Oh, oh, there are brothers, sisters, husbands, wives, all, all following that piper for their lives.

Mayor—The piper is taking them to the river. There go the rats all drowned. Come, citizens, get poles, poke out the nests. We'll leave no rat nests in Hamlin. Ah, the piper.

P. P.—My work is done. The rats are drowned. My thousand guilders, please.

Mayor—A thousand guilders! Come, I was only joking. Say, fifty.

P. P.—My price, a thousand guilders. Give it me.

Mayor—A thousand guilders. What say you, gentlemen?

Second Coun.—Give the fellow fifty. A thousand guilders—(laughs).

Mayor—You hear what the council says? Our business was finished with you at the river's brink. What is drowned can't come to life again.

P. P.—A thousand guilders. Give it to me, or I'll pipe after another fashion.

Mayor—What, fellow, you threaten me, the Mayor. Ha, ha, ha! No thousand guilders will you get. "Do your worst. Blow your pipe for all I care until you burst."

(Piper begins to play and the children begin to follow him.)

Second Citizen—Stretching out arms—my Gretchen, come to mother, dear.

First Citizen—My Louis.

Third Citizen—Our Marie.

First Citizen—My Baby Kate.

Mayor—My Willie and my little

Elsa, too. Stop, piper, stop, I say.

Second Coun.—Ah. He turns from the river toward the west. He can never cross the Koppelberg Hill. Our children will be given back to us, and one thousand guilders saved.

Mayor—Look, look. The mountains open. He is going to take them in.

All—Piper, Piper, our children, our children. Give them back to us.

Second Citizen—The mountain—the mountain is closing. My Gretchen, my Gretchen! Gone! Gone!

All—(All kneeling, arms outstretched)—Gone, gone, gone.

Lame Child—Piper, Piper, wait, I beseech you. I'm lame, I cannot dance nor run as my comrades, Piper, Piper.

"Alas! He's gone, and left me here to go on limping as before, never to hear of the country more which the Piper promised me.

He said he would lead us to a happy land, joining the town and just at hand, where waters gushed and fruit trees grew, and everything was strange and new. And, just as I became assured my lame foot would be speedily cured, the Piper stopped and I stood still and found myself outside that hill"

And now I must stay here without my playmates, limping, limping all my life, all because I was just a minute too late to follow the piper.

Dramatized by Alice Lotherington, P. S. 143, Brooklyn, N. Y. C.

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Address: **EDW. GIRARD, Orleans, Vt.**

School Days

The happiest days of our lives and, to say the least, the sunniest as well. Oh! could we but take Old Father Time and march him back to the years when as children we gambled upon the village green and played all kinds of childish games and pastimes! Who among us would stand in his way or obstruct his passage back to those happy days gone by? Nobody! I can assure you. But we were young then and never worried about the future; the present was all that stood before us, and we took that as it came. Our lessons were one of the little difficulties that stood in our way and perhaps a few chores that awaited our home-coming, but this was all so pleasant to us because mother had a way of fixing up our appetites so nicely that we would not dare to protest for fear that we would not enjoy her jellies and home-made baking if we did. But for all that we thought our lot the hardest, especially so when our school companions stood at the front gate and whistled for us to come out, or we had made arrangements previously to take a swim and were obliged to do something else instead. It is all like a dream now, but the sweetness of our school days still lingers in our memories. Years have come and gone and as we look back we find that a change has taken place in our lives. Our childish ideas have given way to ideas of greater responsibilities and

deeper thoughts and as we continue on we find them growing with each succeeding year. Our early training, of which we thought so little and found so hard to do, has fitted us to meet all these conditions, and meet them we must.

Above all things, obey your teacher.

Get in line with the brightest scholars.

Study and you'll learn; learn and you'll win.

The little things we learn at school will help to make perfect the big things we must do in after life.

About the first thing we hear after the first session of school is:

"What kind of a teacher have you got?"

"I never had a chance" applies to boys who have no time to study their lessons. The hoodoo will follow them through life.

Your teacher will take an interest in you and your work if you will show her that you appreciate her efforts by doing the best you know how.

When you copy your home work from some other scholar and hand it in as your own you are not only deceiving your teacher but yourself as well. It is just this kind of practice that you may need to fit yourself for a larger undertaking in later years.

School days; happy days.

Boys Wanted

Anonymous.

Boys of spirit, boys of will,
Boys of muscle, brain and power,
Fit to cope with anything—
These are wanted every hour.

Not the weak and whining drones.
That all trouble magnify—
Not the watchword of "I can't,"
But the nobler one, "I'll try."

Do whate'er you have to do
With a true and earnest zeal;
Bend your sinews to the task—
Put your shoulder to the wheel.

Though your duty may be hard,
Look not on it as an ill;
If it be an honest task,
Do it with an honest will.

At the anvil, or the farm,
Wheresoever you may be,
From your future efforts, boys,
Comes a nation's destiny.



A Picture of School Children by Eoutet de Monvel. See Teachers Magazine Picture Study Department.



Practical Pointers in Picture Study

By Elsie May Smith

"Beauty is truth, truth beauty."—JOHN KEATS

"Art deals with things, however, incapable of definition and that belong to love, beauty, joy and worship."—PLOTINUS

[Miss Elsie May Smith, who has been conducting "Practical Pointers in Picture Study" during the past year, and who will continue this department this year, has had extensive experience in this line of work. She has made an exhaustive study of the representative artists of different nationalities, beginning with the early Italians who preceded the Renaissance period, and continuing down to the artists of the present day. With her extensive knowledge of the resources which are available for interesting and instructive work in this department, it is confidently expected that Miss Smith will continue to place before the readers of Teachers' Magazine much practical material that will assist the teachers in solving the problem of what to present in their picture study work.]

A Picture of School Children by Boutet de Monvel

If it is true that there is nothing more interesting to children than children, as has been said, then a picture like Boutet de Monvel's "Returning from School" should make a strong appeal to them. It is a picture full of suggestiveness,—a picture which "tells a story" and brings to the mind more than it reveals. Children love this quality in pictures and the appeal to their imagination meets a hearty response. They are willing to give enthusiastic expression to the story which comes to their minds, and it is often quite surprising how extensive and how appropriate in content as well as in wording, the material which they give. This gift receives encouragement and stimulation from such a picture as this. It is especially appropriate because it deals with schoolchildren. Here the day's work at school is finished and the children are trudging homeward.

The sense of movement is very cleverly and accurately suggested. We feel that these children are actually walking. The boy who leads the group carries his book in his hand, and each boy has his school-bag fastened on his back. The little girl carries her lunch-basket. How natural and how winsome the children are! These are the traits for which Boutet de Monvel's pictures of children are so justly celebrated. Their charm and originality make them distinct, and their fascinating appeal reaches everyone who sees them. Notice the capes and hoods which the children wear. These conceal their faces so that we do not see them well except in the case of the two forward boys. The little girl's face is completely hidden and we see only a small profile view of the boy just ahead of her, but their attitude and movements express a great deal! Notice carefully the figure of the boy just ahead of the little girl. How natural he is! Note his erect posture and his well-formed limbs. How well the latter are painted! We can fairly see him tripping along! The boy just ahead of him is not so straight, and he and the leader seem to trudge

along with more tired feet and the appearance of weariness as though the day's work had been hard for them. The little girl walks in the rear with her head turned to one side as though she were watching something in the distance. It is a very interesting group and we consider what tales of school these children could tell us if we could stop them on their way home and ask them some questions about it!

Questions Interpreting the Picture.

What is the title of this picture?

Where then have these children been?

Where are they going now?

If you did not know the title, would you know from the picture that they were school children? How could you tell?

What does the first boy carry in his hand?

What does each boy carry on his back?

What does the little girl carry in her hand?

What do the children wear irrespective of being boys or girls?

What do you think is the nationality of these children?

Why do you think so?

What is the nationality of the artist who painted them?

Do you think then that they are French children?

Do you think they live in the city or the country? Why?

Does the picture convey to you the sense of their walking?

How? Does it suggest life and movement to you? How is this done? Has the artist modeled their forms well? What makes you think so? Do you think these are natural-looking children?

Why do you think so?

Are they interesting, attractive looking children? Why?

Would you like to talk to them about their school and what they do there?

Do you think they would have some interesting things to say about it?

What questions would you ask them about their school?

Do you think the artist who painted this picture is fond of children and sympathizes with them? Why do you think so?

Has he made an attractive picture? Why do you think so?

The Artist's Life.

Maurice Boutet de Monvel was born at Orleans, France, in 1850. It was quite natural that he should follow some one of the many branches of an artistic career for a long inheritance had prepared the way. The artistic line may be traced as far back as 1745, when his great, great grandfather was born. This ancestor, Jacques Marie Boutet de Monvel, was the son of an actor, and following the profession of his father, made his debut at the Theatre Francais, in 1770. He was one of the great tragedians of his age, if not the greatest, freeing tragedy from the stilted conventionality prevalent at the time, and bringing it back to the realm of reality. French writers on the stage consider him worthy of an important place in theatrical history, while his literary talent was such as to win him a well-known name among his contemporaries. His daughter, best known by her stage name of Mademoiselle Mars, is still more celebrated. This unusual woman made her first appearance at the Theatre Francais in 1803, and continued a career of successful triumphs for nearly forty years, her farewell representation being given in 1841, when at the age of sixty-two, she played a leading role in a play of Moliere's. "Throughout this long period, and in a fickle capital, she kept her place as the first actress in the first theatre in the world, and the long line of dramatic authors, from the time of the First Empire down to Dumas and Hugo, were all indebted to her creation of their principal roles."

Other artists in the family were her two brothers, Baptiste, of the Comedie Francaise, and Ferio, of the Opera Comique. Then the artistic line disappeared for two generations. The grandfather of Maurice came to the United States during the Revolution, acquired the rank of captain of engineers in the American Army, and remained until peace was restored. He then returned to France and settled to life of philosophic study at Orleans. Here his son, the father of Maurice, was born, and again the artistic line was resumed by this sons marriage to the daughter of Adolphe Nourrit, the creator of the chief tenor parts in "Guillaume Tell," "Robert le Diable," "Les Huguenots," and other operas of Rossini and Meyerbeer. He was, in fact, the intimate friend and counsellor of these composers. He also drew with much taste, and wrote a series of criticisms on the Salon in the "Journal de Paris."

It was with such ancestry as this that Maurice Boutet de Monvel was born. In France, one could almost predict the career of a child in a

family already counting so many illustrious names in the art world. For the French, in that respect so different from many Anglo-Saxons, do not look askance at artists with a mixture of pity and distrust, but count their vocation eminently respectable, perhaps even higher and more glorious than the pursuit of arms. Thus it happened that Maurice found no opposition when at an early age his artistic talent was evident. It was his mother's counsel, as in the case of so many other artists, and her encouragement, which meant most to him during his childhood and school-boy days. Her exhortations and stories of her father's triumphs fired the boy's ambition. He studied for a year in the private studio of De Rudder, an artist of talent, and then entered the Atelier Cabanel in the Ecole des Beaux-Arts in 1870.

It was on the eve of the Franco-Prussian War, and after the defeat of Sedan, the young student joined the army of the Loire. It was only for a few short months, but the experience seemed to change the boy of twenty into a man. When the war closed he resumed his studies in the Academie Julien. In 1874, he made his first exhibition at the Salon. It clearly showed that he was one of the few who think for themselves. Feeling the lack of a mastery of color, the following year, Monvel entered the atelier of Carolus Duran, at the same time working in his own studio and contributing to the Salon. At this time his work showed the strong grasp of character for which it has ever since been so distinguished.

His marriage, in 1876, relegated Salon triumphs and ambitions to a second place. He now took up illustrative work as a means of gaining a livelihood, illustrating a child's history of France. His hope that this would serve as an entering wedge and lead to better things was not unfounded. He did his best and as a result was offered other work, notably on the French edition of St. Nicholas. His work for the Salon was soon resumed. In the Salon of 1878, he received a third-class medal, two years later, one of the second-class. About the same time there appeared a little book, "Vieilles Chansons et Rondes" ("Old Songs and Dances"), soon followed by "Chansons de France", in which Monvel shows great talent and originality. These little books were prepared for children, and have on each page besides the words and music of a song, a decorative drawing, each one so beautiful and so true to life that nothing better has been done anywhere, outside of these books and their successors, "La Civilite Nonnette et Puerile," republished in this country as "Good and Bad Children" and "Fables of La Fontaine." Through all these little books, the figures show the charm of Monvel's work. They are such natural-looking little folk, with their realistic gestures, that one cannot escape their fascinating appeal. Their little heads and hands and feet express so much!

A later book, "Nos Enfants" ("Our Children"), with text by the captivating writer, Anatole France, shows the same qualities, revealing a

thorough sympathy with child-life, and full of tenderness. "Here we have the grave little doctor visiting the indisposed doll, while the little mother, gravely resting her chin on the headboard of the bed, awaits the result of the diagnosis. Very charming are glimpses of country-life, the good old peasant grandmother, children gathering

fagots, or the little be-capped girl who submits with a mingling of terror and joy to the amicable caress of a great Newfoundland dog." It is by such work as this that Monvel has endeared himself to the hearts of all children who know of his book drawings.

—Elsie May Smith.



Classroom Talks on Current Events

With Original Poems

By Lucia B. Cook

The Balkan War

Who will locate the Balkan Peninsula on the map—the scene of so much confusion and bloodshed in the months past?

Hereafter a new country will be found on the Balkan map—Albania, or Shkypnia. I think we will call it by the easier name, don't you? The Albanians are a tall, blue-eyed warrior people, of Aryan stock, like Alexander the Great. Albania is called the Land of the Mountain Eagle. A man of this nationality can buy a wife on the installment plan—as we might buy a piano. Sometimes he begins to pay for his choice while very young.

These Balkan States have been like a family of quarrelsome children fighting for one another's possessions. In Bulgaria's conduct we see the "sin and folly of a too grasping ambition." King Constantine of Greece says of the Bulgarians that they have "surpassed all the horrors of Barbaric times, and have proved that they no longer have a right to be reckoned among civilized people." They respected neither age nor innocence, churches nor dwellings, but swept their enemies before them. It used to be said by the Arabs: "The grass grows no more where a Turk has set his foot," but if the reports of Bulgarian massacres are true, the saying would be just as true of the Bulgarian.

In Turkey many women recently proved their patriotism by giving their jewels in defense of their country. Turkey has now been badly cut up by the conquerors. (This sentence could be repeated after our next Thanksgiving dinner!)

The richest and most progressive of the Balkan States is Roumania. The people of Rou-

mania are said to be "in part descendants of those hardy Dacians conquered by Trajan—men of steel and blood on whom the Colosseum drew for its fiercest and most reckless gladiators—and in part descendants of the Roman legions stationed in that region to repel the Asiatics." Roumania's population is estimated at eight million. She claims purer Roman blood than the people who live in Rome to-day.

The Servians are tillers of the soil. Servia and Bulgaria have good schools and universities, and elementary education is compulsory with them.

While reading about the Balkan conflicts we realize anew that war is a terrible thing, and costly in human life as well as money. The American Red Cross Society was called upon for aid in relieving the extensive suffering occasioned by the strife.

Among the notable victories of these wars we will mention Janina—now in the borders of the new principality. Last March King Constantine of Greece, who was then Crown Prince, won laurels as a military leader by the capture of this city and 32,000 Turkish soldiers.

Greece of to-day is very different from the ancient Greece which gave the world so many famous philosophers, sculptors and warriors. Socrates used to thank the gods daily that he was "man and not beast, male and not female, Greek and not barbarian."

When we make out our Thanksgiving list we can remember to be thankful that we are Americans—born to the glorious opportunities of to-day.

ON THANKSGIVING DAY

By Lucia B. Cook

I think that people ought to be
Unusually polite
Upon Thanksgiving Day, and keep
Their thankfulness in sight.
We take our blessings all the year,
Without a thankful thought if fear.
Here's milk and bread so very nice,
I thank you, mamma, now;
And when I finish eating it,
I'll go and thank the cow.
And tell the winds to thank the wheat
That made my bread so nice and sweet.

And then I'm going to the woods,
To get some apples. See
How beautiful and red they are!
I love the apple tree.
How many times I have to say,
"I thank you," on this thankful day.
There's papa with some shoes for me,
And clothes all nice and new,
"I love you, papa, very much,
And I must thank you, too."
He smiles, "My laddie, every day
To show your love, you must obey."

Now it is night and I shall kneel
Within the moonlight here,
To lift my heart in praise to God,
For all His gifts of cheer.
I thank Thee, Father, and I pray,
Make every day a thankful day.

Suggestive Lessons in Paper Cutting

By Ruth O. Dyer

[Ruth O. Dyer was lecturer for six consecutive years in State summer normals of Virginia. Lecturer in University of Georgia Summer School in Nature Study. Critic Teacher of Primary Grades Georgia Normal and Industrial College, Milledgeville, Ga. Now holding the position of Supervisor of Practice Teaching, Arkansas State Normal, Conway, Ark.]

SOME THINGS GIRLS LIKE TO DO

This page of paper cuttings is designed especially for the girls. We see four of the things which all little girls like to do illustrated here.

In the upper right hand corner we have a busy little country girl with her apron filled with corn. She is scattering it over the ground so the hungry hen can find it. Notice what a long dress she wears. We will begin to cut this little girl at the lower right hand side. Her dress hangs in a slanting line from her neck to the bottom. She has short hair and her head is round. We can barely see the outline of her face. She is holding her apron with one hand, while with the other she is gathering the corn, getting ready to scatter it. Her dress is long and only one little foot can be seen.

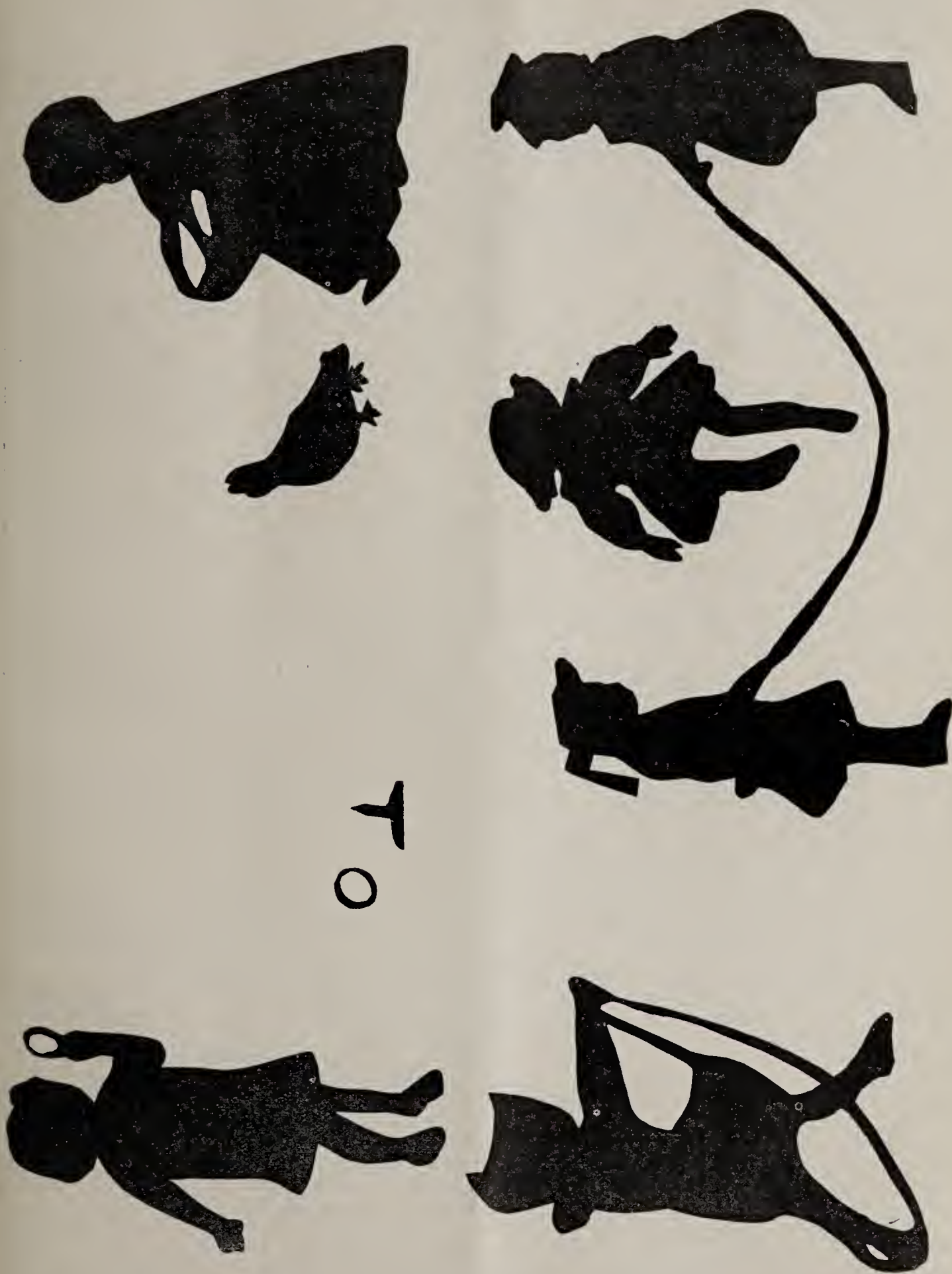
The hen is eating the corn and she has her head almost down to the ground, while her tail is held very high.

In the upper left hand corner we see a little girl who enjoys playing ring toss. She has placed her little iron peg a little distance from her. She has already tossed one ring and missed the peg. Now she is ready to toss another one. We will begin to cut her at the lower right side. Her dress is short. It comes only to her knees and the bottom part of her skirt flares a little. She has her arm lifted to toss the ring. She has a small bow of ribbon on her hair, and we will make our cutting so this will show. Her hair is short and almost touches her shoulders. See how

she has her right hand held away from her body. She wishes to make the ring hit the peg and this helps her to guide it.

In the lower left hand side of the page we find a little sunburnt girl jumping rope. She is having a fine time, I am sure. We can not see her face, for it is hidden by the bonnet. She is holding her rope with both hands and is just ready to jump. See how the wind is blowing her dress.

At the lower right hand side of the page we see three little girls playing. Two are holding the rope, while the third is jumping. We will begin to cut this at the lower right hand side. This little girl is standing with her feet close together. She is standing very still, for she wants to hold the rope very steady. See the large bow on the top of her hair. We can see the outline of her face. When we cut the rope we want to make it curve down until we reach the center then it curves gradually up again. Look at the other little girl. See how intently she is watching the rope. She wears a little hat which has streamers on it. She wears a sash, too. It is tied at the back in a bow. The little girl who is jumping will be the most difficult to cut. She is jumping so high that her curls are flying in the air. Her skirts are flaring out, too. See how she has her arms held out from her body. If you try to jump you will see that you do this, too.



Some Things Girls Like to Do



Grade Work

Edited by

Charles H. Davis.

Rules for Spelling—Prefixes and Suffixes

FIFTH YEAR WORK.

I.

Rules for Spelling.

The rules for spelling and the rules for syllabication constitute an important part of the language work in various grades. On account of the non-phonetic nature of our language, definite rules for spelling are necessary, but the dependable rules, that is, the rules that have not too many exceptions, are few in number.

However, there are a few rules which even a revolution in phonetic spelling would not change, and these should be thoroughly taught in the order of their importance.

Rules.

I.—Nouns ending in y preceded by a vowel, form the plural by adding s, as valley, valleys.

II.—Nouns ending in y preceded by a consonant form the plural by changing y to ie and adding s, as fly, flies.

III.—Monosyllables ending with a single consonant preceded by a single vowel, double the consonant before a suffix beginning with a vowel, as stop, stopping; nod, nodded.

IV.—Words of more than one syllable ending with a single consonant preceded by a single vowel, double the consonant before a suffix beginning with a vowel, provided they are accented on the last syllable, as begin, beginning; occur, occurred.

These four rules are the most important as they are dependable rules and have no exceptions. Now follow the rules with exceptions.

V.—Words ending in silent e drop the e when ing is added, except when the final e is needed to insure correct pronunciation; as close, closing; blame, blamed, and canoeing, shoeing, singeing (to distinguish from singing), etc.

VI.—Words ending in a double consonant, when they are compounded with prefixes, retain both consonants except in the words until, withal and annul; as recall, fulfill, emboss.

There are other rules for spelling, but they are too technical for practical use and may well be omitted.

Rules for Syllabication.

The pupils should know that the hyphen (-) has

three distinct uses, namely: (1) to separate the parts of a compound word; (2) to mark the divisions between syllables; (3) to indicate syllabication when, from lack of space, a word must be carried over to the line below. In teaching syllabication, we are concerned with the use of number (2) above.

Rules.

1.—In dividing a word, make the divisions at the end of syllables, as rhet-o-ric.

II.—When two vowels, not forming a diphthong, come together, place the hyphen between them, as fre-er.

III.—When two consonants come together, the hyphen is generally placed between them, as mem-ber. A few exceptions, as neu-tral.

IV.—A single consonant between two sounded vowels, generally joins the latter vowel, as fa-vor.

V.—Compounds and derivatives should be divided so as to form separate syllables, as im-pede; some-where.

A number of technical rules are given by most grammarians, but if the above five are taught thoroughly, the grade-work will be covered and the pupil will get a good working knowledge of syllabication.

Prefixes and Suffixes.

No branch of Etymology requires more carefulness in preparation and planning than Word Building. For a right understanding of Prefixes and Suffixes, by the pupil, will depend largely on the mode of presentation. The inductive method should be used, that is, the pupil should be led to study the word from an analytical point of view, to investigate the details of structure, and finally to formulate the general rules that apply in the several cases.

The Introductory Lesson.

Write on the blackboard the word call, and ask the pupil to think of other words containing the word call. Among various answers given will be the common words, caller and recall, which when given, will be written below the word call thus:

call.
caller.
re-call.

Now what does the word call mean? After the pupils have consulted their dictionaries, various answers are given, as *to speak aloud*, *to summon*, *to make a short visit*, etc. Here the teacher explains that the majority of words in common use have two meanings, viz., a primary meaning and a derived meaning, and that the primary meaning is the *literal* meaning, whereas the derived meaning depends largely on common usage. This being understood, the teacher writes on the board, *to speak aloud*, as the literal or primary meaning, and *to summon*, *to make a short visit*, as derived meanings.

With this ground-work, *caller* will be readily defined as *one who makes a short visit* and *re-call* as *to call* or *to summon back*. And since *call* means *to make a brief visit*, and *caller* means *one who makes a brief visit*, what does *er* mean? Ans. One who. The teacher then calls for the meanings of runner, seller, buyer, etc., and in every case the definition will contain the words *one who*. Here the teacher should explain that "a letter or syllable added to a word, to modify its meaning" is called a suffix.

Again, what is the meaning of *recall*? Ans. To summon back. Well then, if *call* means *to summon* and *recall* means *to summon back*, what does *re* mean? Ans. Back. Here the teacher calls for the meanings of *repay*, *rename*, *retake*, etc., and explains that "a letter or syllable placed before a word to modify its meaning," is called a *prefix*. Drill these two definitions thoroughly.

Now in the words *recall* and *caller*, what parts of these words stand out more prominently? Ans. The part, *call*. And as the less prominent parts have already been named as *suffix* and *prefix*, the teacher uses the word *stem* to indicate "the word or syllable to which the suffix or prefix is added."* Compare the stem and its derivatives to the stem of a plant or tree and its branches.

If the word *roll-call* has not yet been given, write it on the board and ask the class what part is the stem. Some will say *call* and others *roll*. But if *call* is the stem, *roll* must be the prefix, and if *roll* is the stem, *call* must be the prefix. But as neither of the two words stands out more prominently, neither of these answers can be correct. Here the teacher should explain that "a word made up of two or more words, as *rain-bow*, *roll-call*, *father-in-law*," is called a *compound word*.

Now *roll-call* is a compound word. What kind of a word is *caller* or *recall*? Some would say *compound*, but the definition given above does not apply. Here the word *derivative* is used, to indicate "a word derived from another word by adding a suffix, a prefix or both." Drill thoroughly on the distinction between *compounds* and *derivatives*. It is important.

After this instruction has been given, the pupils are ready for the following exercise. Since *er* means *one who* and *re* means *back*, ask them to write two lists of words to illustrate these meanings, as *repay*, *release*, *retain*, etc.

The teacher should be careful not to attempt too much in the line of classification. For instance, the teaching of the classification of suffixes and prefixes under the three heads, English, Latin and Greek, serves no practical use. It is enough if the pupil

can identify a suffix or prefix when he sees it and attach to it its proper meaning.

A good exercise is to give a stem, as *clear*, *sweet*, etc., and ask the class to write the compounds and derivatives, giving the *literal* meanings, the suffix, the prefix and their respective meaning. The dictionary should be ready at hand. M. E. B.

*It is thought wise not to confuse the pupil's mind by drawing fine distinctions between *root-word* and *stem*. See Kennedy's *Stem Dictionary* for the most frequently used stems and their compounds.

Spelling 3B

First Month.

Words having a Similar Phonetic Element.

Required.

1. brave—save, shave, grave.
2. flour—our, sour.
3. grain—train, brain, stain.
4. sweep—deep, sleep, steep.
5. weak—speak, leak, streak.
6. yield—field, shield, wield.
7. birthday.
8. spring—string, thing, sling.
9. heap—reap, cheap.
10. perhaps.
11. beast—east, least, yeast.
12. brook—look, shook, crook.
13. chalk—talk, walk, stalk.
14. few—new, dew, threw.
15. paste—haste, waste, taste.
16. bunch—lunch, hunch, crunch.
17. bloom—room, loom, broom.
18. cheer—deer, steer, queer.
19. floor—door.
20. choose.
21. scream—seam, steam, dream.
22. wound—bound, mound, round.
23. supper—upper.
24. proud—loud, cloud, shroud.
25. cover—lover, hover.
26. calf—half.
27. angel.
28. nickel.
29. shower—flower, power, tower.
30. blood—flood.
31. claw—flaw, straw.
32. numb—dumb, thumb, crumb.
33. people.
34. also.
35. church—lurch.
36. enough—rough, touch.
37. jacket.
38. about—shout, trout, flout.
39. against.
40. breeze—sneeze, wheeze.
41. coast—roast, toast, boast.
42. ease—tease, please.
43. fight—light, blight, slight.
44. float—bloat, throat.
45. meadow—lead, thread.
46. picnic.
47. single—tingle, mingle, shingle.

48. village—pillage.
 49. breast.
 50. chief—thief, grief, brief.

Second Month.

Words having a Similar Phonetic
 Required. Element.

51. weed—heed, steed, greed.
 52. aboard.
 53. cheap—leap, reap, heap.
 54. breath—death.
 55. carpet.
 56. hatch—snatch, batch, scratch.
 57. among.
 58. coarse—hoarse.
 59. ferry.
 60. ladle—cradle.
 61. nurse—purse.
 62. thumb—dumb, numb, crumb.
 63. attention—invention.
 64. crawl—shawl, bawl, sprawl.
 65. fierce, pierce.
 66. pity—city.
 67. sea—tea, pea, flea.
 68. threw—drew, brew, strew.
 69. winter—splinter.
 70. autumn—August, auger.
 71. coax—hoax.
 72. giant—pliant.
 73. hinge—sing, cringe, tinge.
 74. blossom.
 75. double—trouble.
 76. throat—three, threw, thrice.
 77. woman.
 78. board—hoard.
 79. treat—neat, beat, heat.
 80. bravery—slavery.
 81. pearl—earl, early.
 82. label—Mabel.
 83. queer—queen, quilt, quite.
 84. wreath—heath.
 85. prison.
 86. easy.
 87. order—border.
 88. frame—shame, blame, flame.
 89. breakfast.
 90. cure—pure.
 91. fern—stern.
 92. breathe—sheathe, wreath.
 93. common.
 94. daisy—daily, dairy
 95. bruise.
 96. disgrace—displace.
 97. pasteboard.
 98. since—wince, mince, quince.
 99. weary.
 100. curve.

Third Month.

Words having a Similar Phonetic
 Required. Element.

101. crew—blew, flew, strew.
 102. figure.
 103. shrill—thrill, trill, skill.
 104. surely.

105. weather—feather, leather, heather.
 106. sudden—hidden, ridden, bidden.
 107. quilt—built.
 108. wrinkle—crinkle, sprinkle.
 109. captain—fountain, mountain.
 110. cupboard.
 111. owe.
 112. guess—guest.
 113. castle—thistle, whistle, bristle.
 114. create—creation, easily.
 115. porch.
 116. ripple—cripple.
 117. cellar—collar.
 118. firm—squirm.
 119. office.
 120. center.
 121. empty.
 122. heaven—leaven.
 123. cottage.
 124. cloth—sloth, broth.
 125. scout—shout, spout, snout.
 126. company.
 127. Christmas.
 128. fruit—suit.
 129. through.
 130. whether.
 131. choke—broke, spoke, stroke.
 132. poem.
 133. complain—chain, stain, grain.
 134. fault.
 135. crowd.
 136. fortune.
 137. finger.
 139. violet—violin.
 140. message—passage.
 141. consent—content, repent, extent.
 142. honest.
 143. pleasure—treasure, measure.
 144. strength—length.
 145. cousin.
 146. perhaps.
 147. squirrel.
 148. towards.
 149. stamp—cramp, damp, champ.
 150. chirp.

Fourth Month.

Words having a Similar Phonetic
 Required. Element.

151. starch—arch, parch, march.
 152. honor.
 153. towel—trowel, vowel.
 154. along—belong, strong, throng.
 155. hundred.
 156. collar—dollar.
 157. journey.
 158. crouch, pouch, slouch.
 159. memory.
 160. crust—dust, trust, thrust.
 161. minute.
 162. drift—shift, sift, thrift.
 163. obtain—regain, retain, complain.
 164. comb.
 165. sleeve.
 166. glide—slide, stride, abide.

167. order.
168. flutter—butter, mutter, gutter.
169. orchard.
170. rejoice—voice, joint, rejoin.
171. nerve—serve, swerve.
172. second.
173. paint—faint, quaint, dainty.
174. gift—lift, drift, sift.
175. pocket—locket.
176. suit—fruit.
177. peach—reach, teach, preach.
178. serve—nerve, servant.
179. scrape—shape, drape, crape.
180. themselves—ourselves, yourselves.
181. size—prize.
182. though—dough.
183. rough—tough, enough.
184. view.
185. table—able, stable, cable.
186. world—worm, work, worst.
187. swift—lift, drift, shift.
188. switch—witch, pitch, twitch.
189. string—bring, spring, fling.
190. plump—lump, slump, thump.
191. paper—taper, caper, scraper.
192. boast—roast, toast.
193. glove—love, dove, shove.
194. prize—size.
195. sheet—sweet, fleet, greet.
196. smash—lash, flash, splash.
197. handle—candle.
198. plenty—twenty.
199. sneeze—squeeze, wheeze, freeze.
200. taste—haste, waste, paste.

ARITHMETIC

SHORT PROCESSES.

1. What is the shortest way of multiplying a number by 10, 100, 1000?
2. What is the shortest way of multiplying a decimal by 10, 100, 1000?
3. What is the shortest way of dividing a number by 10, 100, 1000?
4. What is the shortest way of dividing a decimal by 10, 100, 1000?
5. (a) $8.001 \times 100 = ?$
(b) $8.001 \div 100 = ?$
6. (a) $75.0345 \times 1000 = ?$
(b) $75.0345 \div 1000 = ?$

The parts of a number which will exactly divide it are called Aliquot Parts of that number.

Learn the following Aliquot Parts of 100:

- $50 = \frac{1}{2}$ of 100
 $25 = \frac{1}{4}$ of 100
 $20 = \frac{1}{5}$ of 100
 $10 = \frac{1}{10}$ of 100
 $5 = \frac{1}{20}$ of 100
 $66 \frac{2}{3} = \frac{2}{3}$ of 100
 $33 \frac{1}{3} = \frac{1}{3}$ of 100
 $16 \frac{2}{3} = \frac{1}{6}$ of 100
 $8 \frac{1}{3} = \frac{1}{12}$ of 100
 $41 \frac{2}{3} = \frac{5}{12}$ of 100
 $12 \frac{1}{2} = \frac{1}{8}$ of 100
 $37 \frac{1}{2} = \frac{3}{8}$ of 100

- $6 \frac{1}{4} = \frac{1}{16}$ of 100
 $62 \frac{1}{2} = \frac{5}{8}$ of 100
 $77 \frac{1}{2} = \frac{3}{4}$ of 100
 $87 \frac{1}{2} = \frac{7}{8}$ of 100
 $40 = \frac{2}{5}$ of 100
 $60 = \frac{3}{5}$ of 100
 $80 = \frac{4}{5}$ of 100
 $90 = \frac{9}{10}$ of 100

7. How do you multiply $33 \frac{1}{3}$ in the shortest way?

8. How do you divide $66 \frac{2}{3}$ in the shortest way?

Multiply:

9. 6864 by $12 \frac{1}{2}$
10. 8648 by $62 \frac{1}{2}$
11. 15.936 by $16 \frac{2}{3}$
12. 69.32 by 25
13. 9784 by 75
14. 15120 by $41 \frac{2}{3}$
15. 98.37 by $33 \frac{1}{3}$
16. 36.024 by $8 \frac{1}{3}$
17. 648.16 by $6 \frac{1}{4}$
18. 7855 by 80
19. Write the next perfect square larger than 100.
20. How much longer is a meter than a yard?

Mental or Sight Problems.

Multiply:

1. 832 by $12 \frac{1}{2} \%$
2. 312 by .25
3. 336 by $33 \frac{1}{3} \%$
4. 144 by $.08 \frac{1}{3}$
5. 200 by .75
6. 16 by $.06 \frac{1}{4}$
7. 120 by $66 \frac{2}{3} \%$
8. 25 by 60%
9. 125 by .20
10. 50 by 80%
11. 64 by $37 \frac{1}{2} \%$
12. 72 by 50%
13. 80 by 10%
14. 320 by 25%
15. 75 by $.33 \frac{1}{3}$
16. 150 by .20
17. 32 by $.87 \frac{1}{2}$
18. 100 by 40%
19. 160 by $62 \frac{1}{2} \%$
20. 408 by $.12 \frac{1}{2}$

From the Ms. of Davis and Taylor's Arithmetic

Addition of Decimals Treated in September Issue

SUBTRACTION OF DECIMALS.

(a) From 265.032 take 108.6754.

$$\begin{array}{r}
 265.032 \\
 108.6754 \\
 \hline
 156.3566
 \end{array}$$

Explanation:—The numbers are written so that units of the same order stand under each other, and they are subtracted the same as whole numbers.

Find the value of each of the following:

1. $\begin{array}{r} 9.85 \\ - 5.93 \\ \hline \end{array}$
2. $\begin{array}{r} 14.6702 \\ - 8.039 \\ \hline \end{array}$
3. $\begin{array}{r} 183.069 \\ - 49.4678 \\ \hline \end{array}$
4. $\begin{array}{r} .568 \\ - .3794 \\ \hline \end{array}$
5. $\begin{array}{r} .47 \\ - .18607 \\ \hline \end{array}$
6. $\begin{array}{r} \$150. \\ - 39.26 \\ \hline \end{array}$
7. $.87 - .59$
8. $.604 - .428$
9. $.63 - .267$
10. $.08 - .057$
11. $9.8 - 5.367$
12. $10. - .1$
13. $79.3 - 57.89$
14. $1.763 - .00598$
15. $41.064 - 2.93$
16. $328.5 - 29.076$
17. $.74 - .0475$
18. $\$2.77 - \1.829
19. $396.19 - 56.39$
20. $20.062 - 18.75$
21. $\$.06 - \$.049$
22. $94c - 8c$
23. $.56 - .1739$
24. $.0875 - .00075$
25. $.2785 - .198$
26. The value of one mark is \$.2385 and of a franc is \$.193. Find their difference in value.
27. A meter is 39.37 inches long, how much longer is a meter than a yard?
28. From a piece of cloth containing 37.5 yards a merchant sold 9.75 yards. How many yards were left in the piece?
29. Forest Park, Borough of Queens, contains 536 acres of land and Prospect Park, Borough of Brooklyn 516.167 acres. How much larger is the former than the latter?
30. Battery Park contains 21.199 acres and Central Park 843.019 acres; find their difference in acreage.
31. The tax rate in one town is \$.01685 on \$1.00 and in another town .00873. Find their difference.
32. From three and sixty-two thousandths take two and forty-nine ten-thousandths.
33. From 7 subtract 4.007 and multiply the difference by 6.
34. $\$80 - \$8.03 = ?$
35. Subtract \$47.97 from \$125.
36. Find the difference between \$5 66-100 and $87\frac{1}{2}c$.

Typical Questions in Geography

4B Grade.

1. (a) Name two motions of the earth.
(b) Tell what each causes.
2. (a) Name the five zones.
(b) Draw a picture of the zones.
3. (a) Name the five oceans.
(b) Name the five continents.
4. Mention 3 plants and 2 animals found in the Torrid Zone.
5. Where is London, Paris, St. Petersburg, Berlin, Rome?
6. Locate the following: Mediterranean Sea, Caribbean Sea, Hudson Bay, Bay of Bengal, Gulf of Mexico.
7. (a) Name the 5 races of men.
(b) To which one do we belong?
8. (a) Locate the following rivers: Amazon, Nile, Mississippi and Volga.
(b) Locate the following mountains: Alps, Ural, Andes and Appalachian.
9. Tell in what continent each of the following countries are: China, Brazil, Egypt, Canada, Alaska, Spain, France, Russia.
10. Tell in what part of United States the following cities are: Chicago, New York City, New Orleans, San Francisco and St. Louis.

Lesson Plans in Drawing

From the New York City Courses of Study.

FIRST PLAN OF A LESSON IN DRAWING BY IMITATION:

1. The teacher, in the presence of the pupils, who should closely observe the work, should make on the blackboard, or, much better, on a large sheet of brown or gray manila drawing paper with soft, black crayon or charcoal, a drawing of an object such as a leaf, spray of leaves, flower, fruit, vegetable, tree, simple landscape, a simple building, a household utensil or a piece of furniture, a toy, bird, animal, or some familiar form seen on the city's streets or water front, or an object suggested by the study of nature, language or history. This drawing should be made large enough to be seen distinctly from the rear of the classroom. The method employed in making it should be the same as that which the teacher desires the pupils to use.

2. The pupils should now copy the teacher's drawing. No directions for work should be given nor should attention be called to the form or proportion of the model. From ten to fifteen seconds should be allowed for the exercise. Some pupils should draw on the blackboard.

3. Now follow the **Plan of a Lesson in Drawing from Objects** for the first and second year pupils, found on next page, beginning with step 3. From four to six drawings should be made during each period.

SECOND PLAN OF A LESSON IN DRAWING BY IMITATION:

Distribute examples of drawing, either originals or reproductions, and have the pupils copy them. Generally speaking the pupil's copy should be a little larger than the example he draws from.

FIRST PLAN OF A LESSON IN DRAWING FROM OBJECTS: This is one of the plans suitable for first, second, and third year pupils.

1. The teacher should show the pupils a familiar object, which should be large enough to be distinctly seen from the rear of the room, such as pail, flower-pot, broom, dust-brush, bottle, sauce-pan, vase, box, jar, funnel, Japanese lantern, cap, straw hat, large flower or leaf specimens.

2. Ask the pupils to draw the object shown. No directions for making the drawing should be given, nor should attention be called to the object's form or proportion. From ten to fifteen seconds should be allowed for the work. Some pupils should draw on the blackboard.

3. The teacher should then collect ten or twelve of the pupils' drawings. This collection should include some of the best and some of the poorer results of the exercise. The drawings collected should be exhibited at the front of the classroom; they may be placed on the chalk rail. Each drawing should be numbered for easy reference, as 1, 2, 3, 4, etc. These numbers may be placed on the blackboard above the drawings.

4. A criticism of the work displayed, including the drawings made on the blackboard, should now be made by the children, directed by the teacher. During criticism the object from which the drawings were made should be in plain view, and it should be constantly referred to. The aim of the criticism should be to drill the pupils in judging form, proportion, direction of line, and quality of line. The teacher should show the pupils how to draw by drawing rather than by oral explanation.

5. Repeat the exercise, drawing from the same object until interest diminishes, when a new object may be drawn. For efficient practice it is better to draw one object many times than to draw different objects but once. The pupils' interest is aroused by successful work, rather than by variety of subject matter.

SECOND PLAN OF A LESSON IN DRAWING FROM OBJECTS: This is one of the plans suitable for pupils of the third and fourth years.

1. Collect a variety of small objects to serve as drawing models, such as simple toys, button-hook, button, spool, needle and thread, hatpin, hairpin, safety pin, nail-brush, tooth-brush, paste brush, paint-brush, pencil, pen, pocket-knife, table knife, fork, spoon, egg-cup, salt-cellar, pepper-box, toy dish, nail, bolt, screw, screw eye, clasp, hook, screw hook, fish hook, clothes hood, screw

driver, tack hammer, padlock, pincers, wrench, oil can, horn, key, buckle, door key, staple, onion, potato, carrot, pepper, turnip, radish, pear, apple, lemon, banana, leaves and flowers. This collection should contain at least as many objects as there are pupils in the class.

2. Distribute the objects, giving at least one to each pupil.

3. Each pupil should draw the object given to him, with a soft pencil. While drawing he may hold the object in his left hand. No drawing should be allowed until the command to draw has been given. From thirty seconds to one minute may be allowed for the exercise, and when the time allowed has expired drawing should cease. Some pupils should draw on the blackboard. Blackboard drawings should be made large enough to be distinctly seen from across the classroom.

4. The work should now be criticised.

5. An exchange of objects may now be made, and the exercise repeated. From four to six drawings may be made during the period, and from two to six on each sheet.

6. Toward the close of the period, to encourage the pupils in their work, and to show by example how the drawings should be made, the teacher should draw some of the objects on the blackboard, or, much better, on large sheets of brown or gray manila drawing paper with soft, black crayon or charcoal.

THIRD PLAN OF A LESSON IN DRAWING OR PAINTING FROM OBJECTS: This plan is suitable for pupils of all grades.

1. Place the objects to be drawn or painted about the classroom so that each pupil may distinctly see one of them.

2. Each pupil should then draw or paint that object which he sees distinctly, but which is at least three or four feet from him. No directions for doing the work should be given. Allow from two to ten minutes for the exercise. The amount of time to allow for each exercise should be determined by the age of the pupils and by the character of the model. Fourth year pupils may be given more time than those of the first year. When the time allowed has expired work should cease, and the crayons, pencils or brushes should be placed on the desks.

3. Criticism of the work done should now be made by the children, assisted by the teacher. The aim of the criticism should be to drill the pupils in judging form, proportion, color, relative proportion of parts, and, in the plant form representation, to direct attention to characteristics of growth. The teacher's criticism should be freely illustrated.

4. Repeat the exercise, drawing and painting from the same object until interest diminishes, when a new object may be drawn, or the first object may be turned to present a new or another view.

Traveling Libraries

Written especially for Teachers Magazine by John R. Anderson
one of the best known library specialists in the country

It is not generally appreciated that while in the United States there are over 70,000 post offices, in probably less than 3,000 cities, towns and villages does there exist either a public library or a bookstore.

There are a number of shops where school books, magazines and a few paper covered novels are to be had, but the number of actual places where a collection of books is offered for sale is very small.

In connection with the general scheme of library service, no more interesting and helpful work is done than that of the State Travelling Libraries which has grown to such proportions in the northern and western states. Under this beneficent process small collections of books are sent out from the state libraries to the remotest corners of the state, bringing to the outlying farmer or other worker and his family, books upon almost any subject that may be desired. In California especially this work is being developed on most generous lines. County circulating libraries are being established in nearly all localities and from five to twenty thousand dollars yearly is being raised in the various counties by taxation and spent in this admirable work, in addition to the numerous local libraries established all over the state. Perhaps in no one locality in the country is this rural library service being so thoroughly conducted as in Washington County, Maryland, where the library wagon makes its regular rounds over the entire county bringing to the very doors of the remotest "subscriber" the books of the central library. As a matter of fact the town dweller does not fare so well as his country cousin; the former has to go for his book while the latter has it brought to the front gate.

A typical experience in connection with this work occurred not long since in an obscure village in the mountains of one of the Middle States. In a group of books sent out by the state was a copy of one of Seton Thompson's attractive nature books, "The Two Little Savages." which fell into the hands of an earnest youth of twelve who kept renewing the book again and again to the exclusion of other restive borrowers desiring its reading. It finally transpired that, unable to acquire a personal copy, the youth was engaged in laboriously copying the text word for word and tracing the illustrations, that he might possess

even so crude a copy for himself. The boy's enterprise came to Seton Thompson's knowledge and he at once sent a new copy of his book to the youth, stipulating that he should become the possessor of the partly finished manuscript, and it is easy to believe that the author felt it a compliment to have his work awaken such hunger and appreciation in the heart of this unknown book-lover.

In the Southern States the public libraries are few in number and very much scattered compared with other localities, while the ten millions of the colored race are, with a few isolated exceptions almost entirely cut off from library privileges.

An effort is now under way to develop, in some degree, similar traveling library service in that locality. The first work, it is intended, will be to place in the hands of some of the thousands of colored teachers in the scattered rural schools, a small collection of books selected with reference to their own needs and entertainment, but which shall at the same time be adapted to being read to some of the pupils and also loaned to others in the locality who may be found appreciative.

When the acceptance and usefulness of the proposed plans have been demonstrated it is believed that the necessary funds will be forthcoming to extend the service to all parts of the south, to pupils and their parents as well as to the teachers whom it is first aimed to serve.

The general purpose is to ship to various central points by freight a box filled with small packages containing a few volumes of books and magazines which shall be distributed by express or parcels post to the scattered districts where rural schools are located. At present the parcels post service does not apply to books, but it is expected that at an early day this will be added to the admirable service now being performed.

Steps are now being taken to get in touch with colored teachers who may be interested to receive books and who will assume their custody, use and distribution. It is expected that new packages of books will follow from time to time so that the early volumes may be forwarded elsewhere and others received in exchange.

Note.—Further information respecting this work can be obtained by addressing Jno. R. Anderson, care of the Teachers' Magazine.

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Department of Home Instruction

The influence of the teacher should extend to the home.

The influence of the parent should extend to the school.

This department is maintained simply to emphasize the interdependence of school and home, and to note some of the things being done to promote their common interests.

Two further lines of service that come most clearly within the scope of this Department are thus presented in the bulletin of the American Institute of Child life. (The general offices of the Institute are at 1904 Chestnut St., Philadelphia, Pa.)

Service for Children and Young People

The children and young people of the family, will be made members without additional cost, of THE AFTER SCHOOL CLUB OF AMERICA. This membership carries the following privileges and benefits:

- (1) *A Certificate of Membership* to each child.
- (2) *An interesting, personal letter* every month from "Uncle Nat" to each child (not to exceed four) over two years of age, and a prompt personal reply to all letters received from children and young people. "Uncle Nat" will work with the children as a comrade in developing any line of study or vocational pursuit, such, for instance, as nature study or mechanical or scientific investigation.
- (3) *Copy of Catalog*, containing a review of two hundred books especially suitable for children and young people.
- (4) *Birthday and Holiday Letters*, character-building mottoes in artistic setting, which shall become the permanent possession of the children.
- (5) *Children's Library Building*.—The Institute furnishes children's book shelves at cost of manufacture, and, by supplying books at reduced cost, encourages children to form their own libraries.

Catarrh

Is a Constitutional Disease

Whatever organ or passage of the body it affects, is a constitutional disease and requires a constitutional remedy for its permanent cure.

It depends on an impure, impoverished, devitalized condition of the blood, which keeps the mucous membrane in a state of inflammation, and causes a debilitating and generally offensive discharge; also headaches, ringing noises, partial deafness, weak eyes.

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DECEMBER, 1913

Teachers Magazine

THE NATIONAL MAGAZINE OF METHODS

Vol.
XXXVI

No. IV

THE TEACHER

I saw them in a dream; as stars on high,
With an unclouded radiance they shone,
Spreading their glory through the spacious
zone.

E'en as the world-old poets, keen of eye,
Oft saw, as they looked far into the sky,
The glowing stars as human forms alone,
So I beheld a vision like their own—
Truth-speaking, wondrous,—scene that will
not die.

Lo! Daniel's voice speaks out from Holy Writ,
He makes it known—yea, he interprets it:
"Ye that be wise eternally shall shine,
The brightness of the firmament is thine.
All ye that turn young feet in paths of right,
Shall shine as stars amid the realms of night."

Written for Teachers Magazine

By Emma Grant Salisbury

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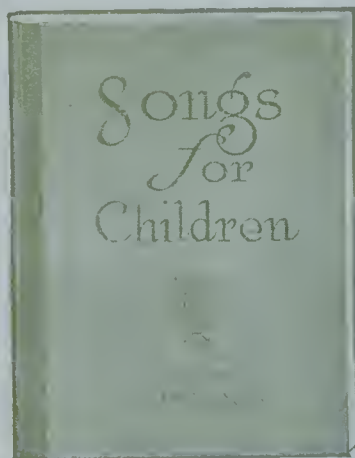
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Contents for December

A TREE THAT HAD TWO CHRISTMAS PARTIES	97	MONTHLY PLANS	109
SUGGESTIVE LESSONS IN PAPER CUTTING	98	Christmas—Preparatory Study.	
MUSIC, PLAYS AND GAMES	100	Christmas Myths, Christmas Carols, Christmas Stories.	
Merry Christmas (Music)	100	Christmas in Many Lands, Christmas in Art, Christmas Poems, Christmas Thoughts.	
Merry Christmas with the Old Woman Who Lived in a Shoe	101	TWO CHRISTMAS POEMS	110
Christmas Stars	102	"THE PENNANT"	111-114
Self Control	102	PRACTICAL POINTERS IN PICTURE STUDY	115
Jolly Old Santa Claus (Music)	103	LITTLE CHIRP—Illustrated Story..	118
A Candle Drill	104	GRADE WORK	120
Christmas Game	104	DEEP BREATHING	124
Bushy-Tail's Surprise	105	THE HAPPIEST CHRISTMAS IN SANTA'S HOME	125
Christmas Game	105	AMONG THE BOOKS	126
Shine in Your Own Place	106		
Sight Reading Melodies	107		
DECEMBER CALENDAR	108		

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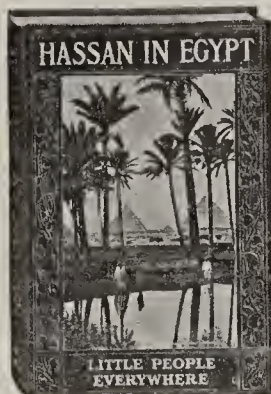
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Atlas

Teachers Magazine

VOL. XXXVI

DECEMBER, 1913

No. 4



A Tree That Had Two Christmas Parties

By Octavia Fifield

It was vacation time. The Little Gray Mouse knew it must be, for the school room had been very still for such a long, long time. And anyway, he had crouched under the platform and watched with timid bright eyes while the children trooped merrily away. They had all stopped and said good-bye to teacher, and they had all said, too, "I wish you a Merry Christmas," as they hastened out of doors with arms full of packages and gay cards and queer looking little bags filled with something puffy and white and pretty.

"What does it all mean?" thought the Little Gray Mouse. "What did they have in the bags? Was it good to eat? I think I saw one boy eating what he took out of his bag. I wish they had left some for me."

By and by all was quiet, for only teacher remained, putting away the books and setting things in order for the vacation time. But the Little Gray Mouse kept on watching with his timid bright eyes, wondering what would happen next. He was afraid of teacher. She was so very large, and she had a way of tearing to pieces the homes he tried to make for himself in the top drawer of her desk. But he respected her, too, for she never jumped or screamed when she opened the drawer and found him there, but only shut the drawer again very, very quickly, and that gave him a chance to run away out of danger.

So now he sat and watched what she would

do. One drawer after another she opened and cleared up, humming all the while, for teacher was as glad as anybody that vacation time had come. Over in the corner stood the little Christmas tree. Only a few hours before it had been very gay with bright pictures, toys, strings of glittering tinsel, snowy popcorn, and the queer little bags. But now its branches looked somber and bare.

"Poor little Christmas tree," said teacher, as she turned to look over the room once more before locking the door, "You look lonely over there in the corner all by yourself. It seems a pity to leave you here all alone when you have just given the children such a good time. I believe I will give you back these strings of popcorn. I didn't know what to do with them, and you will be happier standing there holding them than you would with your branches bare."

So she went back and festooned the long strings of corn gayly in and out among the dark branches, and truly it did look beautiful when she had finished. The Little Gray Mouse sat up very straight, and watched eagerly while this was going on. When he heard her say "corn" he pricked up his tiny ears and wiggled his slender little tail excitedly, and just as teacher came back to the door he whisked away to the closet behind the cloakroom to tell the others that Christmas was not all over yet. Teacher caught a glimpse of him as he ran and a gay little smile flitted across her face.

"I wonder if the mice will come and get that corn," she said to herself.

"Well, never mind if they do," she added. "Little tree, perhaps you will give two Christmas parties."

So the teacher went away, and now the school-room was indeed quiet. But by and by, "Squeak!" went the Little Gray Mouse as he raced into the school room again,—but boldly now, and noisily he scampered, for he knew that there was nobody around to frighten him.

"Squeak! Squeak!" he called, in eager delight. "Come quick and see! Come quick and see!"

And in a moment all the little gray mice that lived in that school house came hurrying, scurrying, scampering into the school room where stood the little bright Christmas tree with its garlands of fluffy white popcorn.

"The teacher left it for us. We can have a 'Merry Christmas,' too," said the Little Gray Mouse, who felt that this was his party since he had discovered it.

There were a few kernels scattered on the floor and these the little mice tasted first and found out if it really was "good to eat." At the first taste of the sweet, delicious morsels they looked at each other with glad surprise in their shin-

ing eyes. Then began such a scrambling for the branches of the tree as you can scarcely imagine.

Big mice and little mice, old mice and young mice, fat mice and lean mice jostled and pushed one another in their haste to reach this wonderful feast. Of course all the kernels had to be broken or pulled from the threads that held them, but this was not hard to do. Then, sometimes, a slender twig would bend under the weight of a little gray creature, and mouse, popcorn and all would go tumbling on the floor. But that was all a part of the fun.

So that is how, when Christmas morning began to show dim and gray in the eastern sky, you might have heard a busy munching and crunching of popcorn from a dozen little creatures sitting around teacher's desk each holding a big kernel in his forepaws. And that is how the little Christmas tree came to have two Christmas parties.

"Oh, children, look!" cried Teacher, when she opened her door on Monday morning after the holidays. "The Little Gray Mice have eaten every bit of the popcorn I left on your Christmas tree."

And sure enough, only a few white threads hung here and there among the dark green branches where the festoons of popcorn had been.

Suggestive Lessons in Paper Cutting

By Ruth O. Dyer

(Ruth O. Dyer was lecturer for six consecutive years in State summer normals of Virginia. Lecturer in University of Georgia Summer School in Nature Study. Critic Teacher of Primary Grades, Georgia Normal and Industrial College, Milledgeville, Ga. Now holding the position of Supervisor of Practice Teaching, Arkansas State Normal, Conway, Ark.)

Some Things We See in Eskimo Land

When winter comes, bringing its cold weather and snow the children like to study about their little northern cousins, the Eskimo children, and they will take special delight in cutting the things they would see should they visit Eskimo land. The reindeer is a very interesting animal. But before attempting the cutting, even though we have a model at which to look, there are a few things we must notice. We will begin to cut at his front feet. See how plainly his hoofs are seen. He is running and one foot is in advance of the other. He has a shaggy little tuft of hair above his front feet. Notice his horns, how many branches they have. You can see his ears quite plainly, too. His back is quite straight and ends with a little short tail.

On his hind feet we can see the hoofs even more plainly than we can on the fore feet. We see by the position of the hind legs and the lower part of his body as well as by his fore legs that he is running.

The Eskimo standing in front of his snow hut will always interest the children. The snow

house is built of three parts. The division is shown by cutting out narrow little strips of the paper, leaving it white beneath. The oblong opening in the top of the house is shown in the same way. The Eskimo wears a pointed fur hood and carries a long spear. We can not see his other hand and arm, for he is standing in front of the snow hut.

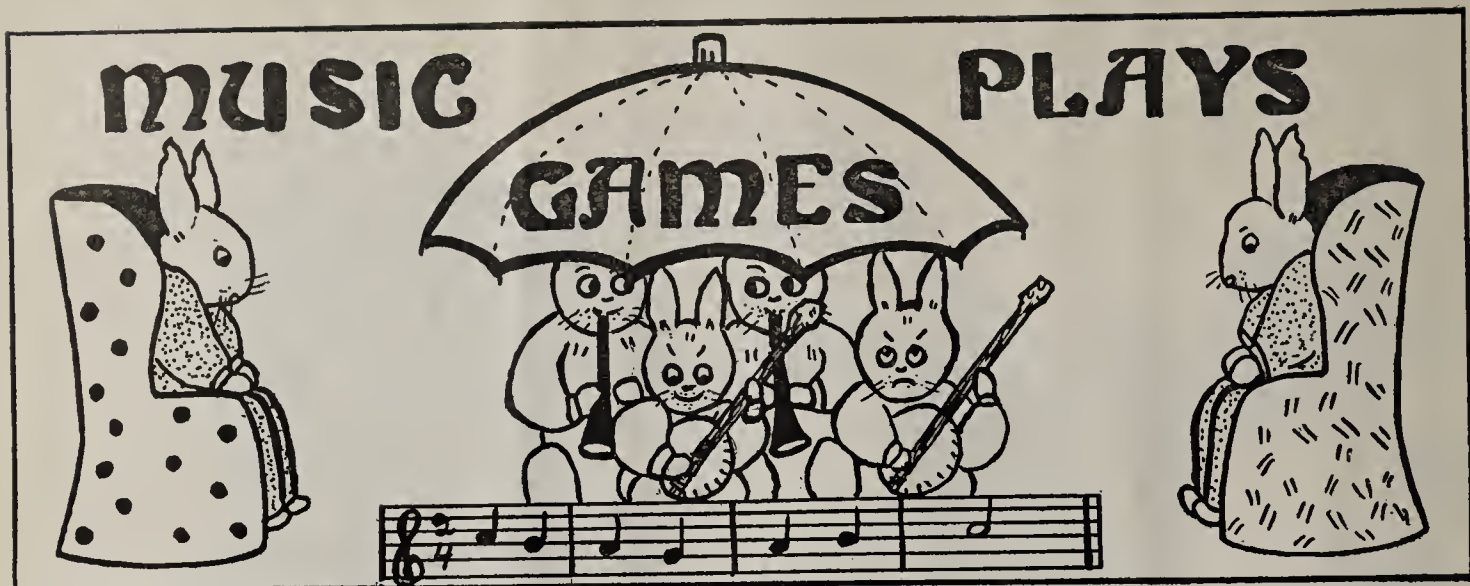
The little Eskimo boy is cut large so the general outline will show to a better advantage. See how warm he looks for he is all bundled up in a fur suit. He has on little fur leggings, which cover his shoes. The shaggy part of the fur is seen on his legs. His hands are wrapped in warm fur mittens, and his fur hood looks much like his father's.

The dog, which is his constant companion, is standing with his ears pricked up, waiting for his little master to speak. See how he holds his shaggy tail over his back.

The little bird we see in the upper left hand corner of our sheet is the snow bunting, one of the few birds which are found in Eskimo land. It is resting on a bare limb and we do not see its feet. We can see its tail and strong wings and we notice its sharp bill and bright round eye.



Some Things We See in Eskimo Land.



Conducted by LAURA ROUNTREE SMITH, Author of the Popular Bunny Books

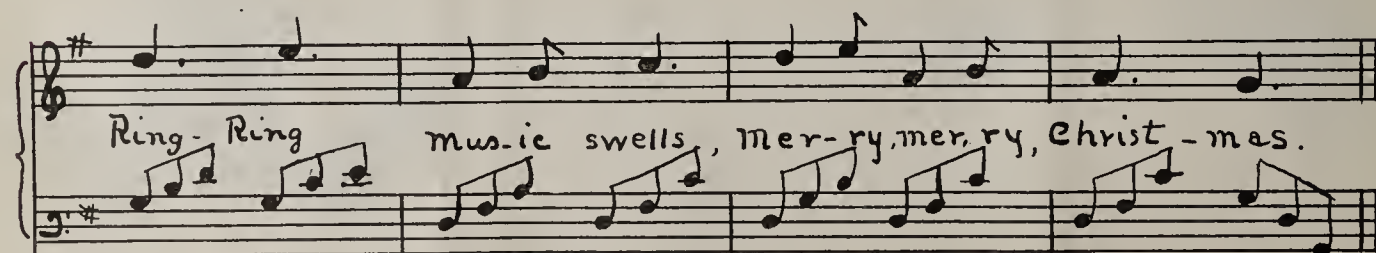
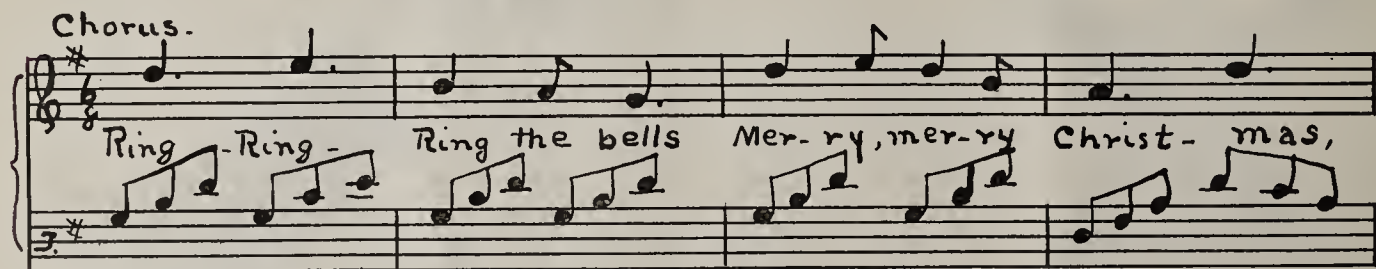
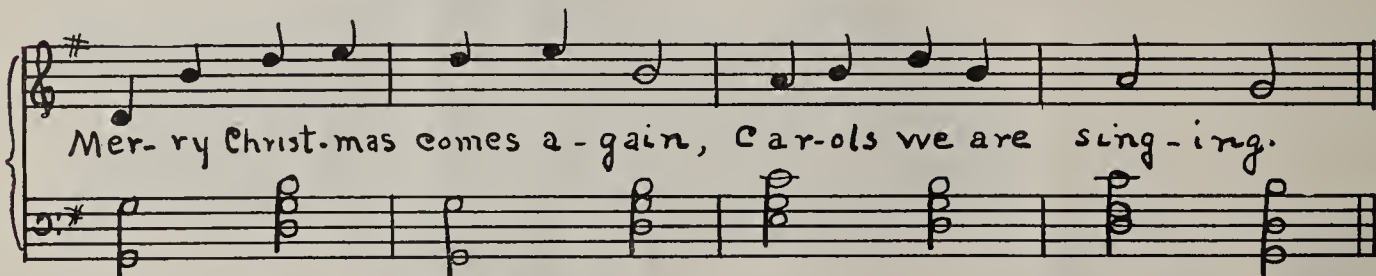
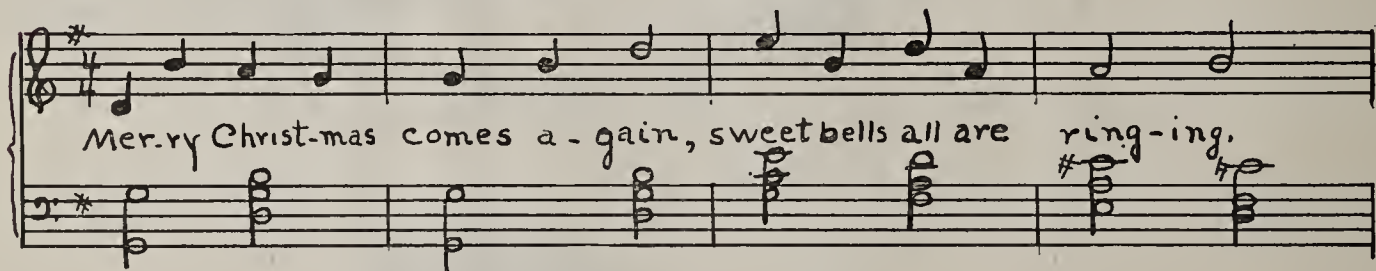
[Miss Laura Rountree Smith is a teacher and writer of long experience. She is the author of the Bunny Books for children and has for many years made a specialty of writing entertainments and games for school-room use.

Her entertainments, songs and games are tried in the schools and meet with the approval of teachers and pupils before they are published.

Miss Smith wishes to make her department helpful and will gladly answer questions of teachers in regard to the costuming and getting up of Plays and Games.]

Merry Christmas

L. R. S.



Merry Christmas

With the Old Women Who Lived in a Shoe

Scene I.—

(The children and Old Woman stand behind a large shoe made of a framework draped with cheese cloth, covered with evergreen. The children sing, their heads showing above the shoe, and come out carrying bags, or suitcases, as they repeat the chorus to the song the last time.)
Song.—Tune, "Little Brown Jug."

I.

Oh, we are living in a shoe,
A very pleasant thing to do,
But we are troubled now because,
It's almost time for Santa Claus!

Chorus:

Ha! ha! ha! don't you see,
We all want a Christmas tree,
Ha! ha! ha! don't you see,
We all want a Christmas tree.

II.

Oh, we are happy in the shoe,
Though we've no chimney, it is true,
We'll travel o'er the ice and snow,
To find old Santa Claus you know.

Chorus:

Old Woman:

Old Santa is a jolly man,
Go out to find him if you can,
We have no chimney as you see,
Or place to put a Christmas tree!

Children (Sing to the same tune):

Good bye, Old Woman in the Shoe,
We'll bring back presents, too, for you,
That is, we hope you understand,
If we arrive in Santa Land!

(They march about, return, sit on their bags or cases.)

First:

When we meet old Santa what shall we do?
Invite him to visit our worn-out old shoe?

Second:

When we meet old Santa what shall we say?
Shall we beg for a ride in his wonderful sleigh?

Third:

When we see old Santa 'twill be a surprise,
He wears fur from his toes to his bright, shining eyes.

Fourth:

Oh, what shall we say, and what shall we do,
We long for a sleep in our worn-out old shoe!
(They repeat chorus to song very softly and fall asleep. They pass out, or the curtain falls.)

Scene II.—In Santa Claus' Home.

Mrs. Santa Claus: There, you are chuckling again. I should think you would be tired reading letters; I do not know of any one who has such a large mail as you!

Santa Claus: My, my, it is a pile of letters, to be sure; listen, I will read you some of them:

Dear Santa Claus:

I am writing this letter to let you know we have moved up into the top story of the same tenement.

We have eleven children; please don't forget to call.

Your loving friend,

Amelia Brown.

Mrs. Santa Claus: Dear, dear, eleven children in one family; I must count my mittens to see if there are enough, and don't forget the dolls and toys! Hark! I hear a knock!

Santa Claus: Who can call so late at night? I must disguise myself or hide. Here is an old apron of yours and a cap. (He puts on hasty disguise and Mrs. Santa Claus goes to the door and admits a little Fairy.)

Fairy:

If you please, I will not tease,
But you know, in the snow,
I found the children from the Shoe,
I am sure they're frozen black and blue!

Santa Claus:

Tell me, is this really true,
The children living in the Shoe?

Fairy:

They are asleep, oh, come and see,
I was looking for a Christmas tree!
(Santa Claus and Fairy go out, reappear with all the children.)

Mrs. Santa Claus: Oh, you poor dears, you are most frozen, it is true; how did you come so far away from home! Oh, ah, come to the fire and warm your dear little hands.

Children Sing—Tune "Coming Thro' the Rye."

Oh, we all are very happy,
Now, in Santa Land,
How we lost our way to Santa
We can't understand;
Merry Christmas time is coming,
And you see it's true,
That we cannot have a chimney,
While living in a shoe.

Santa Claus:

Ha! ha! ha! don't you see,
That would not matter a bit to me?

Mrs. Santa Claus:

Ha! ha! ha! take care, take care,
Be careful now; beware, beware!

Children: What jolly old people they are!

Mrs. Santa Claus: As you are really in Santa Claus land, would you like to see the dolls and toys in Santa's Work Shop? I have the key; come, follow me!

(The children all go off and return with presents.)

Santa Claus:

Here is a work basket, pretty and new,
For the Old Woman Who Lives in a Shoe.

All:

If Santa Claus were only here,
We would be happy quite,
Go home and snuggle up in bed,
By dim candle-light.

Santa Claus (laughing):

Go, little Fairy, without delay,
Go get my reindeer, go get my sleigh,
If in that funny crowded shoe,
There's room for you, and you, and you,
(points)
I think that I can safely say
I'll tuck you all up in my sleigh,
Merry Christmas, one and all,
I'll hear your merry voices call,
You may be happy now because,
I am jolly old Santa Claus!

(He throws off disguise, and the children circle round him singing to chorus of "Little Brown Jug.")

Ha! ha! ha! don't you see,
We're as happy as can be,
Ha! ha! ha! sing because,
We have met old Santa Claus.

(All march out.)

CHRISTMAS STARS

(Four children enter carrying brightly colored paste-board stars of red, blue and gold.)

All:

Merry Christmas time is here,
Bells are ringing sweet and clear,
Stars up in the blue appear,
At Merry Christmas time.

First (with red star):

Sometimes when I look overhead,
I see a star that shines so red.

All:

Is it a Christmas star?

Second (with gold star):

As I am standing here below
I see my bright star twinkle so.

All:

Is It a Christmas star?

Third (with blue star):

I look up in the big sky, too,
To me my star looks small and blue.

All:

Is it a Christmas star?

Fourth (with gold star):

My star shines on a Christmas tree,
It is just as pretty as can be.

All:

Stars of red and blue and gold,
Twinkle, twinkle as of old,
Shine o'er a happy world so bright,
For it is Merry Christmas night!

(They go through a short drill with the stars, sing a Christmas song and go out.)

SELF-CONTROL

By Laura Rountree Smith.

(Children carry stockings on which are large white letters pinned to spell the word, "Self-Control.")

S:

Some one down the chimney goes,
Who can it be, do you suppose?
(All shake heads.)

E:

Every little boy and girl must scamper off to sleep,
Tho' there's creaking on the stairs, he must never peep!
(All close eyes.)

L:

Let the empty stockings wait,
Santa Claus may be quite late.
(All make a bow.)

F:

From the land of Ice and Snow
Santa Claus will come, we know.
(All clap hands.)

C:

Creeping down the chimney, oh,
Comes a merry man we know.
(All put right hand to ear as tho' listening.)

O:

On his back he carries toys
For the waiting girls and boys.
(All put both hands to backs.)

N:

Now his sleigh-bells tinkle so
As he rides across the snow.
(All put hand to ear, again listening.)

T:

To the stockings he will go
And fill them all from top to toe.
(All wave stockings.)

R:

Round and flat and large and small,
He brings presents for us all.
(Point to self with left hand.)

O:

Only wait a little longer,
'Till the daylight becomes stronger.
(Point toward East.)

L:

Let each little tousled head,
Stay very fast asleep in bed!
(All nod.)

(One child enters softly and puts an apple in each stocking, and says:

To have self-control on Christmas Eve,
Is very hard you may believe,
In the morning never fear,
You'll find Santa has been here.

(All wake up, clap hands, and march off.)

Jolly Old Santa Claus

L. R. S.

S. K.

Lively

Who comes late at
Who will down the

Christmas Eve?
chimney go?

Jolly old Santa Claus

Who brings toys we all believe?
Who loves chil-dren we all know?

rit.

Jolly old Santa Claus. All the stockings in a row He will fill from top to toe,

rit.

a tempo

Then up the chimney he will go, Jolly old Santa Claus.

a tempo

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Lively' at the beginning. The score is divided into four systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the next two lines, with a 'rit.' (ritardando) marking above the vocal line. The fourth system contains the final two lines, with an 'a tempo' marking above the vocal line. The piano accompaniment consists of chords and moving lines in both the right and left hands. The lyrics are written below the vocal line.

A Candle Drill

(The drill is given by little girls, wearing white caps and night dresses.
They carry lighted candles.)



First:

By dim candle-light, you know,
To bed the little Maids will go.

All (one hand to ear):

Hark! hark! hark! we do believe,
Sleigh-bells ring on Christmas Eve.

Second:

By dim candle-light you see,
We grow as sleepy as can be!

All:

Hark! hark! hark! we do believe,
Sleigh-bells ring on Christmas Eve.

Third:

By dim candle-light we hear,
Tinkle, tinkle, sleigh-bells near!

All:

Hark! hark! hark! we do believe,
Sleigh-bells ring on Christmas Eve.

Fourth:

By dim candle-light 'tis jolly,
To hang up the mistletoe and holly!

All:

Hark! hark! hark! we do believe,
Sleigh-bells ring on Christmas Eve.

All Sing—Tune, "Coming Thro' the Rye."

Pretty little Christmas candles,
Twinkle in a row,

Pretty little Christmas candles,
Santa'll come, you know.

We are very little children,

Happy now because,

Way down the chimney, softly creeping,
Comes old Santa Claus!

CHRISTMAS GAME

By Lillian Southworth.

The children stand in two lines facing each other.

Santa Claus stands between the lines.

The children are given names of toys by Santa, as "books," "skates," "dolls," etc.

The children sing to the tune of "Twinkle Little Star":

Here's the pretty Christmas tree,
All it's shining candles see,
It is pretty as can be,
Santa may choose you or me.

Santa now names any children he chooses, calling for "book," "top," "sled," etc. He chooses from one line at a time. These children come across to the opposite line. They repeat song and he chooses from the opposite line next time. When Santa says "Light the candles," the children all change places.

The game should be played in a lively manner and it will be very pretty if the children all carry evergreen branches.

Bushy-Tail's Surprise

(A Christmas Play for the lovers of Bunny Cotton-tail)

(The children who take the part of rabbits wear white paper caps with ears fastened upon them. Bushy-Tail wears a cap also and a long tail—a long fur boa will serve.)

Bunny and Susan Cotton-Tail are seated before a fire-place made of a screen and covered with brick paper. A lighted candle is on a table near. The little Cotton-Tails enter from time to time.

Bunny Cotton-Tail: It is Christmas Eve and Santa Claus will soon be here. Come Bunny Bright Eyes, come and hang up your stocking!

Bunny Bright Eyes: Here I come, here I come, where shall I hang up my stocking?

Susan: Hang it by the fire place for Santa Claus will come down the chimney soon. (He hangs up stocking.)

Bunny Cotton-Tail: Come Snubby Nose, come and hang up your stocking.

Snubby-Nose: Here I am, but I cannot reach up so high to hang my stocking.

Bunny Bright Eyes: Never mind, I will hang it up for you. (He hangs up stocking.)

Susan: Come, little Boo Hoo, hurry up and hang up your stocking.

Boo Hoo: Boo-hoo, I cannot find my stocking!

All: Boo-hoo cannot find a stocking!

Bunny Cotton-Tail: There, there do not cry; I will go look for your stocking (takes candle).

Susan: Oh, Bunny, take care, take care, do not burn your paw!

Bunny Bright Eyes: Why, here is a stocking; is this yours, Boo-Hoo?

Boo-Hoo: Boo-hoo, I was sure some one had my stocking! (They hang it up, Little Boo-Hoo crying all the time.)

Bunny Boy and Bunny Girl: Here we are; let us hang up our stockings!

(They do so, then all the little rabbits line up and say.)

Six little stockings all in a row,
Santa will fill them from top to toe,
Soon down the chimney old Santa'll go,
Jolly old Santa Claus!

Bunny Cotton-Tail: Where is my stocking? I thought I hung it up a while ago before the little fellows came in.

Susan Cotton-Tail: I thought I hung up my stocking, too.

Bunny Cotton-Tail: Perhaps Bushy-Tail knows where our stockings are.

All: Let us go and look for the stockings that are missing.

(They go out, and a screen is placed before the fire-place, so that Santa Claus may fill the stockings without being seen.)

Santa Claus: Here is the home of the Cotton-Tails! See all the little stockings in a row! I will fill them all. I don't see any stocking for Bunny or Susan, but I will leave them presents just the same.

Ha, ha; I will leave a pair of red mittens for Bushy-Tail if he should call.

Bushy-Tail: Ha, ha, ha, ha, see, I found Bunny Cotton-Tail's stocking and Susan's stocking and I put them on, ha, ha, ha, Santa Claus cannot fill them. He will not bring them any presents.

Santa Claus: Ha, ha, ha, I will leave the mittens where that sly old Bushy-Tail will see them the first thing and I will creep up the chimney.

Bushy-Tail: Ha, ha, ha, I thought I heard some one talking. I wonder if it was Santa Claus. I will go and see if he has brought any presents. (He pulls aside the screen.)

Ha, ha, ha. All the stockings are full and there are a lot of fine presents here beside. I will help myself, but first I will put on this pair of little red mittens!

Oh, oh, they pinch my fingers. Come Bunny, come Susan, take them off, take them off!

..(All the rabbits run in and try to pull off the mittens.)

Bunny Bright Eyes: They will not come off; they are Magic mittens!

..Bushy-Tail: I don't like Magic mittens; take them off, take them off, take them off!

(He runs off.)

All: Ha, ha, ha, Bushy-Tail got a present from Santa Claus!

Bunny Cotton-Tail: Perhaps he won't try to steal any more.

All: Hurrah for our stockings; hurrah for Santa Claus; Merry Christmas one and all!

(They all march about with their stockings and off.)

CHRISTMAS GAME

The children stand in a circle. They choose two children to represent the Mistletoe and Holly. These two children go skipping about the outside of the circle, and they carry Mistletoe and Holly wreaths.

The children in the circle sing:

Hang up the holly, the Christmas holly,
For we are jolly; oh, hang up the holly,
The Christmas holly; hang up the mistletoe,
Hang up the holly, the Christmas holly,
For we are jolly; oh, hang up the holly,
The Christmas holly; hang up the mistletoe.

As the last line is sung the children outside the circle place their wreaths on the heads of any children they choose in the circle, these children take their places, and they go into the circle.

The song is sung again and the game continues as long as desired.

(Music page 106)

Shine in Your Own Place

A Little Play

By Laura Rountree Smith.

Scene I.—In The House.

Characters:

A child holding a lamp.

A child holding a wax candle.

A child holding a tallow candle.

A child holding a large circle to represent the Moon.

House Maid.

Little Errand Boy.

First Child: I am a fine lamp; you ought to see the light I can give when I am lighted.

Second Child: I am a wax candle. I live in an old fashioned candle stick, that is nearly a hundred years old.

Third Child: I am only a tallow candle. I live in a tin candle-stick in the kitchen, but I give as much light as I can.

First Child: I believe I cost the most money; I am really a beautiful lamp.

Second Child: While I belong really in the bedroom, I give a soft light and make everyone look beautiful.

Third Child: To tell the honest truth I sputter a little if the wind blows in, but I am very useful after all.

Moon (peeping in at the window): What about the light I give?

All: Oh, Moon, tell us the latest news!

Moon:

There is to be a great ball in the King's Palace. The house is full of flowers and fine fruits.

The house will soon be full of fair men and fair ladies. Then the orchestra will play.

All: We all want to go to the great ball!

Moon: You will find it is much better to shine in your own place.

All: Oh, will no one take us to the ball?

(Enter a maid): Ah! here is a lamp I have been looking for, and two candles; I will take them with me; we cannot have too much light in the palace to-night!

All: We are going to the Palace!

(The Maid takes lamp and candles from the hands of the children and goes out.)

Scene II.—In the Kitchen of the Palace.

(The three children are there again, one holding the lamp and the other two holding the candles.)

(The Maid lights them.)

First Child: Oh, dear, why don't they take us to the ball?

Second Child: We surely do not belong in the kitchen!

Third Child: I ought to feel quite at home, for I belong in a kitchen, but I feel lonely tonight!

Maid: Ah, at last I have enough light to see to cut the cakes.

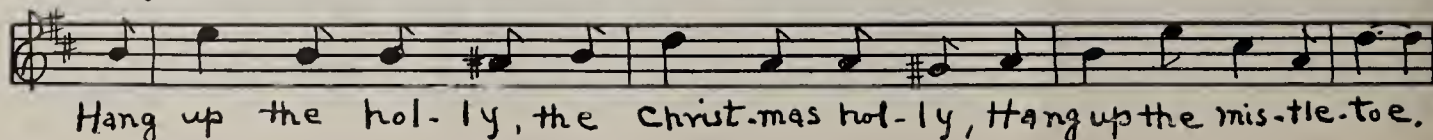
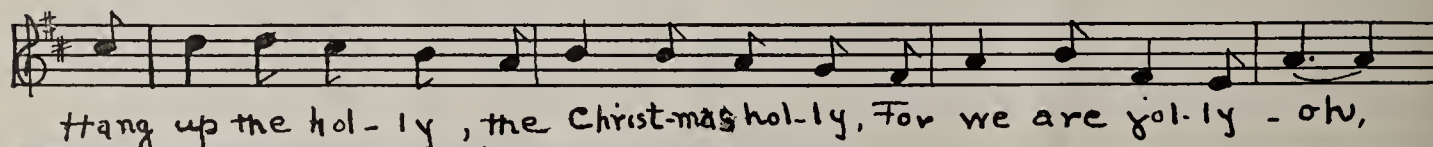
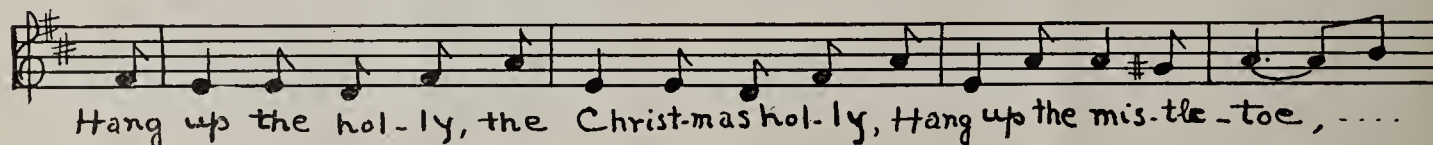
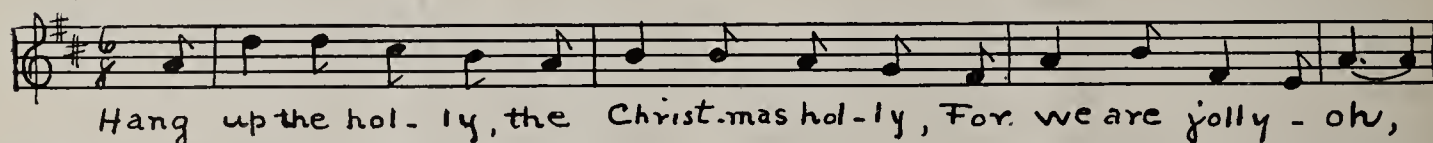
(The Maid cuts cakes and several children pass in and out with trays.)

First Child: Can we not see the great ball? Won't you please take us upstairs just a minute?

CHRISTMAS GAME

L. R. S.

S. M. K.



Maid: Who are you, that you want to go upstairs?

Second Child: We would truly disturb no one; we want to see the wonderful flowers!

Third Child: We want to hear the great orchestra!

(A puff of wind comes, and the candles go out—they are blown out by the errand boy).

First Child: I am so lonesome now the candles have gone out; I do not feel like giving a very good light.

Moon (peeping in): Hello! how do you like the Ball?

First Child: I have not seen the great Ball; here I stand in this stuffy kitchen; will no one take me upstairs?

Moon: Where are the candles?

First and Second Child: We are here, but you cannot see us very well, for the wind blew us out!

Moon: I would help you to see the Ball if I could, but I have to shine in my own place; I told you it was better for you to shine in your own place!

All: Oh, dear, we would be happy if some one would take us home.

Maid: What a poor light that lamp gives; I will put it out. (She does so.)

Errand Boy: Did you call me?

Maid: Yes, please turn on the electric light

again; I like it better than the lamp, and will you please take the lamp and candles back across the street for me?

(The errand boy takes lamp and candles, the three children who carried them disappear, and are seen again in the next scene, holding them as before, lighted.)

Scene III.—Home Again.

First Child: I am glad it is evening and I can shine.

Second Child: I am glad to shine even in a bed room.

Third Child: I like best to shine in my own kitchen.

Moon (peeping in): Are you really all satisfied to shine in the sitting-room, and the bed room, and the kitchen?

All: We are only too happy to be able to shine in our own place.

Moon: I found out long ago that I had to shine in the sky, and I am happy, and now would rather shine there than in any other place.

First Child: I am happy to shine in my own place.

Second Child: I will not ask again to shine in the Palace.

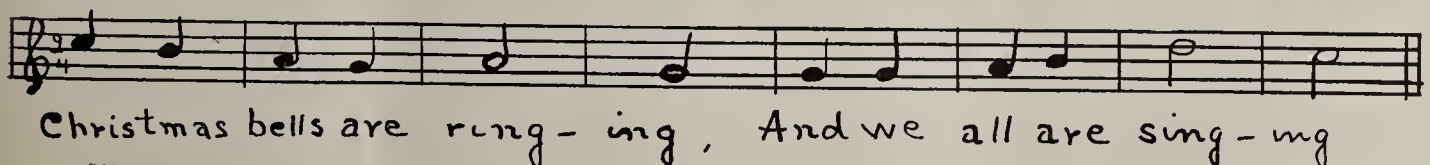
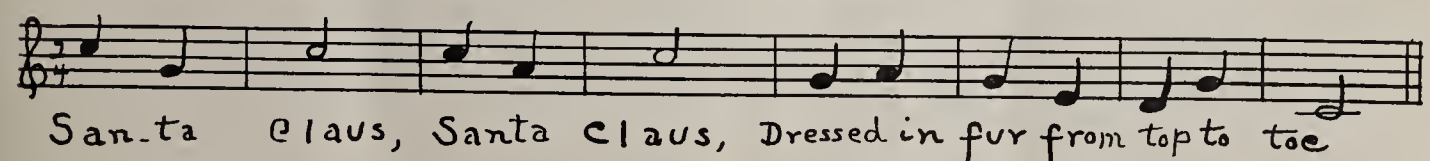
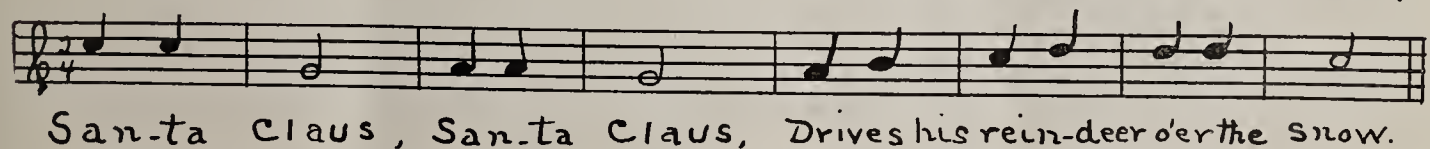
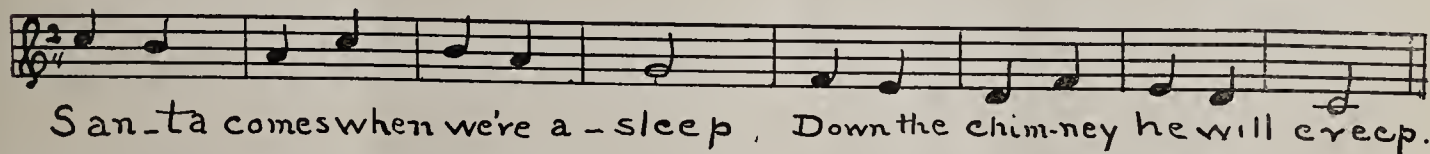
Third Child: I am contented with my own kitchen now."

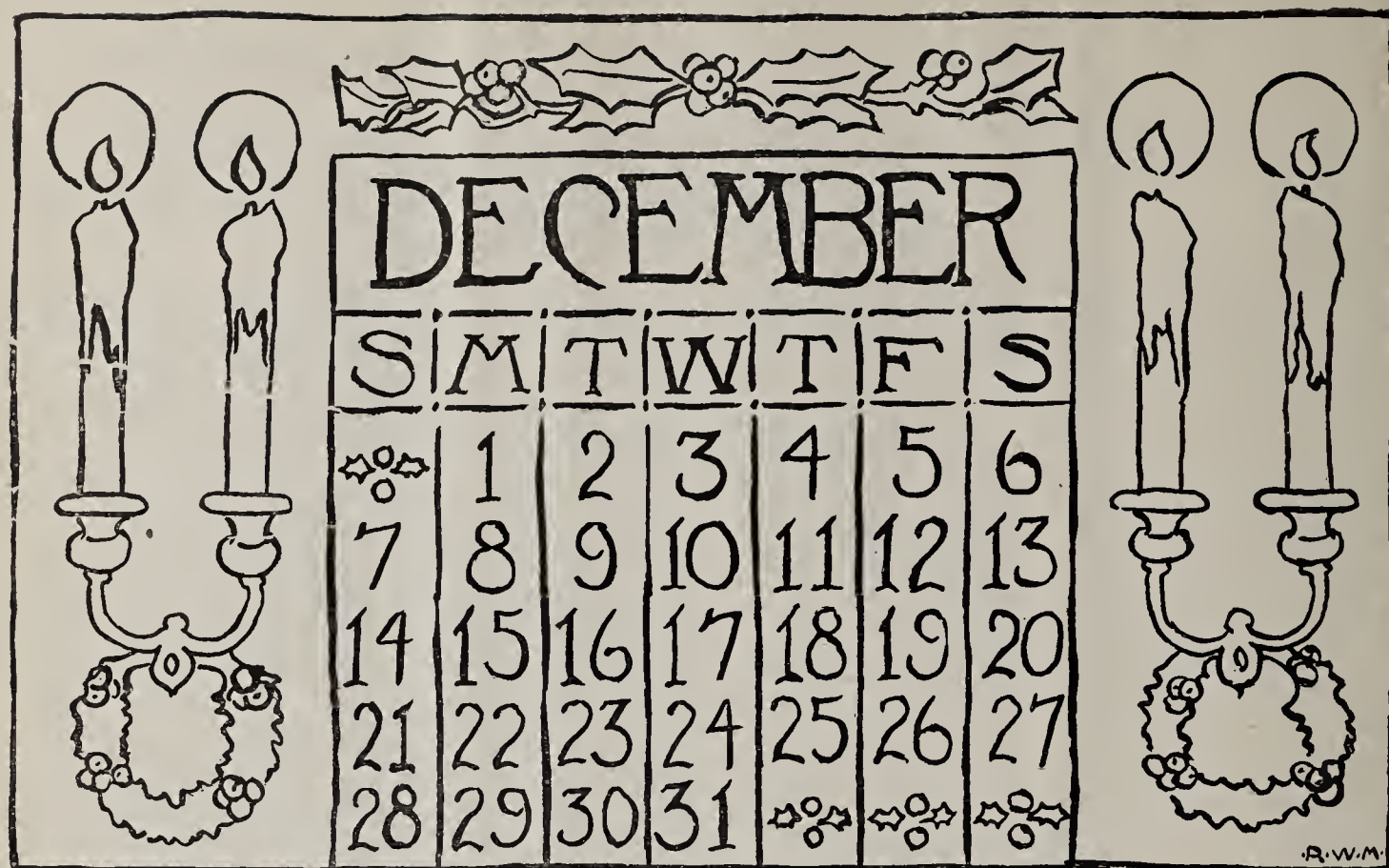
Moon: I am glad you are happy. It is always best to be contented to shine in your own place.

SIGHT READING MELODIES

L. Rountree Smith

F. F. Churchill





Decorative Calendar

By Roger Wood MacLaughlin

If color is used on the calendar, it should be used with care. Here is a suggestion. The candles are white, with a touch of yellow on one side as shading; the flames are orange shading to red; the lights around the flames are yellow; the candelabra are yellow with a bit of orange as shading; the leaves olive green, and the berries, December 25 should be in red.

DECEMBER ANNIVERSARIES.

- December 4. Carylye, born 1795.
- December 9. Milton, born 1608.
- December 16. Boston Tea Party, 1773.
- December 17. Whittier, born 1807.
- December 22. Landing of the Pilgrims at Plymouth, 1620.
- December 24. Treaty of Ghent, 1814.
- December 25. Christmas Day.
- December 26. Thomas Gray, born 1716; Battle of Trenton, 1776.

Whittier Birthday.

John Greenleaf Whittier—Dec. 17, 1807.

"The Quaker Poet."

Readings:—

"Snow Bound."

"In School-Days."

"The Barefoot Boy."

"Barbara Freitchie."

Poem for the Month—

THE QUEEN OF THE YEAR

By

Edna Dean Proctor.

When suns are low and nights are long
And winds bring wild alarms,
Through the darkness comes the Queen of the
Year

In all her peerless charms—
December, fair and holly-crowned,
With the Christ-child in her arms.

The maiden months are a stately train,
Veiled in the spotless snow.
Or decked with the bloom of Paradise
What time the roses blow,
Or wreathed with the vine and the yellow wheat
When the moons of harvest glow.

But, oh, the joy of the rolling year,
The queen with peerless charms,
Is she who comes through the waning light
To keep the world from harms—
December, fair and holly-crowned,
With the Christ-child in her arms.



MONTHLY PLANS



DECEMBER IN THE SCHOOL ROOM

By Mary E. Kramer

[Mary E. Kramer was educated in the common schools of Illinois, with a teachers' training course in the Western Normal College. Post-graduate work in Wellesley College. Domestic Science course at Pratt Institute, Brooklyn, New York.

A teacher in the graded schools of Illinois for thirteen years. After giving up teaching turned attention to journalism. Served as Associate-Editor on The Lakeview Times and News, Chicago, Ill. Editor of the Woman's Department of The Union Leader. A staff contributor to the Friday Evening Literary Review of the Chicago Evening Post. Also staff contributor to The Mediator, Cleveland, Ohio. Contributor to various household and industrial journals, and to leading educational journals. Author of "Women of Achievement," and "Helps Along the Way."]

CHRISTMAS

Preparatory Study—

- Christmas of Old—"Marmion."
Sir Walter Scott.
Christmas—Bracebridge Hall.
Washington Irving.
Jule-Nissen—Christmas in Denmark.
Jacob Riis.
A Mediaeval Christmas.
John Addison Symonds.
By the Christmas Fire.
Hamilton Wright Mabie.
Yule in The Old Town.
Jacob Riis.

CHRISTMAS MYTHS—

- King Witlaf's Drinking-Horn.
H. W. Longfellow.
The Feast of the Ass.—William Howe.
The Little Fir Tree.
Hans Christian Anderson.
The Christ Child.—Elise Traut.

CHRISTMAS CAROLS—

- I Saw Three Ships.
Old English Carol.
Lordling's, Listen to Our Lay.
Earliest Existing Carol (Thirteenth Century.)
God Rest You Merry Gentlemen.
Old English Carol.
Holly Song.—Shakespeare.
Before the Paling of the Stars.
Christina G. Rossetti.
A Christmas Carol.
James Russell Lowell.
O Little Town of Bethlehem.
Phillips Brooks.

CHRISTMAS STORIES:

- "The Bird's Christmas Carol."
Kate Douglas Wiggin.
Christmas Day—From "Silas Warner."
George Elliot.
Merry Christmas In the Tenements.
Jacob Riis.

Keeping Christmas, in "Hospital Sketches."
Louisa M. Alcott.

- The Christmas Carol.
Charles Dickens.
Colonel Carter's Christmas Tree.
F. Hopkinson Smith.

CHRISTMAS IN MANY LANDS—

- Christmas in Rome.—John A. Symonds.
Christmas in Burgundy.—M. Fertiault.
(Translated by Longfellow.)
Christmas in Germany.—Amy Fay.

CHRISTMAS IN ART—

- Holy Night.—Antonio Allegri.
Arrival of the Shepherds.—Le Rolle.
Adoration of the Magi.—Durer.
Adoration of the Magi.—Botticelli.
Madonna of the Choir.—Raphael.

CHRISTMAS POEMS—

- Everywhere, Everywhere, Christmas To-night.
—Phillips Brooks.
Christmas Treasures.—Eugene Field.
Christmas Eve.—Eugene Field.
Christmas Bells.—H. W. Longfellow.
A Christmas Memory.—J. W. Riley.
The Three Kings.—H. W. Longfellow.
The Christmas Tree.—Margaret E. Sangster.
The Christmas Aftermath.
—Margaret E. Sangster.
Again the Angel Hosts Draw Nigh.
—F. L. Hosmer.
Christmas at Sea.—Robert Louis Stevenson.
The Song of the Shepherds.—Edwin Markham.
The Christmas Guest.—Susan Coolidge.
The Glorious Song of Old.—E. H. Sears.
While Shepherds Watched Their Flocks by Night.—Margaret Deland.
When Daddy Lights the Tree.—Margaret E. Sangster.
The Little Christmas Tree.—Susan Coolidge.
The Night Before Christmas.—Clement Moore.
The Christmas Tree.—Mary A. McHugh.

Beautiful Christmas Thoughts.

Hark! throughout Christendom joy bells are ringing
 From mountain and valley, o'er land and o'er sea,
 Sweet choral melodies pealing and thrilling,
 Echoes of ages from far Galilee;
 Christmas is here,
 Merry old Christmas,
 Gift-bearing, heart-touching, joy-bearing Christmas,
 Day of Grand memories, King of the Year.

—Selected.

It was always said of him, that he knew how
 to keep Christmas well, if any man alive pos-
 sessed the knowledge. May that be truly said of
 us, and all of us! And so, as Tiny Tim observed,
 "God bless us
 Every one."

—Charles Dickens.

Sing, Christmas Bells.

Say to the earth, this is the morn
 Whereon our Savior-King was born;
 Sing to all men—the bond the free,
 The rich, the poor, the high, the low,
 The little child that sports in glee,—
 The aged folks that tottering go,—
 Proclaim the morn
 That Christ is born,
 That saveth them and saveth me."

—Eugene Field.

Oh, children of the village choir,
 Your carols on the midnight throw;
 Oh, bright across the mist and mire,
 Ye ruddy hearths of Christmas, glow!
 Beat back the dead, beat down the woe,
 Let's cheerily descend the hill;
 Be welcome all, to come or go,
 The ghosts we all can raise at will!

—Andrew Lang.

As little children in a darkened hall
 At Christmas-tide await the opening door,
 Eager to tread the fairy-haunted floor
 About the tree with goodly gifts for all,
 And into the dark unto each other call—
 Trying to guess their happiness before, —
 Or of their elders eagerly implore
 Hints of what fortune unto them may fall!
 So wait we in Time's dim and narrow room,
 And with strange fancies, or another's thought
 Try to divine, before the curtain rise,
 The wondrous scene. Yet soon shall fly the
 gloom,

And we shall see what patient ages sought,
 The Father's long-planned gift of Paradise."

—Chas. Henry Crandall.

Any cloud you can lift from the hearts of care?
 Any kind word needed?—try to be there,
 And always add help to sympathy's prayer,
 When Christmas comes.

Fear not, my friend, giving more than your due,
 Remember the gift presented to you
 In the long ago, and try to be there,
 When Christmas comes.

—William Lytle.

TWO CHRISTMAS POEMS

by Our Contributing Editor LUCIA B. COOK

THE STAR IN THE SKY.

For the pleasures of everyday life,
 For the joy of the daily surprise —
 To look up and behold the bright sun,
 And the glorious clouds in the skies;
 To look down at our feet at the grass,
 And around us—the beautiful flowers;
 And youth in our hearts as we pass—
 What a wonderful journey is ours!
 O it's sweet that the journey is long,
 And the joy is as long as the day!
 But the trials and sorrows and sins
 Shall be lost in the length of the way!
 For the angels of long, long ago
 Brought a message that never can die;
 Has your faith heard the echoing song?
 Have you followed the star in the sky?

THE CHRISTMAS TREE.

The morning is dawning and faintly I see
 At the foot of my bed the shape of a tree;
 Do I wake in the forest or fairyland free?
 In the dim light its branches bend over and I
 Half fancy the ceiling 'above is the sky,
 My room is a woodland where happy birds fly.
 Who planted you here to grow through the night,
 Was it fairy, or brownie, or other such sprite?
 "'Twas the gardener, Christmas, with strong
 hand and white."
 Octavia and Eddie, and William and Ben
 Trudged over the meadow to find you, and then
 With laughter in triumph came homeward again.
 O the joy that is waiting the children today!
 They will deck you with tinsel. Octavia will
 say
 In her soft little voice, "Now, isn't it gay?"

THE PENNANT

VOL. I

JUNIOR SECTION—TEACHERS MAGAZINE

No. 7

EXTRA COPIES TWO CENTS A COPY IN LOTS OF TEN TO ONE ADDRESS.

In response to a number of inquiries and suggestions, The Pennant will adapt itself for a time more closely to the pattern of a current events paper. As announced some months ago, the policy of the editors would be to find out if possible just what teachers and pupils would appreciate most in this Junior Section of Teachers' Magazine. Requests have come for current events to a sufficient extent to lead us to think that a broad field of service is open for us in the direction. A little time will be required to determine a policy upon which items are to be selected and their proper formulation for the purposes of school work. Perhaps, thus, we can really give our readers a 'two in one' publication at no increased cost with the privilege of ordering extra copies of The Pennant at the low rate of twenty cents a year, i. e., ten subscriptions to one address for two dollars.

RECENT SIGNIFICANT HAPPENINGS CHRONICLED FOR SCHOOL READING OR DISCUSSION.

ELECTION IN MEXICO.

Following the imprisonment by President Huerta of 110 members of the Mexican House of Deputies, England's New Minister to Mexico, Sir Lionel Carden, recognized Huerta as the one man in that republic to suppress lawlessness. Against this action the United States government made protest to the British Foreign Office through Ambassador Page. England's reply was to instruct Minister Carden that his course met with the approval of the British government. Immediately, then, on October 23, Huerta announced to the foreign diplomatic representatives in the City of Mexico that he purposed to be a candidate for President in the so-called constitutional election held on Sunday, October 26. On October 24 rebel forces made an attack on the city of Monterey, which resulted in its capture on the following day. A murderous artillery fire was poured across the city, killing and wounding many persons and destroying millions of dollars' worth of property. The election took place October 26, but not enough votes were cast to make legal the choice of any candidate for President in succession to Huerta, who, in consequence, continued as President of the Republic. On the same date General Felix Diaz resigned "formally and irrevocably" from the Mexican army. Events since the election indicate the deplorable condition of the country and are causing great uneasiness among the nations whose interests are threatened.



AT CHRISTMAS PLAY.
AND MAKE GOOD CHEER.
FOR CHRISTMAS COMES
BUT ONCE A YEAR.

MR. SULZER STILL FIGHTING

On October 20 ex-Governor William Sulzer made public a comprehensive statement as to the underlying causes of his impeachment, in which he gave dates, places and details of conferences between himself and a certain New York political leader, who, he alleged, failing to secure from himself as Governor promises of valuable political patronage for said leader's friends, deliberately conspired to bring about the impeachment proceedings which ultimately resulted in the removal of Mr. Sulzer as Governor of New York State. On the same date Mr. Sulzer was nominated for the Assembly by Progressives in the Sixth District, and accepted. He has been elected by a large majority and is thus retained in political office notwithstanding his impeachment.

WIRELESS ON TRAINS.

The Midland Railway Company, of London, is installing wireless signalling apparatus, which will enable communication to be established between engineers on trains and signal men.

MRS. PANKHURST ADMITTED.

Mrs. Emmeline Pankhurst, the chief of the British militant suffragettes, who on her recent arrival at New York was ordered deported by an Ellis Island special board of inquiry, was subsequently released from custody by order of the immigration authorities at Washington. The order of deportation was reversed by direction of President Wilson himself. Mrs. Pankhurst was admitted with the understanding that she would depart at the end of her lecture engagements.

A PROPER DEMAND.

The Wilson administration is confronted with the necessity of making a declaration on the liquor question through a protest made by the counsel of the local Anti-Saloon League at Washington against granting licenses to saloons located on government property. In a letter to the Secretary of the Treasury the attorney has called attention to the fact that three bar-rooms for which rentals are paid to the government have applied for renewal of their liquor licenses and requests Secretary McAdoo to terminate the leases of these places.

GREAT GIFTS FOR MEDICAL EDUCATION.

A gift of \$1,400,000 from John D. Rockefeller to the Johns Hopkins Medical School was announced on October 24. The General Education Board, which was founded by Mr. Rockefeller, has asked that the fund be known as the "William H. Welch Endowment for Clinical Education and Research." Colonel O. H. Payne has added to his former gifts to Cornell University Medical School in New York city enough to bring the total to \$4,000,000.

SCHOOLS PUSH GOOD ROADS.

Arkansas Pupils, Stimulated by Prizes, Aid Highway Movement.

With the school children of Arkansas working for better roads, citizens think there is hope for the State to emerge from its miry ways.

Poinsett County pupils have already shown how the highways can be made better. H. B. Thorns, Superintendent of Schools in that county, being a good roads advocate, and knowing the good roads would mean increased attendance for the rural schools, issued circulars to the pupils showing how a road drag should be constructed. He next offered a prize of \$50 for the best half mile of road on each side of a school house. Second and third prizes were offered.

The road drag had been little used in Poinsett County up to that time. The school boys went to work with a will and soon had roads on each side of the schools that rain would not touch. As soon as the rain began falling the boys were out with their road drags.

The farmers saw how good the roads were about the schoolhouses, and they, too, began dragging after every rain until Poinsett is now a leader in good highways among the counties. Other counties have followed the example of the pupils under Supt. Thorne, and the good work is rapidly spreading.

LITTLE PENNANT ADS.

STAMPS 100 all different, Album and hinges, only 12c. 10 Animal Stamps, 10c. 20 Turkish Stamps, 25c. 10 U. S. Long Revenues, 10c. 8 Liberia Stamps, 20c. 20 different foreign coins, 25c. We buy stamps and coins. Buying lists, 10c. each. **TOLEDO STAMP CO., Toledo, O.**

GIRLS
EARN
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BEAUTIFUL



Gold Filled Extension BRACELET

We will give this bracelet to any girl who will sell 24 envelopes of Girard's ready to use mending tissue at 10c. each. Easy to sell. When you have sold the tissue, return us our \$2.40 and we will immediately send you the bracelet, all charges paid. Send no money, we trust you; but send for the tissue at once.

Address: **EDW. GIRARD, Orleans, Vt.**

**EARN
THIS**

**AIR
RIFLE**



This King Air Rifle for hunting or target practice, a strong and accurate shooter, would kill small game at fifty feet.

We will give this rifle to any boy who will sell 24 envelopes of Girard's ready to use mending tissue at 10 cents each. Send for tissue at once. We will trust you. When you sell the tissue return our \$2.40 and we will immediately send you the rifle all charges paid.

Address: **EDW. GIRARD, Orleans, Vt.**



BOY OF 11 WINS CORN PRIZE \$175 for Raising 106 Bushels to the Acre in North Dakota.

Evidence of the advance northward of the corn belt is forthcoming in the results of the North Dakota boys' corn contest, conducted under the direction of the North Dakota Better Farming Association, in which the winner, a boy of 11 years, raised 106 bushels of mature corn to a measured acre.

Henry Granlund of Lisbon was the winner of first honors, and he received \$175 in gold for his success. Clemence Swartz of McHenry County, about 100 miles further north, received \$75 as second prize for growing ninety-six bushels of corn on an acre. The average yield of prize winners was sixty-seven bushels over the entire State, with more than 600 boys participating.

The successful competitors used methods advocated by the Better Farming Association, an organization launched several years ago, and which, as its name signifies, gives its entire attention to the development of the farm, the corn contest being only one of its varied enterprises.

One of the striking features of this year's contest is found in the fact that the average yield of prize winners advanced during the year from 71 bushels as the sweepstakes honor in 1912, to 106 bushels this year.

RENAME BOY SCOUT BODY.

American Organization Is Now the "United States Boy Scouts."

At a meeting of the Board of Directors of the American Boy Scout organization, held in the McAlpin Hotel, it was decided that the name of the organization should be changed to the United States Boy Scouts.

The Board decided also to call the organization "The Third Line of Defence of the Land," standing according to the resolution, "for peace, but not for peace with dis-

honor." General Edwin A. McAlpin was elected president and chief scout.

THE COMPOSITION CONTEST.

The following composition was written by Esther Moore, a third grade pupil, of Lowell, Ohio. It is submitted by Bertha Wening. Both teacher and pupil are entitled to rewards as offered in our announcements. Other compositions are solicited.

MY KITTY.

Last summer I had a dear little black and white kitten. Every time it would catch a mouse it would bring it up on the porch for me to look at. Toby was the kitty's name. It would follow me up to the corner when I went to the store and then wait for me to come back. We got the kitty over to Alexander's and I brought it home in a flour sack, and it cried all the way over. Mama said it was a funny little cat, because it would eat pickles. I did not have the kitty very long, for one day I went to the station and left Toby on the porch, but when I came back it was on the street car track with its head cut off; the car ran over it. The next day my brother Harold dug a grave for Toby and we buried him and laid flowers on the grave; next day little Howard said: "Listen, sister, me hear my dead kitty crying," and that made us all laugh. The flowers will soon be gone and we will put evergreen branches on the little grave. But brother says when Christmas time comes around perhaps the brownies and fairies will remember our kitty and plant a little tree near his grave and trim it with sparkling snow flakes and memory bells.

JOHN WANAMAKER'S BEST BOOK.

The finest book I ever owned—it was a school book—an arithmetic, bound in paper boards, yet quite costly sixty years ago, when books were dear. Its chief value to me, however, was in the covers on its backs, put there by my mother's hands, and good reason why, for these covers were from pieces of a familiar frock of hers.

The years that have come along since that time of the old country school house have brought many books from many lands, some of them gifts from distinguished friends, books rare and finely bound, but not one of them has ever gripped me as that old school book does.

Things that now seem little to a boy turn differently when he becomes a man.

The truth is that some of the very little things of life turn out to be of greatest value in after days.



History Is Making Every Day Classroom Talks on Current Events

By Lucia B. Cook

With Holiday Greeting to Pennant Readers

CHRISTMAS

An important event—to the little children and some older ones—is about to take place: the coming of Christmas.

Once I heard a boy say: "My birthday comes on Christmas. Nobody thinks to give me birthday presents, so I believe I will appoint some other day of the year and call it my birthday."

Nobody knows which night of the year the angels sang of the birth of Christ, but long ago men appointed a day to be kept as His birthday.

If we celebrate Christmas at all, how should we do it?

One little girl says, "I hope I'll get a lot of presents," And a little boy says, "I'm looking out for a big dinner." That's about the way a great many people keep Christmas.

A good way to spend some of the golden moments of this day, or any day, is this: Think of the Child who was born in the manger, and try to be like Him. Think of why He came, and what His coming to earth has accomplished. Ask Him to take your life into His keeping, that you may grow up to live the best and most useful and happiest life possible.

Christ came to establish a kingdom in our hearts. The angel, appearing to Mary, His mother, said that of His kingdom there should be no end. Wouldn't you like to belong to the kingdom that shall never pass away? The kingdoms of earth are given to war and strife and selfishness, and they pass away; the King of the eternal Kingdom is called the Prince of Peace.

The rulers of earth are fond of pomp and show, but the great Sovereign who came so humbly to Bethlehem, is the real King even now, though He reigns so silently that some men forget His existence.

One of the beautiful names which God has given the King is Sun of Righteousness. Among the shadows of earth—sin, and pain, and sorrow—we can still know the sunshine of His love and help; for He came to save His people from their sins. All of us have sinned, and all of us need to be saved. We can't have right thoughts and feelings and lives, unless we belong to the King. By His Spirit He will live in us, and little by little, we shall be "beautified with love, and wisdom, and goodness, and joy."

Just suppose everybody was happy and loving and wise and good? They will be when the Kingdom comes.

THE CABINET

Each President appoints men called Secretaries who regularly meet with him for the discussion of national affairs. Let us name the officers of President Wilson's Cabinet, and tell what we know about their work.

William J. Bryan, of Nebraska, is Secretary of State. He carries on Uncle Sam's business with the governments of foreign nations. His work is very important.

William G. McAdoo of New York, is Secretary of the Treasury. Money is collected in taxes and paid out in various ways. The army must be kept and trained, and mail-clerks and other officers paid. The coinage of money at the mint, and the printing of greenbacks and bank notes are in charge of the Treasury Department.

The Secretary of War is Lindley M. Garrison, of New Jersey. Some people say there is no more excuse for nations to quarrel and fight than for individuals; but sometimes soldiers are needed to keep peace at home, as well as to ward off enemies. A school is conducted at Annapolis, Md., for the training of naval officers. Josephus Daniels, of North Carolina, is Secretary of the Navy.

The Post Office Department has charge of the United States mail. Albert S. Burleson, of Texas, is Postmaster-General.

Franklin K. Lane, of California, deals with census-taking, patents, pensions, education, railroads, etc.

The Secretary of Labor is Wm. B. Wilson, of Pennsylvania. The Department of Labor is a new one. Its purpose is "to foster, promote, and develop the welfare of the wage-earners of the United States, to improve the working conditions, and to advance their opportunities for profitable employment."

The Secretary of Agriculture publishes bulletins on agricultural methods, and other subjects of interest to farmers. David F. Houston, of Missouri, has this office.

The Secretary of Commerce can give us valuable information about commerce, manufacturing, etc. Wm. C. Redfield, of New York, occupies this position.

The President's Secretary, Joseph P. Tumulty, is "almost a member of the Cabinet"—so important is his office. He is busy all day long taking care of the newspaper men and politi-

cians and other callers who come to the White House to see him or the President.

Some months ago Mr. Bryan, the Secretary of State, gave a state dinner at which grape juice was served in place of wine. It would be a good thing for private citizens to follow this good example. We know, from our physiologies, the effect that alcohol has on the system. The brain of the drunkard undergoes a change of structure. The wine cup has lured many to death.

Boys and girls, men and women, should all beware of alcoholic drinks.

* * *

While the holly bush is gay,
From a merry heart I say,
 "Merry Christmas!"
Yet a better wish I know
For a friend I value so,
 "Happy Christmas!"

One of the Pictures Explained in Teachers Magazine Picture Study Department This Month



The Madonna Granduca



Practical Pointers in Picture Study

By Elsie May Smith

"Beauty is truth, truth beauty."—JOHN KEATS

"Art deals with things, however, incapable of definition and that belong to love, beauty, joy and worship."—PLOTINUS

[Miss Elsie May Smith, who has been conducting "Practical Pointers in Picture Study" during the past year, and who will continue this department this year, has had extensive experience in this line of work. She has made an exhaustive study of the representative artists of different nationalities, beginning with the early Italians who preceded the Renaissance period, and continuing down to the artists of the present day. With her extensive knowledge of the resources which are available for interesting and instructive work in this department, it is confidently expected that Miss Smith will continue to place before the readers of Teachers' Magazine much practical material that will assist the teachers in solving the problem of what to present in their picture study work.]

Two Pictures of the Madonna and Child

With the coming of the Christmas season, our minds turn naturally to pictures dealing with that theme which has engaged attention of so many of the world's greatest artists, namely the Madonna and Child. These pictures are a never-failing source of inspiration and beauty to us, as their theme has been to the artists of Christendom. Raphael has left us many celebrated representations of this subject. Several of these are familiar to all of us. The "Madonna Granduca" gives us a pleasing, gentle, refined mother and a very attractive child. Of quite another type is the "Mother and Child" of Murillo.

In connection with the Christmas season and the study of these pictures, the teacher may tell the children once more the story of the Christ-Child. There is no better account of his birth and early years than that given in the New Testament. Tell them of the shepherds watching their sheep the journey of the wise men, the bright star pointing out the way, the humble birth in the stable at Bethlehem, the wondrous childhood days and the journey to the temple. Telling this story in connection with the visual impression which the children receive from the pictures will greatly vitalize for them the meaning of the latter, while they in turn will increase the interest in the verbal story. The two are most effective when presented together.

There is an air of peace, repose and contentment about the "Madonna Granduca." The Madonna is dreaming about something—no doubt the future of her wonderful child. She has a sweet thoughtful face which is very attractive with its dreamy, far-away look. We would like to share her thoughts. We wonder what is passing through her mind! The Christ-Child is a lovely babe. The dark depths of his thoughtful, beautiful eyes fascinate us. The longer we gaze upon them the more wonderfully life-like

they appear. His whole face expresses great intelligence, sweetness, beauty and goodness. It is a face that rewards careful scrutiny. Notice the position of his hands and his soft white flesh. He is a very attractive child and we cannot help loving him! Surely he seems a worthy representation of the infant Saviour,—one that faithfully portrays the character of the great original as we fancy him in babyhood.

Of quite another type is the "Mother and Child" of Murillo. Murillo was a Spaniard and was attracted by the beauty of Spanish women. He loved to paint them and when he wished to represent the Madonna he painted some beautiful Spanish woman who thus served as his model and took the part of the Madonna. He was content to represent her faithfully, and, as we say, realistically, without any attempt to idealize her character. He would even represent her in the current fashion of the time. Thus we see his Madonnas dressed, as this one is, in silk like the Spanish ladies of the period. Her face is typically Spanish, with its large dark eyes and regularly clear cut features. It is an attractive face, but more because of its beauty and intelligence than because of any spiritual quality that it possesses. This Madonna is not dreaming of a great future for her son,—she does not seem to be dreaming at all. She faces the facts of life as they are in a practical, matter-of-fact fashion. Her babe resembles her strongly and is a splendid, wholesome, beautiful child, but he does not hold us as does Raphael's child with the feeling of being something more than human, something divine. Notice the position of his hands and compare them with those of the other child. Notice also the eager, forward-looking expression of his face. The two pictures have many points of similarity and they also have many points of difference. It is worth while to note these and to comment upon them.

QUESTIONS INTERPRETING "MADONNA GRANDUCA"

- What does this picture represent?
 What is the expression of the Madonna's face?
 What do you think she is thinking about?
 Why do you think so?
 What does she hold in her arms?
 Whom does this baby represent?
 Do you think he is an attractive Christ-Child?
 What look do you see in his face?
 What feature of his face is most attractive?
 What is the expression of his eyes? Are they natural looking?
 Would you call him a beautiful child? Why?
 Do you think he is a worthy representative of the infant Jesus?
 What is the position of his hands?
 Do you think the Madonna is an attractive woman? Why?
 Do you like this picture? Why?

Raphael Sanzio.

Raphael Sanzio, one of the greatest of the Italian painters, was born in Colbordolo, a small town in the Duchy of Urbino, Italy, April 6, 1483. His father, Giovanni Santi, was a painter of considerable merit. His mother, Magia, the daughter of a merchant of Urbino, named Battista Ciarla, was a woman noted for her sweetness of disposition and beauty of character. She died when Raphael was only eight years old. Her three other children also died while still young.

Raphael's childhood home was in the midst of the snow-clad peaks of the Apennines, looking toward the blue waters of the Adriatic Sea. Thus the boy grew up in surroundings of great and inspiring natural beauty.

The boy's father was his first instructor, while his extraordinary talent was apparent at an early age. Giovanni Santi married for his second wife, Bernardina, a woman strong in character but lacking the gentleness of his first wife. The father's death occurred two years after this marriage, so Raphael was left doubly orphaned when eleven years old. At first he was cared for by his step-mother and his father's brother, but as they could not agree about the father's property and were constantly quarreling, another uncle, a brother of Magia, came to Raphael's assistance and arranged that he should study under some eminent painter. Perugino was chosen, an artist who conducted one of the largest schools in Italy and who was famous for his coloring and profound feeling. He was greatly impressed with Raphael's work, even at this early age, for the lad was only sixteen. Raphael remained with Perugino until he was nearly twenty. A few pictures painted during this period have come down to us, and are very interesting, because they reveal those qualities which are characteristic of him and which in after life he developed into excellence. Nothing in these early pictures is so remarkable as the gradual improvement of his style, and his youthful predilection for his favorite subject, the Madonna and Child.

Raphael visited Florence, where he met the

artists Fra Bartolommeo and Ghirlandajo and saw examples of the work of Da Vinci and Michael Angelo which filled his mind with bold, new ideas of form and composition. In his twenty-fifth year, when these men were all at the height of their fame, and many years older than himself, the young Raphael had already become celebrated from one end of Italy to the other. He was the most cultured of the Renaissance painters. He absorbed every form of beauty and is especially interesting because he does take in, as it were, the results of the Renaissance and incorporate them into his own life.

When he was twenty-four Raphael was invited to Rome by Pope Julius II., in order to assist in the decoration of the state apartments in the Vatican. The frescoes he now painted mark the attainment of his highest perfection. They cover the ceilings and walls of three apartments and a large saloon, which now bear the name of the "Stanze."

Among Raphael's paintings may be mentioned the famous "Sistine Madonna," the greatest of his "Madonnas"; "La Belle Jardiniere," "Madonna Del Cardellino," "Vision of a Knight," "School of Athens," "The Transfiguration," "Madonna Del Pesce" and "The Holy Family Under the Palm Tree." His "Madonna of the Chair" is another picture which is widely known and justly celebrated. Raphael's works are elevating to men of every race and of every age, before whose immortal beauty all unite in common homage. He was ever true, beautiful and pure, for best of all was his life. He knew how to study and to think beautiful thoughts, how to live with books and to love great men. He had lovely manners that attracted every one to him and made them love him. He was very modest about himself and his work. He died, April 6, 1520, at the early age of thirty-seven.



MOTHER and CHILD

QUESTIONS INTERPRETING "MOTHER and CHILD"

- What does this picture represent?
- What is the expression of the mother's face?
- Is she a beautiful woman? In what sense?
- To what nationality does she belong?
- How is she dressed? Richly or poorly?
- Is her babe a beautiful child? Why do you think so?
- Is he as attractive as the other Christ-Child?
- Why do you think so?
- What is the expression of his face?
- Do you think this is an attractive picture? Why?
- Do you like it as well as the "Madonna Granda-duca"? Why?
- What points of similarity do you notice in the two pictures?
- What points of difference?
- Which picture do you like best? Why?
- Which do you think reveals the greatest art? Why do you think so?

Bartholome Murillo.

Bartholome Esteban Murillo was born at Seville, Spain, in 1617. His father was a simple mechanic named Gaspar Esteban. Little is known of the painter's early years. Like several other artists, he showed the bent of his mind when a child by covering his school books and the schoolroom walls with drawings. His parents died before he was eleven years old, leaving him to the care of a surgeon named Jean Augustin Lagares, who had married his aunt, Donna Anna Murillo.

Later the boy was apprenticed to his uncle, Juan del Castillo, a master of ordinary ability whose school attained a great reputation. Under his teaching Murillo took his first steps toward the career of an artist. His kindly nature and anxiety to learn made him a favorite both with his teacher and his fellow-students. He availed himself of all means of improvement, and soon painted as well as his master. While still a pupil with Castillo he executed two pictures in oil, the "Virgin with St. Francis," and the "Virgin del Rosario with St. Domingo."

In 1640 Castillo moved to Cadiz, leaving Murillo to shift for himself and struggle with poverty as best he could. For two years the boy found it difficult to exist. Seville seemed to be well supplied with artists so that only the best could demand remunerative prices for their work. Murillo was then unknown, shy and retiring in disposition, with no influential patron to bring him into notice. So he painted rough, showy pictures for the weekly market, where he would take his stand at stalls of eatables and old clothes, among groups of gypsies and muleteers.

As he stood in the market-place waiting for customers, Murillo had a splendid opportunity to study the habits and characteristics of the little beggar boys of Seville who afterwards appeared so truthfully in his pictures.

Fired by a desire to see something of the world, and to improve himself as an artist, when

twenty-four years of age Murillo journeyed on foot to Madrid, a long, tedious distance when traversed in this manner. Arrived in the city without friends or money, he was kindly received by Velasquez, then at the height of his power and fame as an artist. Velasquez recognized the gifts of the ambitious young man and gave him every assistance, even providing a home for him under his own roof.

For three years Murillo worked and studied at Madrid. He was permitted to visit the galleries of the city where he eagerly copied the pictures which appealed to him. Then, declining Velasquez's offer to send him to Rome, he returned to his native city. So far as is known he never again left it.

He now put into practice the lessons he had learned. The people of Seville were amazed at the progress he had made when they saw the eleven pictures he next painted for the cloister of the Franciscan monks. They were entirely different from any pictures ever before seen in Seville. The young artist had gone directly to nature for his inspiration treating the narratives of the Bible as if they had happened in Spain, and using the people who surrounded him as his models.

Among his important pictures are the following: "Annunciation," "Infant Saviour," "Infant St. John," "Moses Striking the Rock," "Return of the Prodigal," "Abraham and the Three Angels," "Miracle of the Loaves and Fishes," "St. Peter Released from Prison," "Mother and Child," "The Dice Players," "The Melon Eaters," "Beggar Boys," "Feeding the Five Thousand," "Virgin of the Mirror," "Adoration of the Shepherds," and "St. Anthony of Padua." Murillo died in 1682.

SUGGESTIONS TO TEACHERS

Teaching is occasioning the proper activity of the learner's mind for acquiring knowledge, power and skill.

Skillful questioning which is a potent means of occasioning necessary mental activity depends largely upon adequate, accurate and ready knowledge of subject and a carefully made lesson plan.

The teacher's words should be few and like well-aimed bullets go straight to the mark. Repetition of directions, questions, dictation, etc., should generally be avoided.

The young teacher must find herself by persisting in right practice and lose herself in the enthusiasm of teaching.

Alertness with poise, promptness and vivacity with orderliness of procedure, are prime conditions for securing co-operation of pupils.

LITTLE CHIRP

An Illustrated Story by Caroline M. Field

Special Teacher of Drawing, N. Y. City.

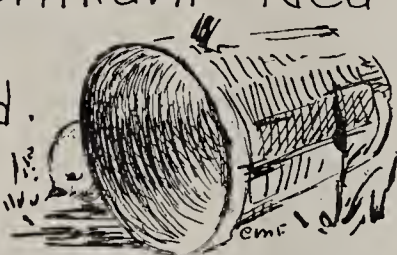
Little Chirp lived in the lilac bush in the Pretty Lady's back yard. He was a very tiny sparrow and he could not get his share of the bread which the Pretty Lady put out in a blue bowl upon the window sill, because his brother's pecked at him and pushed him so.



One day they jostled him so roughly that his little wing

was hurt. This made him very angry and he hid behind a big peach basket and thought the matter over while he smoothed out his feathers.

At last a brilliant idea came in to his little head. "Tree-dee! he cried and ed away.



Tree-fluttered.

Next morning Chippie found him scrubbing his little rest in the dirt with might and main, and called to him to find out what he was doing.

"Don't bother me. I am too busy. I am preparing for the King. South Wind told me this morning that the King is on the way."

So Chippie flew away to tell all of

the sparrows that something wonderful was about to happen. "You must all rub your vests in the dust as Chirp does. The South wind says the King commands it. So every little bird of them fluttered down to the dirt path and rubbed and scratched in the morning sunshine.



But little Chirp said nothing. He quietly flew over to the window sill and ate his breakfast, undisturbed, from the blue bowl.

If you don't believe this story just watch the sparrows to-morrow morning in your own garden.





Grade Work

Edited by

Charles H. Davis.

Monthly Plans in Domestic Science

Arranged for Four Lessons per Week. Adapted
From the Evening School Course of Study
Prepared by Miss Mary E. Brockman,
Supervisor in Domestic Science,
New York City Schools.

First Week.

1. The gas range (each girl in the class is to be directed in lighting the top and oven burners). Kitchen equipment; arrangement, names and uses of the various utensils; directions as to cooking, uniforms, receipt books, etc.
2. Breakfast cocoa, whipped cream, system of work explained, dainty, serving, lesson on dish washing.
3. Popovers, coffee, careful management of the ovens.
4. Plain muffins, theory of baking powder, distribution of text books and blank books.

Second Week.

1. Jelly making, grape jelly made, apple jelly started.
2. Jelly making, apple jelly finished.
3. Tea biscuit, theory of baking powder continued.
4. Ginger bread, iced coffee, action of sour milk and bicarbonate of soda.

Third Week.

1. Table setting, a table set for breakfast (each day a different girl is to set the table at the beginning of the lesson and have it criticized), corn bread, tea.
2. Canning of fruits in season, theory of canning.
3. Canning of vegetables in season, theory of canning continued.
4. Peach shortcake, iced tea. (The shortcake is to be made with biscuit dough.)

Fourth Week.

1. Cereals steamed, baked apples.
2. Cereals boiled, stewed dried fruits.
3. Eggs, soft cooked on toast, hard cooked creamed, effect of different degrees of heat on the digestibility of albumen.
4. Omelets, plain and fancy; scrambled eggs served in various ways. (Anchovy toast, tomato sauce, etc.)

SECOND MONTH.

First Week.

1. A Hallowe'en cake, the mixing and baking of a simple butter cake, the planning of menus.
2. Bread, mixing, kneading and first rising; theory of yeast, cup custard made and served.
3. Bread, loaves and rolls molded and baked; theory of yeast continued.

Second Week.

1. A simple breakfast cooked and served at table.
2. Cream of vegetable soups, cream of potato soup, cheese crackers.
3. Spaghetti with tomato sauce served with grated cheese, dough for Parker House rolls mixed and kneaded.
4. Baked macaroni and cheese white sauce), Parker House rolls.

Third Week.

1. Serving lesson. The correct serving of a meal, table etiquette; junket custard prepared for serving.
2. A simple luncheon prepared and served at table.
3. Poultry. Selection and preparation of fowl for fricassee; fricassee of chicken started; bread pudding made and served.
4. Fricassee of chicken finished and served in a border of steamed rice; tea biscuit.

Fourth Week.

1. Poultry; chicken cleaned, stuffed and trussed for roasting; cranberry jelly.
2. Roast chicken, mashed potatoes, cranberry jelly.
3. Pastry, pumpkin pies.

HISTORY AND CIVICS.

Third Month.

1. The Civil War, (a) feeling between the North and the South, (b) fugitive slave law, (c) Dred Scott, (d) Kansas and Nebraska bill, (e) John Brown, (f) "Uncle Tom's Cabin," (g) election of Lincoln, (h) secession.
2. Events, (a) Sumpter, (b) Bull Run, (c) Richmond, (d) Lee's invasion, (e) final campaign, (f) facts in the life of Lincoln, of Lee, of Grant, of Sherman, of Sheridan, of Stonewall Jackson.
3. End of war; reconstruction.
4. Civics, (a) purpose of courts, (b) judge,

(c) jury, (d) rights of accused, (e) penal and charitable institutions, (f) naturalization.

Fourth Month.

1. Alaska purchase, Hawaii, Porto Rico, Philippines.
2. Progress of country, (a) Atlantic cable, (b) telephone, (c) telegraph, (d) electric motors.
3. War with Spain, results.
4. Peace conference; Panama canal.
5. Civics—good citizenship as per syllabus.

Fifth Month.

Review both history and civics.

The pupil's ability to take and assimilate a proposed character or event for the study is a prime consideration. The facts should be simple, particular and concrete. The pupil's knowledge of home, school and neighborhood enables him to understand similar facts of history; therefore, the home life, manners and customs of the people interests him. The picturesque and dramatic have a powerful charm for him, both as subject matter and method of presentation. That which excites admiration, sympathy, or patriotism becomes a powerful stimulant to intellectual action and a potent force in training the moral will. Presentation should be narrative and descriptive, dealing largely with persons.

Practical Lesson Plans

(In use by the Teachers of P. S. No. 25, Queens Borough, New York City.)

General Lesson Plan

No set form of lesson plan can be employed for all lessons.

The following, however, is suggestive and may be adapted:

- I. Subject matter and scope of lesson.....
- II. Working material—tools needed
- III. Illustrative material needed.....
- IV. Specific aim of lesson.....
- V. Points to be made to accomplish aim:
 1. Preparation:
 - a. Means to be employed in awakening interest or occasioning necessary motivation
 - b. Old related knowledge to be called up to interpret new
 - 2 Presentation:
 - a. Order of procedure to be followed.....
 - b. Developing questions to be used.....
 - c. Expositions to be given.....
 - d. Comparisons to be drawn.....
 - e. Illustrations and side lights to be used
 3. Organization, Generalization, Summary or Recapitulation.

4. Application:

- a. Drill to be employed.....
- b. Illustrative examples to be used.....
- c. Verification to be accomplished.....

Plan for Teaching Direct Quotation

4A Language.

To teach meaning of a direct quotation.

Aim:

To teach pupils that a direct quotation is the exact words of a speaker repeated by some one.

Material:

1. "Where are you going?" asked John.
2. "I am going to school," answered Mary.
3. The hen said, "I cannot eat rubies."
4. "I want to go to the ball," cried she.

Presentation:

1. Children read one sentence.
2. Children name speaker.
3. Children repeat exact words of the speaker, teacher underlines these in each sentence.
4. Children state who repeated the exact words of the speaker.
5. Teacher writes on blackboard.
Speaker
exact words
repeated.

6. Children form definition of a direct quotation.

Summary:

Children give definition of a direct quotation.

Application:

Children pick out direct quotations and give reasons for answers.

1. "My aunt enjoys sailing very much," said Henry.
2. John answered, "I eat breakfast very early."
3. "Where are you going my pretty maid?" he asked.
4. "I am going a-milking, sir," she said.
5. "I want to go to the ball," answered Cinderella.

Plan for Teaching a New Exercise in Penmanship

Aim:

To give pupils ability to write with speed and have writing legible.

Preparation:

- I. Directions for position of pupils—
 1. Sit squarely in seat.
 2. Feet flat on floor.
 3. Toes front.
 4. Thigh on level with seat.
 5. Bent forward from waist.
 6. Both elbows on desk.
 7. Shoulders even.
 8. Right forearm on muscle obliquely across papers.
 9. Left arm above right.

II. Directions for position of paper—

1. Angle 45.

III. Directions for pen—

1. Hold lightly between thumb and middle finger about one inch from pen.
2. Use fourth finger as a guide.
3. Wrist up.
4. Do not touch with side of hand.

Presentation:

1. Movement drill for getting into good working condition. (Ovals and slant-lines.)
2. Careful study of new copy.
3. Explain count to be used for rate of speed.
4. Movement drill moving pen in direction of first stroke in letter, word, or figure.
5. Write, keeping rhythm and speed.

Comparison:

1. Compare with model, criticism and suggestions how to improve forms.

Application:

A short exercise in spelling, dictation.

Plan of Lesson in Drawing from Object

Aim:

To have pupils observe carefully and draw things as they are.

Material:

Black crayon, gray manila paper, objects to draw, blackboard crayon.

Preparation:

Objects are placed about the room so that each pupil may see one of them distinctly.

Presentation:

1. Each pupil draws the object he sees. No directions for doing the work are given.
2. About one minute should be allowed for the drawing.
3. Work should now be criticised by children assisted by the teacher. The aim of this criticism should be to drill pupils in judging form proportion, direct attention to characteristics of growth in plant form representation.
4. Repeat exercise.

Application:

Drawing of objects.

Plan for Teaching Spelling

Aim:

To give the child a vocabulary of written English for use in his every-day work.

Preparation:

1. Review of words studied the previous day.

Presentation:

1. Write word on the blackboard in a large, clear hand.
2. Pupils observe word and show its use in a sentence.
3. Pupils spell word.
4. Careful study of parts not sounded.
5. Pupils close their eyes and think how word looks.
6. Pupils again observe word.

7. Teacher erases word.

8. Pupils write word on paper.

Summary:

1. Pupils spell word without papers.

Application:

1. Pupils write sentences containing words.

Correct Forms of the Verb "Go."

Learn the following form:

I go.

He, she, or it goes.

We go.

You go.

They go.

Read the following sentences and compare the use of go and went:

(a) John went to school yesterday.

(b) Henry went with him.

In the form given above use "went" instead of go and goes.

Learn the following form:

I have gone.

He, she, or it has gone.

We have gone.

You have gone.

They have gone.

Written Exercise.

Copy the following sentences, filling in each blank space with the proper form of "go":

1. I ——— to school every day.
2. Sometimes my sister ——— with me.
3. I ——— to the store last night.
4. Jack and Jill ——— up the hill.
5. Mary ——— to visit her grandmother.
6. The boys have ——— to the ball game.
7. The birds have ——— South.
8. Has Mabel ——— home already?
9. The cows were ——— up the lane.
10. Lela is ——— to take piano lessons.

Continue the exercise by the use of "going" after "am," "is," "are," "was," and "were," and by the use of "gone" after "has" and "have."

English**Exercise I.**

Fill the blanks in the following sentences with the proper forms of the words given in parenthesis:

1. Who has ——— you to draw so well? (teach)
2. Had you ——— lessons when you did this? (take)
3. Have you ever ——— the head of a horse? (draw)
4. How long has this picture ——— here? (lie)
5. The crayon is ——— on the floor. (lie)
6. Do not let it ——— there any longer. (lie)
7. The teacher has not ——— of it. (speak)
8. Who has ——— the bird's eggs? (steal)
9. The little bird ——— at his door in the sun. (sit)
10. The hen was ——— on her eggs. (sit)
11. Has the horse ——— enough? (drink)
12. Who ——— this work? (do)

13. The cat has —— a mouse. (catch)
 14. Has the invalid —— the jelly? (eat)
 15. The boy was —— by a dog. (bite)
 16. Many leaves have —— from the trees. (fall)
 17. The pond is —— over. (frozen)
 18. The swallows have —— away. (fly)
 19. The orioles also have —— . (go)
 20. The dandelions have —— gray. (grow)
 21. Have you —— a letter to-day? (write)
 22. How often have you —— this dress? (wear)
 23. Mary —— her book home yesterday? (take)
 24. She —— it to school this morning. (bring)
 25. Have you —— pains with this exercise (take)
 26. Have you ever —— an elephant? (see)
 27. Last night I —— a shooting star. (see)
 28. How long have you —— this person? (know)
 29. I —— that I should fail to-day. (know)
 30. The fairies have —— a magic spell. (weave)
 31. Hasten! the bell has —— . (ring)
- (Selected from Maxwell Elem. Eng., Ex. III.)

Exercise II.

1. Fill the following blanks correctly with will or shall:

- (a) —— we have time to see her?
- (b) If you —— call for me I —— be glad to go.
- (c) —— there be time for it?
- (d) He tells me that he —— be ten years old to-morrow.

2. Fill the following blanks correctly with would or should:

- (a) I —— write to him if I knew his address.
- (b) —— you be surprised to hear this?
- (c) Though I —— die for it I —— not deny it.
- (d) He did better than I —— have done.

ARITHMETIC.

MULTIPLICATION OF DECIMALS.

- (a) What is the product of .215 multiplied by .56?

$$\begin{array}{r} .215 \\ .56 \\ \hline 1290 \\ 1075 \\ \hline \end{array}$$

Explanation:—Since .215 = 215-1000 and .56 = 56-100, their product would be 12040-100000. This shows that the denominator contains as many ciphers as there are decimal places in both multiplicand and multiplier, hence we can multiply as if the numbers were integers, and point off as many figures for decimals as there are in both factors.

Find the product of each of the following:

1. $.37 \times .28$

2. 6.8×9.9
3. $7.4 \times .83$
4. $.083 \times 6.7$
5. $.045 \times 32.5$
6. $62.93 \times .163$
7. $8.907 \times .08$
8. $5.24 \times .524$
9. $87.6 \times .0032$
10. $90.37 \times .098$
11. 3.478×34.5
12. $.0809 \times .047$
13. $479.3 \times .00069$
14. 58.618×69.07
15. $.5775 \times 63.5$
16. $.0097 \times 1.23$
17. $.67935 \times 38.09$
18. $.091 \times .075$
19. 8.462×57.8
20. $739.07 \times .08$
21. $.4732 \times 49$
22. 38464.7×695
23. $97.485 \times .078$
24. 1.0094×99
25. Find the value of 3.24 cwt. of sugar at 6c a pound.
26. What is the cost of 3 doz. Graded Spellers at \$.07 each?
27. Multiply 78.648 by 100.
28. Multiply 3.1416 by 8000 miles, the result will be the approximate circumference of the earth.
29. Multiply \$360. by .90 and the result by .80.
30. A merchant sells 39.5 yards of cloth at $29\frac{1}{2}$ c per yd. Find the value.
31. At \$.175 a quire, what will 9 reams of paper cost?
32. What is the cost of 28500 bricks at \$5.85 per M?
33. Find the area of a field 85.25 rd. x 96.3 rd.
34. A farmer raised 278.85 bushels of corn in one field and 369.26 bushels in another. He sold the whole at \$.95 per bushel.
35. What is the profit on a million papers of pins at \$.015 a paper?

DIVISION OF DECIMALS.

- (a) What is the quotient of .275 divided by .05?

$$\begin{array}{r} .05 \overline{) .275} \\ 5.5 \\ \hline \end{array}$$

Explanation:—Since .275 = 275-1000, and .05 = 5-100, $275-1000 \div 5-100 = 275-1000 \times 100-5 = 55-10 = 5.5$. Thus, we divide as in whole numbers, and from the right of the quotient point off as many places as the number of decimal places in the dividend exceeds the number in the divisor.

Find the quotient of each of the following:

1. $.375 \div .05$
2. $6.25 \div .25$
3. $.268 \div .0004$
4. $14.25 \div 2.5$
5. $7.011 \div .015$
6. $9 \div 450$
7. $27.5 \div 100$

8. $695.8 \div 1000$
9. $15.34 \div 2.7$
10. $2.2912 \div 35.8$
11. $19.068 \div 2.27$
12. $.0003021 \div .0057$
13. $11.574 \div 1.8$
14. $.3008 \div 376$
15. $3.015 \div .67$
16. $.000001 \div .5$
17. $.3586 \div .046$
18. $.00196 \div 28.$
19. $1000 \div .001$
20. $.9 \div 18$
21. $700 \div .70$
22. $800 \div .008$
23. $9.54 \div .106$
24. $54.067 \div 37.5$
25. $6.8215 \div .0679$
26. $3907.68 \div .0039$
27. Butter is 35c per pound, how many pounds can be bought for \$5.95?
28. If 12 pineapples cost \$1.32, how much will 5 dozen cost?
29. If 447 lbs. of cheese cost \$80.46, what will one pound cost?
30. When 6.35 acres of land will produce 141.351 bu. of grain, what does one acre produce?
31. Divide .5 of 1.75 by .25 of 17.5.
32. Bought 17 bushels of chestnuts at 15c a quart. How much did I spend?
33. If 24.5 yards of cloth cost \$88.75, how much will 12.25 yards cost?
34. The dividend is 282.744 and the quotient 15.4, what is the divisor?
35. What decimal part of 136 is 85?
36. How many rods in 34.155 feet?

PLAN OF A FIRST LESSON IN WATER-COLOR PAINTING:

1. Distribute the materials with the assistance of the pupils. The color box should be placed at the back of the desk, opened wide with its cover turned toward the front. The water pan should be placed at the right of the box. A piece of old white cotton cloth about the size of a handkerchief, and folded in the form of a pad, or a piece of blotting paper about four inches square should be furnished and placed in front of the water pan.

2. The teacher, by example, should show the pupils how to moisten the entire surface of the cakes of color, by filling the brush with water and drawing it across each one. Then show the pupils how to dip with the brush about a teaspoonful of water into one of the compartments in the cover of the box, and how to color the water to the desired tint. At this stage of the work use only the primary colors. Do not mix them. Teach red, yellow and blue.

3. Separate washes of red, yellow, and blue may now be applied to paper in the form of circles, oblongs, squares and triangles. The teacher, by example, should show how this work is to be done. The forms painted should be about three inches in size. Do no outline them first and then fill in the outline, but paint directly, working

from within outward. Allow from ten to thirty seconds for each exercise. Insist on rapid execution. From four to six forms may be painted during each period and two or more may be painted on each sheet.

At the close of the lesson the pupils should be shown how to rinse out the brush and dry it on the cloth or blotter, and how to clean the color box. Lessons in painting, in any grade, should be at least forty minutes long.

The purpose of a second, third or fourth lesson in color should be to show the pupils how to mix green, orange, and violet, and to apply these colors in painting simple forms, such as grasses, leaves, flowers, fruits, vegetables, trees, and simple landscapes. The teacher, by example, should show how these forms should be painted. A time allowance should be set for each exercise. Rapid execution should be insisted on.

Deep Breathing

By D. O. Harrel, M. D.

I believe we must all admit that deep breathing is a very desirable practice. Furthermore, we know it to be a fact that not one person in twenty, or perhaps one person in a hundred, really breathes deeply. Every physician can verify the statement that we are daily called upon to prescribe drugs for ailments that owe their cause directly to insufficient and improper breathing—Oxygen Starvation.

Breathing is the Vital Force of Life. Every muscle, nerve cell, in fact every fibre of our body, is directly dependent upon the air we breathe. Health, strength and endurance are impossible without well-oxygenated blood. The food we eat must combine with abundant oxygen before it can become of any value to the body. Breathing is to the body what free draught is to the steam boiler. Shut off the draught, and you will kill your fire, no matter how excellent coal you use. Similarly, if you breathe shallowly, you must become anaemic, weak and thin, no matter how carefully you may select your diet.

I might continue indefinitely to cite examples of the great physiological value of deep breathing. For instance, it is a well-known fact that worry, fear, and intense mental concentration practically paralyze the breathing muscles. This depressing condition can be entirely overcome through conscious deep breathing.

The main benefit of physical exercise lies in the activity it gives the lungs. What we term "lack of healthful exercise" in reality means insufficient lung action. Exercise that does not compel vigorous deep breathing is of little real value. Unfortunately, few persons have the strength and endurance to exercise violently enough to stir the lungs into rapid action. This is especially true of women and also of men who have permitted their muscles to become weak. Common sense, therefore, dictates that the lungs should be exercised independently through deep breathing gymnastics.

Unfortunately, few persons have the slightest conception of what is really meant by deep breathing. In fact, few physicians thoroughly understand the act. Ask a dozen different physical instructors to define deep breathing, and you will receive a dozen different answers. One tells you it means the full expansion of the chest, another tells you it means abdominal breathing, the third declares it means diaphragmatic breathing, and so on.

Recently there has been brought to my notice a brochure on this important subject of respiration, that to my knowledge for the first time really treats the subject in a thoroughly scientific and practical manner. I refer to the booklet entitled, "Deep Breathing," by Paul von Boeckmann, R. S. In this treatise, the author describes proper breathing, so that even the most uninformed layman can get a correct idea of the act. The booklet contains a mass of common sense teachings on the subject of Deep Breathing, and "Internal Exercise." The author has had the

courage to think for himself, and to expose the weaknesses in our modern systems of physical culture.

I believe this booklet gives us the real key to constitutional strength. It shows us plainly the danger of excessive exercise, that is, the danger of developing the external body at the expense of the internal body. The author's arguments are so logical it is self-evident that his theories must be based upon vast experience. Personally, I know that his teachings are most profoundly scientific and thoroughly practical, for I have had occasion to see them tested with a number of my patients.

The booklet to which I refer can be obtained upon payment of ten cents in coin or stamps by addressing Dr. von Boeckmann directly at 2655 Tower Building, 110 West Fortieth street, New York City. The simple exercises he describes therein are in themselves well worth ten times the small price demanded.

The Happiest Christmas in Santa's Home

Lucia B. Cook

"Why is our baggage so heavy to-night?"
Asked Dunder of Blitzen, "It ought to be light
After unloading such big heaps of toys,
The hundreds of gifts for the girls and the boys."
"Tis surely a puzzle, I cannot but wonder,
It's harder to pull," said Blitzen to Dunder,
"Than when we set out," then turning his head,
"The old man's asleep," he hastily said,

"Let's stop for a moment to rest on this cloud,"
But Santa, awaking, cried, "Get up," so loud,
That they scampered away in a terrible fright,
And said nothing more until late in the night,
When Comet remarked, "I have never before
Been tired like this; the prayers of the poor
Must all be packed down in the foot of the sleigh.
Has Santa grown fatter? How much does he
weigh?"

Now Santa's old pack holds an endless amount,
And can always hold more by the fairies' account!

When Santa called, "Home again," to his surprise

The pack was so heavy that he could not rise.
With a gruff, "What is this?" and a scared,
"Dear, oh, dear,"

He cried, "Little wifey, unbuckle me here."
Mrs. Santa appeared a bit frightened at first,
But she opened his pack; into laughter she burst
For out tumbled children and children, a file,
Dirty and hungry, but each with a smile.
The reindeer looked on for a moment in wonder,
"We have hauled up the earth," remarked Blitzen to Dunder.

"We are the children of all the poor."
"Come," Mrs. Santa had opened the door.

"We never have Christmas, but we wanted some,
So why to our chimneys do you never come?
How did we get here? we climbed to the top
Of a millionaire's house where we knew you
would stop,
And, when you went down the chimney, we made
A bounce for the sleigh, tho' we were half afraid."
Old Santa Claus bowed and answered them low,
And gave them some cheese, which is earth there
you know.

Then they went in the kitchen, for dinner was
done,
And they cleared off the table, and had the most
fun,
Then they went to the pool, where the beautiful
fish

That you catch, turn into whatever you wish,
If it's candy you like or a doll or a book,
Just wish and just wish, when you drop in your
hook.

The chocolates there grow in with the grain,
And little brown doughnuts come down in the
rain.

'Twas the happiest Christmas that ever was
known

For nobody's children were hungry and lone.
"The reason I've slighted them's easy to tell,
The rich own the earth and the moon-land as
well.

That's why I leave empty the thin little shoe,
And must in the future continue to do."
It looked as if Santa was going to cry,
But just then the fairy of Kindness came by:
"Cheer up, I'm at work, and I hope very soon
The rich folk will share both the earth and the
moon,

With the poor: and such shall then be the cheer
That Christmas will be not a day, but a year."

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JACK

"Mother," said Jack one evening, "last Sunday the minister said a prayer which asked God to prevent us in all our doings. Did he want God to hinder us from doing good things?"

Jack's mother smiled and said, "Suppose we go to the big dictionary that father has just bought and see what it says about that word prevent."

So they went over to where the New International rested comfortably on its stand under the light. The boy found the right index place and opened the book. Pretty soon down near the bottom of the page they found the word. Then Jack and his mother read that the word prevent . . . If you really wish to know what Jack and his mother read, send for the interesting little story written by Charles A. Coulomb, Ph.D. It is published by the G. & C. Merriam Co.

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When we come to the place of the jolly long slide,
With a run and a jump o'er the ice we will glide;
Look out for the engine! keep off of the rail!
Don't you hear the steam whistle? make way for the mail!

We laugh at cold weather; we laugh at mishaps;
We will slide 'till we're warm from our shoes to our caps;
And the quick bounding blood as it mantles and glows
Shall paint all our cheeks like the fresh, ruddy rose.

So we'll keep the pot boiling; now up the long slide,
And then down on the other that runs by its side—
There's nothing like tiring, there's nothing like rest, —
Till the broad yellow sun is far down in the west.

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JANUARY, 1914

Teachers Magazine

THE NATIONAL MAGAZINE OF METHODS

Vol.
XXXVI

No. V



(See Picture Study Department, page 155)

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others tell,
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so well.

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spair,
I turn their leaves, to find Hope
smiling there!

How often, when this column is in
doubt,
The ready Bartlett hands ideas out!

And when the muse has struck, or
run away,
You fetch and carry rhymes for me,
Roget!

Let others sing old Webster's book
in glee,
The kindly printers spell my words
for me;

Let others praise old Lindley Mur-
ray's work,
The thought of grammar is a
thought I shirk—

I write and let such chips fall where
they may—
But I were lost sans Bartlett and
Roget!

*Compiler of "Bartlett's Familiar
Quotations."

†Compiler of "Roget's Thesaur-
us."

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Mary E. Kramer

Contents for January

HAPPY NEW YEAR 1914..... 137

CALENDAR DESIGN 138

MONTHLY PLANS..... 139

MUSIC PLAYS AND GAMES 142-149

Three Little Maids..... 142

A Happy New Year Song..... 143

Clock Game 144

Cuckoo Song..... 144

A Hiawatha Play..... 145

Sight Reading Melodies 147

Game of the Elements..... 147

My Teddy Bear..... 147

A New Year Play 148

SUGGESTIVE LESSON IN PAPER
CUTTING 149-150

THE PENNANT..... 151

Class Room Talks..... 151

Letter Enigma 152

A Little Review of Reviews..... 152

Education Notes 153

Poems by Lucia B. Cook..... 154

An Interesting Ceremony..... 154

PRACTICAL POINTERS IN PIC-
TURE STUDY..... 155

POEM—Little Chickens..... 156

POEM— The Bumblebees..... 156

GRADE WORK 157

DEPARTMENT OF HOME INSTRU-
CTION..... 166

BOOKS VI

ADVERTISING SECTION I-VIII

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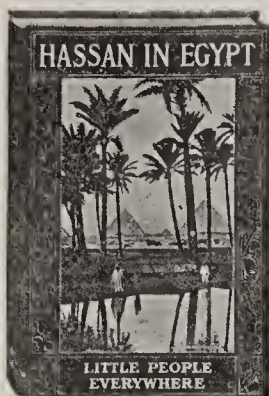
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Baldwin's John Bunyan's Dream Story35
Barnard Language Reader (Paine)... ..	.30
Bexell and Nichols's Principles of Bookkeeping and Farm Accounts.65
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Golden Treasury Fifth Reader.....	.65
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Overton's Personal Hygiene40
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Skinner and Lawrence's Little Dramas for Primary Grades35
Story Hour Readers(Coe and Christie)	
Primer30
Book One30
Book Two35
Book Three40
Teachers' Manual40
Perception Cards for Primer and Book One.	

Secondary

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Conley's Nutrition and Diet.....	.60
Coulter's Plant Life and Plant Uses..	1.20
Dowling's Reading, Writing, and Speaking Spanish75
Eldridge's Business Speller25
Fontaine's French Prose Composition35
Gallup's Latin Reader50
Grimm's Sieben Reisen Sinbads (Drechsel)40
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Halleck's New English Literature....	1.30
Harding's New Medieval and Modern History	1.50
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¶ What is done in New York City is of general interest to the entire country.

¶ The Board of Education has added the following titles to their book list this year:

	List No.
First School Year	7958
Second School Year	7975
Third School Year	7988
Fourth School Year	8012
Fifth School Year	8044
Bow-Wow and Mew-Mew	7963
Nature Myths	7978
Games, Seat Work and Sense Training	7986
Children in Literature	7999
Household Stories for Little Readers	8000
Child's Garden of Verses	8006
Great American Industries—	
Minerals	8023
Soil	8024
Manufactures	8049
Transportation	8067
Tales from the Far North	8027
Our Friends the Birds	8032
Story of Our Country in Poetry and Song	8061

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Teachers Magazine

VOL. XXXVI

JANUARY, 1914

No. 5

Happy New Year
1914

So we are about to change the fourth figure in the number that is believed to represent the climb of the centuries since Time's central event. This simple fact will provoke some to unrestrained hilarity and they will dance and drink "the old year out" and will welcome the new with shout and song. Lightness of heart sometimes betokens lightness of head. It may also be a sign of grace.

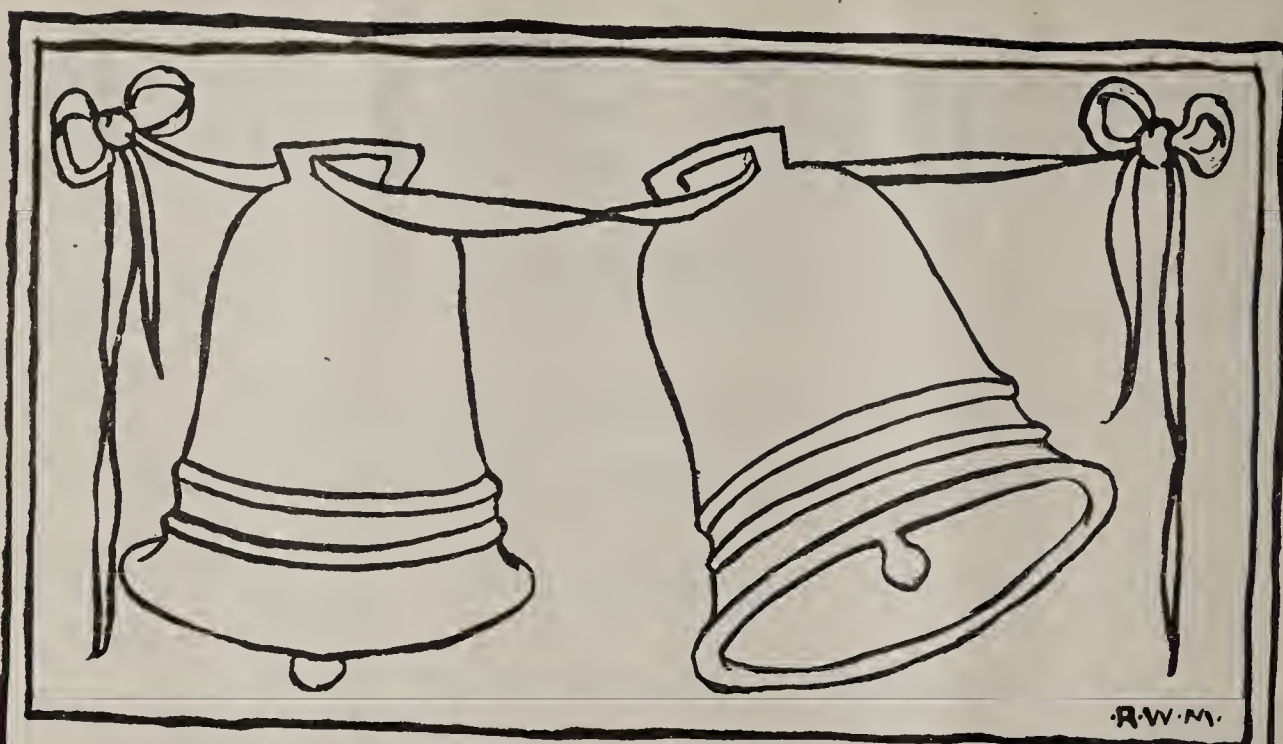
To some of us the season conduces to introspection. Usually we are little satisfied with ourselves and determine that some things shall be done differently in the future. Solemn as these mental stock taking occasions may be the "New Year Resolution" has become something of a joke. It may be that we blunder often in permitting ourselves to be joked out of good habits. The years are strewn with broken resolutions, 'tis true, but the world is a better world because so many people periodically resolve to be better. So with no apologies to the revellers, yet without self-deception it behooves us to plan seriously to meet the oncoming problems. "Be Prepared," the motto of the Boy Scouts, is applicable to teachers

in a very practical sense. You, whose mission it is to prepare others must be prepared for your mission. The process of preparation never ceases. The year 1914 will bring greater opportunities and greater responsibilities than ever. Speaking professionally, no teacher can register a nobler resolution than this: "I will seek a better preparation for my task." To all such the salutation, "Happy New Year," will be more than an empty formula.

So, may all our readers know the happiness of success and the success of happiness.

"THE VOICE WITH A SMILE."

Recently I have noticed in various places the motto: "The Voice with a Smile Wins." We need such voices in our classrooms. In a big city school the other day I heard a voice that easily penetrated two intervening partitions. It was sharper than any two-edged sword. It had gall and wormwood in it. It cut, it stung, it hurt. But the voice with a smile! Gentle, sympathetic, helpful, healing—such is the real teaching voice. It is the Happy New Year voice all the year 'round.



JANUARY



S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Calendar Design

Roger W. MacLaughlin



MONTHLY PLANS



JANUARY IN THE SCHOOL ROOM

By Mary E. Kramer

[Mary E. Kramer was educated in the common schools of Illinois, with a teachers' training course in the Western Normal College. Post-graduate work in Wellesley College. Domestic Science course at Pratt Institute, Brooklyn, New York.

A teacher in the graded schools of Illinois for thirteen years. After giving up teaching turned attention to journalism. Served as Associate-Editor on The Lakeview Times and News, Chicago, Ill. Editor of the Woman's Department of The Union Leader. A staff contributor to the Friday Evening Literary Review of the Chicago Evening Post. Also staff contributor to The Mediator, Cleveland, Ohio. Contributor to various household and industrial journals, and to leading educational journals. Author of "Women of Achievement," and "Helps Along the Way."]

THE DEATH OF THE OLD YEAR.

(It is customary, every New Year's eve in America, to ring bells, fire guns, send up rockets, and, in many other ways, to show gratitude that the old year has been so kind, and that the new year is so auspicious. The emphasis in Tennyson's poem is laid on gratitude for past benefits so easily forgotten rather than upon the possible advantages of the unknown and untried future.)

Full knee-deep lies the winter snow,
And the winter winds are wearily sighing;
Toll ye the church-bell sad and slow,
And tread softly and speak low,
For the old year lies a-dying.

Old year, you must not die;
You came to us so readily,
You lived with us so steadily,
Old year, you shall not die.

He lieth still; he doth not move;
He will not see the dawn of day.
He hath no other life above.
He gave me a friend, and a true, true-love,
And the New Year will take 'em away.

Old year, you must not go,
So long as you have been with us,
Such joy as you have seen with us,
Old year, you shall not go.

He froth'd his bumpers to the brim;
A jollier year we shall not see.
But 'tho his eyes are waxing dim,
And tho' his foes speak ill of him,
He was a friend to me.

Old year, you shall not die;
We did so laugh and cry with you,
I've half a mind to die with you,
Old year, if you must die.

He was full of joke and jest,
But all his merry quips are o'er.
To see him die, across the waste
His son and heir doth ride post-haste,
But he'll be dead before.

Every one for his own.
The night is starry and cold, my friend,
And the New Year blithe and bold, my friend,
Comes up to take his own.

How hard he breathes! over the snow
I heard just now the crowing cock.
The shadows flicker to and fro;
The cricket chirps; the light burns low;
'Tis nearly twelve o'clock.

Shake hands, before you die.
Old year, we'll dearly rue for you;
What is it we can do you you?
Speak out before you die.

His face is growing sharp and thin.
Alack! our friend is gone.
Close up his eyes; tie up his chin;
Step from the corpse, and let him in
That standeth there alone,
And waiteth at the door.
There's a new foot on the floor, my friend,
And a new face at the door, my friend,
A new face at the door.

—Alfred Tennyson.

THE NEW YEAR.

We are standing on the threshold, we are at the
open door,
We are treading on a border-land we have never
trod before;
Another year is opening, and another year is gone,
We have passed the darkness of the night, we are
in the early morn;
We have left the fields behind us o'er which we
scattered seed;

We pass into the future which none of us can read.
 The corn among the weeds, the stones, the surface mold
 May yield a partial harvest; we hope a hundred-fold.
 Then hasten to fresh labor, to thresh and reap and sow,
 Then bid the New Year welcome, and let the old year go!—
 Then gather all your vigor, press forward in the fight,
 And let this be your motto:—"For God and the Right!"

JANUARY POEMS.

Little People of the Snow—Bryant.
 Snow Bound—Whittier.
 The Frost Spirit—Whittier.
 Legend of the North-Land—Cary.
 New Year Song—Lucy Larcom.
 January—Alice Cary.
 The Snow Flakes—Margaret E. Sangster.
 The Frost—Hannah Flagg Gould.
 Barnacles—Sidney Lanier.
 New Year's Eve—Eugene Field.
 Woods in Winter—Longfellow.
 Winter Poems—Frank Dempster Sherman.
 The Sin of Omission—Margaret E. Sangster.
 The New Year—Susan Coolidge.

Yesterday is a part of forever,
 Bound up in a sheaf which God holds tight,
 With glad days and sad days and bad days, which never
 Shall visit us more with their bloom and their blight,
 Their fulness of sunshine or sorrowful night.

Let them go, since we cannot relive them—
 Cannot undo and cannot atone;
 God in His mercy receive, forgive them;
 Only the new days are our own—
 To-day is ours, and to-day alone.

Every day is a fresh beginning;
 Listen, my soul, to the glad refrain;
 And spite of old sorrow and old sinning,
 And puzzles forecasted and possible pain,
 Take heart with the day and begin again.
 —Susan Coolidge.

STORIES AND MYTHS.

The Story of the Year—Hans Christian Anderson.
 The Snow Queen.—Hans Christian Anderson.
 The Snow Man—Hans Christian Anderson.
 The Ice Maiden—Hans Christian Anderson.
 The Snow Image—Nathaniel Hawthorne.
 The Seed Baby's Blanket—Mary Garland in "For the Children's Hour."
 The Story of Claus—Eugene Field, in "A Little Book of Profitable Tales."
 The Little Lame Prince—Miss Mulock.

Grandfather's Penny—In "For the Children's Hour."

How Peter Rabbit Got His White Patch—Thornton Burgess.

The Snowflake and the Leaf—Helen Preble, in "The Children's Hour."

JANUARY BIRTHDAYS.

Benjamin Franklin—January 17, 1706.
 Robert Burns—January 25, 1759.
 William McKinley—January 29, 1843.
 Anthony Wayne—January 1, 1745.
 Daniel Webster—January 18, 1782.

BENJAMIN FRANKLIN—"Poor Richard."

Laboring man, business man, author, inventor, politician, statesman and philanthropist.
 Author of "Poor Richard's Almanac."

SOME SAYINGS OF "POOR RICHARD."

"Plow deep while sluggards sleep,
 And you will have corn to sell and keep."
 "Early to bed and early to rise
 Make a man healthy, and wealthy and wise."
 "For age and want, save while you may;
 No morning sun lasts a whole day."
 "Get what you can, and what you get hold;
 'Tis the stone that will turn all your lead into gold."

"But dost thou love life, then do not squander time, for that is the stuff life is made of."

"Want of care does us more damage than want of knowledge."

"One to-day is worth two to-morrows."

EIGHT VIRTUES AS PENNED BY BENJAMIN FRANKLIN.

Temperance—Eat not to dullness; drink not to elevation.

Silence—Speak not but what may benefit others or yourself; avoid trifling conversation.

Order—Let all your things have their places; let each part of your business have its time.

Frugality—Make no expense but to do good to others or yourself; that is, waste nothing.

Industry—Lose no time; be always employed in something useful; cut off all unnecessary actions.

Resolution—Resolve to perform what you ought; perform without fail what you resolve.

Sincerity—Use no hurtful deceit; think innocently and justly; and, if you speak, speak accordingly.

ROBERT BURNS—"The Plowman Bard."

Scotland's greatest poet. Born in a little clay cottage at Alloway. Study the following topics in connection with the life of Burns: "St. Michael's Church"; "Nith"; "Ellisland"; "Dumfries"; "Maxwelton"; "Anna Laurie"; "Bonny Jean"; "Edinburgh"; "Craigdarroch"; "Galloway."

CHIEF POEMS OF ROBERT BURNS.

The Cotter's Saturday Night.
 Tam O'Shanter.
 Bannockburn.
 To Mary in Heaven.
 John Anderson, My Jo John
 Winter's Night.
 Bonny Doon.
 Highland Mary.
 Anna Laurie:—

"Maxwelton banks are bonnie,
 Where early fa's the dew,
 Where me and Annie Laurie
 Made up the promise true;
 Made up the promise true,
 And ne'er forget will I;
 And for bonnie Annie Laurie
 I'd lay me down and die."

MUSIC FOR THE MONTH:—

(Phonograph with Victor Records.)

Winter Lullaby (Taubert) (piano acc.) Jennie Kerr. Number 17005.

Loch Lomond (Old Scotch) Evan Williams. Number 64210.

O Wert Thou in the Could Blast (Burns-Mendelssohn) Number 5864.

John Anderson, My Jo (Burns) Burr. Number 16213.

'Comin' 'Thro the Rye—Farrar. Number 87005.

NATURE STUDY READINGS:**The Sky—**

The Star Dollars—Grimm's Fairy Tales.

The Stars—Laura E. Richard, in "The Golden Windows."

How the Sun, the Moon, and the Wind Went Out to Dinner, in "In Tales of Laughter."

Water:

The Little Hero of Harlem, in "Best Stories to Tell Children."

Tom, the Water Baby, in Chas. Kingsley's "Water Babies."

Why the Sea is Salt, in "Tales of Laughter."

PICTURE STUDY FOR THE MONTH:—

Winter—Burne—Jones.

Little Red Riding Hood.

My Dog—Landseer.

Patience—Bonheur.

St. Cecilia—Raphael.

ANIMAL STUDY FOR THE MONTH:—**Animals of the Northland—**

Whale

Seal

Bear

Reindeer

Dogs

(Read Jack London's "The Call of the Wild."
 Study the lives and habit of the Eskimo.)

ETHICS.

God is a kind Father. He sets us all in the places where He wishes us to be employed; and that employment is truly "Our Father's busi-

ness." He chooses work for every creature which will be delightful to them, if they do it simply and humbly. He gives us always strength enough, and sense enough for what He wants us to do."
 —Ruskin.

As one lamp light another, nor grows less,
 So nobleness enkindleth nobleness.

—Lowell.

The sweetest lives are those to duty wed,
 Whose deeds, both great and small,
 Are close-knit strands of an unbroken thread,
 Where love ennobleth all.
 The world may sound no trumpets, ring no bells;
 The Book of Life the shining record tells.

—Selected.

To-day is the only day we have,
 Of to-morrow we can't be sure;
 To seize the chance as it comes along,
 Is the way to make it secure.
 For every year is a shorter year,
 And this is a truth sublime;
 A moment misspent is a jewel lost
 From the treasury of time.

—Selected.

It isn't the thing you do, dear,
 It's the thing you leave undone
 Which gives you a bit of heartache
 At the setting of the sun;
 The tender word forgotten,
 The letter you did not write,
 The flower you might have sent, dear,
 Are your haunting ghosts to-night.
 —Margaret E. Sangster.

Whene'er a noble deed is wrought,
 Whene'er is spoken a noble thought,
 Our hearts in glad surprise,
 To higher levels rise.

—Longfellow.

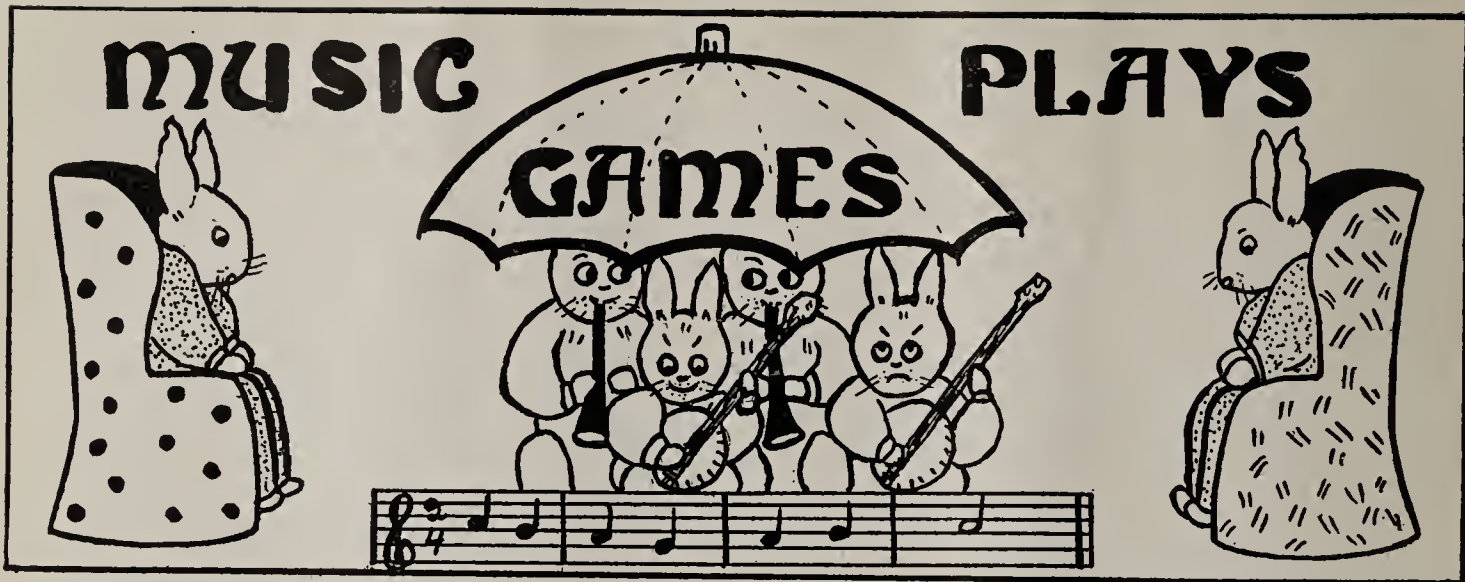
For he who blesses most is blest
 And God and man shall own his worth
 Who toils to leave as his bequest
 An added beauty to the earth.
 And, soon or late, to all who sew,
 The time of harvest shall be given:
 The flower shall bloom, the fruit shall grow
 If not on earth, at last in heaven.

—Whittier.

From lowest place where virtuous things proceed,
 The place is dignified by the doer's deed.

—Shakespeare.

Resolve to be merry,
 All worry to ferry
 Across the famed waters that bid us forget;
 And no longer fearful,
 Be happy and cheerful,
 We feel life has much that's worth living for yet.
 —Selected.



Conducted by LAURA ROUNTREE SMITH, Author of the Popular Bunny Books

[Miss Laura Rountree Smith is a teacher and writer of long experience. She is the author of the Bunny Books for children and has for many years made a specialty of writing entertainments and games for school-room use.

Her entertainments, songs and games are tried in the schools and meet with the approval of teachers and pupils before they are published.

Miss Smith wishes to make her department helpful and will gladly answer questions of teachers in regard to the costuming and getting up of Plays and Games.]



THREE LITTLE MAIDS.

By Laura Rountree Smith.

(All recite)

Three little maids from Japan are we,
Cherry Bloom, Peach Bloom, and Little Ah Lee,
Dressed in kimona and gay obi,
We have travelled over the sea.

First (bowing)

As we have travelled on our way,
Folks in Japan quite often say,
"How do you do? How do you do?
How do you do, to-day?"



Second (hiding behind fan)

Behind their fans some secrets, too,
They often tell to me or you,
How do you do? How do you do?
How do you do, to-day?

Third (fanning slowly)

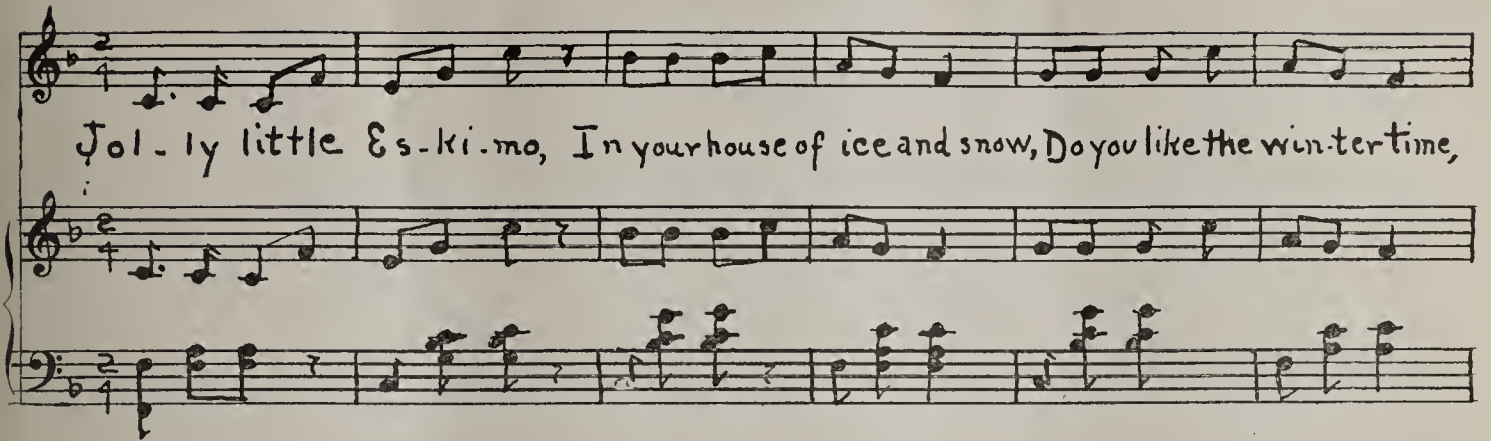
Fanning they often smile at you,
As any boy or girl would do,
How do you do? How do you do?
How do you do, to-day?

(All fanning and bowing low)

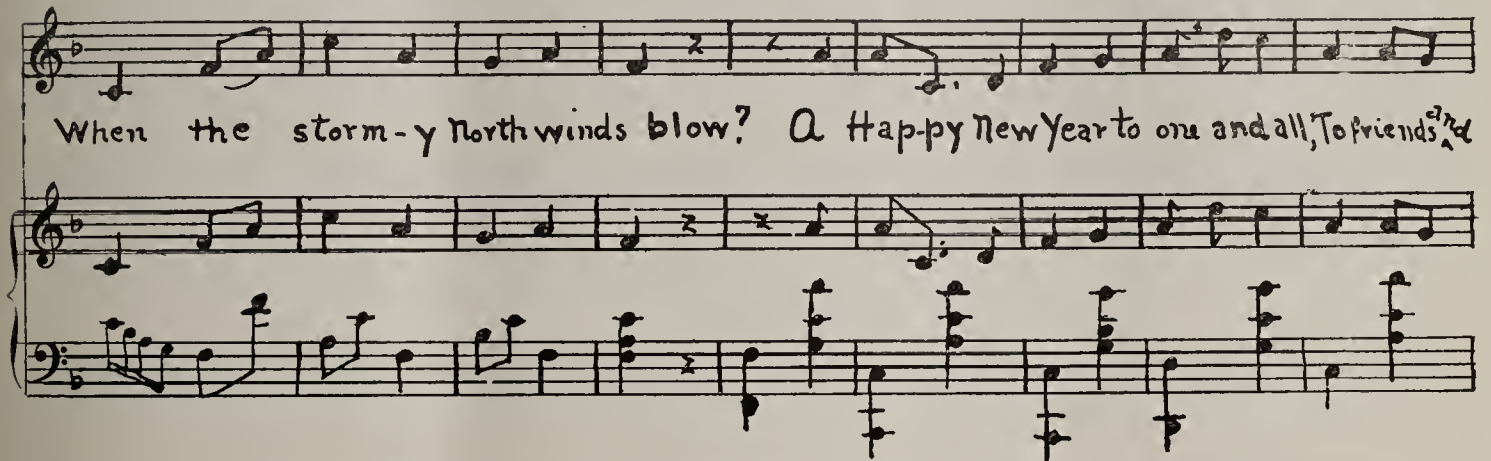
Again we all bow on bended knee,
Cherry Bloom, Peach Bloom, and Little Ah Lee,
We are little Japanese maids 'tis true,
And so we say "Good bye" to you!

A Happy New Year Song

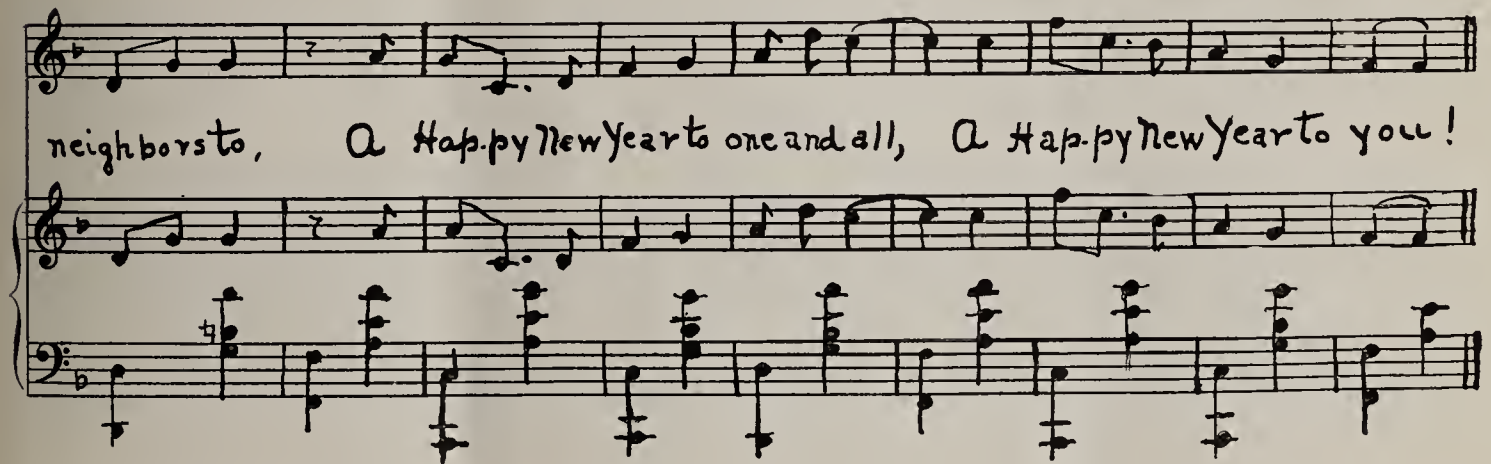
(To be sung by children in costume.)



Jol-ly little Es-ki-mo, In your house of ice and snow, Do you like the win-ter time,



When the storm-y North winds blow? A Happy New Year to one and all, To friends and



neighbors to, A Happy New Year to one and all, A Happy New Year to you!

Jolly little Eskimo.

In your house of ice and snow,
Do you like the winter time,
When the stormy North winds blow?
A Happy New Year to one and all,
To friends and neighbors, too,
A Happy New Year to one and all,
A Happy New Year to you.

2.

Pretty little Holland maid,
Living far across the sea,
You wear funny wooden shoes,
And you often stare at me.
A Happy New Year to one and all, etc.

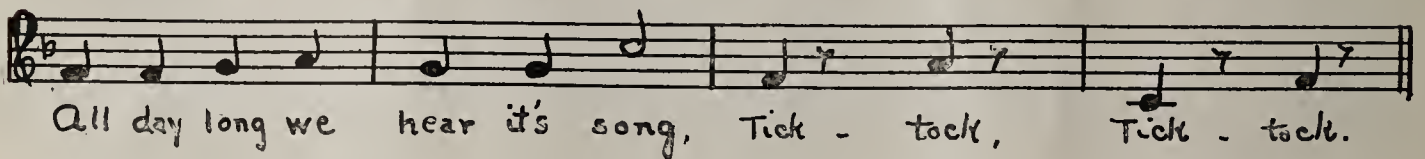
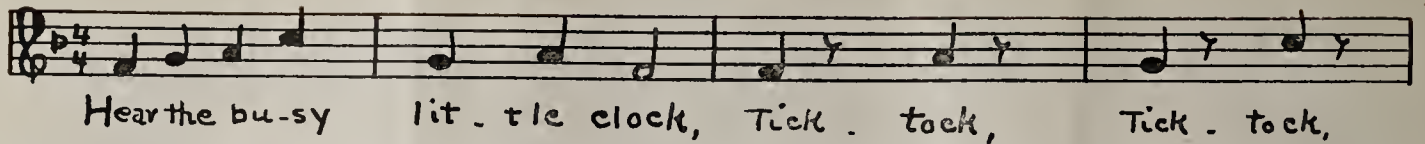
3.

Funny little Chinaman,
Wears his pig-tail in a queue,
And he likes such funny food,
And he eats with chop-sticks, too,
A Happy New Year to one and all, etc.

4.

Happy little Japanese,
With your parasol and fan,
You are merry as can be,
In the Island of Japan.
A Happy New Year to one and all, etc.

Clock Game



The children stand or sit in a circle. The clock is chosen and goes inside the circle. They all sing.

Hear the busy little clock,
Tick tock, tick, tock,
All day long we hear its song,
Tick, tock, tick, tock.

The Clock now says, pointing to any child:
The big hand is at twelve, the small at three,
What time is it? What time is it?

The child must say at once, "Three o'clock," and rise and whirl around three times or be out of the game.

They sing as before, and the Clock says, for example,

The big hand is at twelve, the small at six,
What time is it? What time is it?

The child indicated must reply, "Six o'clock," rise and whirl round six times, or be out of the game.

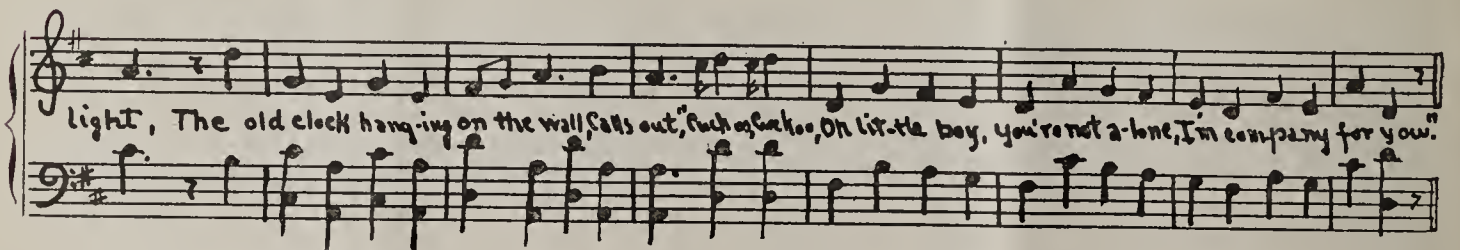
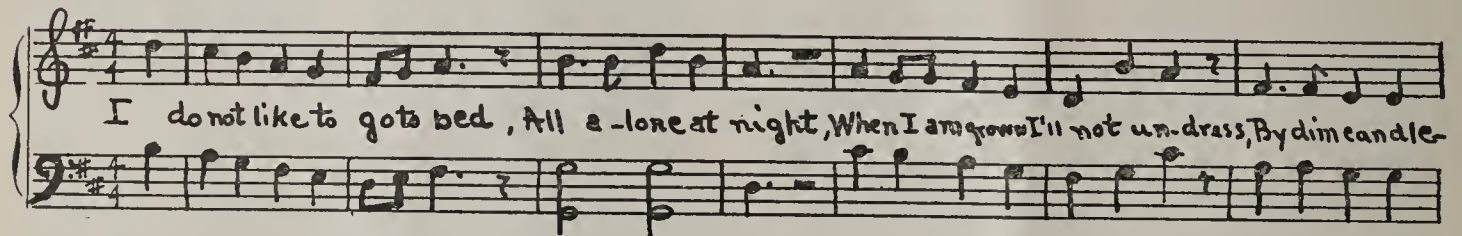
If one fails to respond another is called upon. So the game continues.

For older children the Clock may call for the time telling of the hand being placed at any numbers.

Later on, he may have an old clock face, or one made of pasteboard, paste board hands, wired on, and move the hands silently anywhere he wishes. When played this way he may choose a child, or the first one to answer correctly may take his place.

This game is useful for helping children to learn to tell time.

Cuckoo Song



I do not like to go to bed,
All alone at night,
When I am grown, I'll not undress
By dim-candle-light,

The old clock hanging on the wall,
Calls out, "Cuckoo, cuckoo,"
"Oh, little boy, you're not alone,
"I'm company for you!"



A Hiawatha Play

A little boy takes the part of Hiawatha. He is dressed in Indian costume, and stands before a screen, opened to represent a book. On the book is placed brown paper, containing a few words printed in large type.

A group of children stand near Hiawatha.

First:

I love to study about Hiawatha.

Second:

Here is a fine picture of him.

Third:

How very real the picture seems.

Fourth:

I wish he would step out of the book and talk to us.

Fifth:

Let us sit down and be quiet, perhaps he will come out.

(The children sit down in groups, Hiawatha steps forward and recites as much of "Hiawatha" as is desired, beginning,

"By the shores of Gitche-Gumee,"

All:

Welcome, Hiawatha, you have stepped out of the book, after all!

Hiawatha:

How do you do, boys and girls, how does it feel to live out of a book?

All:

What a funny question? How does it feel to live in a book?

Hiawatha:

I like living in a book very well. Oh, dear, I forgot my bow and arrow.

First:

It is Hiawatha after all; hear him talk of his bow and arrow!

Second:

Will you shoot the birds, Hiawatha?

Hiawatha:

No, no, I will not shoot the birds, I love them so. I used to call them my chickens. I know where they build their nests, and I understand their songs.

Third:

Will you shoot the squirrels, Hiawatha?

Hiawatha:

No, no, I will not shoot the squirrels. I call them "my brothers."

Fourth:

What will you shoot, Hiawatha?

Hiawatha:

I will go out and shoot the red deer.

Fifth:

Were you really afraid at night when you used to hang out in your cradle, Hiawatha?

Hiawatha:

Many a time I was afraid at night, I used to hang from the tree in my cradle, then I called old Nokomis and she always answered me. I used to hear the owl crying and I would often say, "What is that, Nokomis?"

Sixth:

How we wish you could turn back the pages of your book, and show us your wigwam by the "Big Sea Water," and show us Nokomis and your little old cradle!

Hiawatha:

Perhaps if you will sing to me I can turn back the pages of the book.

All (sing, "Indian Cradle Song," from "Songs in Season.") — Flanagan Co., Chicago.

At the close of the song, Hiawatha removes the screen and shows Nokomis sitting by the wigwam. He goes and seats himself beside her. Many children enter in Indian costume and are seated. They sing, "Indian," from "Songs in Season," and then act out or tell the story of Hiawatha in their own way.

The play may close when Hiawatha leads Minnehaha away and the Arrow-Maker stands in the door-way of his wigwam. This will form a pleasing tableau for the close.

A LONGFELLOW PLAY.

By Laura Rountree Smith.

(An older boy takes the part of Longfellow. He sits in an easy chair and recites Longfellow's poem, entitled "Children." Enter Alice, Allegro, and Edith, they run up and embrace him or crowd round the chair.)

Boy:

Well, well, how you take me by surprise! Is school out?

Children:

Why, papa, of course, school was out long ago, don't you see it is almost dark, or at least "Between the dark and the daylight?"

Boy:

To be sure, it is "The Children's Hour." I must have fallen asleep in my chair, I believe I was dreaming about a visit I made to my grandfather's. Oh, the wonderful Indian tales he used to tell me!

All:

Do tell us a story!

Boy:

Where are the other children? Ah, here they come, late from school, too!

(Enter two other children.)

Children:

Oh, papa, you are fooling us, school was out long ago. Do tell us a story.

Boy:

I used to go to school when I was a very little fellow, and we had long hours of study, but I loved school, for I always wanted to learn. I don't believe you children can even repeat one of my poems!

All:

Oh, yes, we can; yes we can!

(They now repeat in turn several of Longfellow's poems as, "The Children's Hour," "The Arrow and the Song," "Woods in Winter.")

Boy:

Well done, you have learned something after all! Shall I tell you now about "The Old Clock on the Stairs," or "The Bell of Atri," or "The Mouse Tower on the Rhine," or "The Village Blacksmith"?

All:

Oh, tell us about "The Village Blacksmith."

First—I know about that poem, the Blacksmith stood under a chestnut tree.

Second—It was a spreading chestnut tree.

Third—The Blacksmith has great muscles, he develops them by working hard all the week.

Fourth—I love the place where you tell about the sparks flying.

Fifth—I like it best where you say the Blacksmith goes to church and hears his daughter singing, and there is a lesson we can learn from the Blacksmith, and—and—and—

All:

Hush, let father tell the story.

(The boy now recites "The Village Blacksmith," and the Play closes by the song "Longfellow" from "Songs in Season.")

Before or after this Play the older pupils may read papers on the Life of Longfellow.

1. Longfellow as a boy.

Kindness to animals.

His home.

Vacations with grandfather.

Love for children.

Poems about children.

2. Description and picture of a Grandfather's Clock.

3. Brief history of certain poems:

Longfellow wrote "The Psalm of Life" soon after his wife's death. It is considered by some critics as his greatest poem.

It is said that the poem "Excelsior" was suggested by the single word "Excelsior." He strives to show in this poem how a man can rise above his surroundings.

4. Story of "Hiawatha" (briefly told).

5. Story of "Evangeline" (briefly told).

A CHIME OF BELLS.

(Four children wear bell-shaped dresses, cut circular like a long cape, and carry tea bells.)

All (ringing bells):

A Happy New Year to one and all,

Then ring sweet bells so true,

A Happy New Year to one and all,

A Happy New Year to you!

First:

Ring sweet bells for sunny day,
When we enjoy our out-door plays.

Second:

Ring sweet bells for snow so white,
We'll coast down the hill to-night.

Third:

Ring sweet bells for a glad New Year,
So many chiming bells we hear.

Fourth:

Ring sweet bells ring high above,
Ring sweet bells for peace and love.

All (ringing bells):

Ding, dong, what do bells sing?

Ding, dong, New Year's bells ring!

Love, joy, peace and mirth,

A Happy New Year has come to earth!

Sight Reading Melodies

L. R. Smith

F. F. Churchill

Simple Simon can you tell notes in all the spaces well?

Do you know that notes in spaces, peep at us like lit-tle fa-ces?

Hump-ty Dump-ty on the wall, Do not fall, do not fall.

mis-tress ma-ry do you know, why the days will long-er grow?

GAME OF THE ELEMENTS.

The children stand in a circle. They choose Rain, Hail, Dew, Frost and Sun. Those chosen stand round outside the circle and skip round trying to break in through the circle.

The children in the circle clasp hands tightly.

Rain:

May I come in, I'm little Rain,
May I come in? I ask again!

All (holding hands and skipping round in a circle):

Clasp the hands and answer "No,"
Little Rain, you'd better go,
Right foot, left foot, skipping round,
Right foot, left foot on the ground.

Hail:

May I come in, I'm little Hail,
I seek to enter, but I fail!

All (the same as before, using name "Hail," in place of "Rain."):

Dew:

May I come in, I'm little Dew,
May I come in, I ask of you?

All (the same as before):

Frost:

May I come in? I'm little Frost,
May I come in? My way I've lost!

All (the same as before):

Sun:

May I come in? I am the sun,
I love the children, every one!

All (holding arms high to let the sun enter):

Merry Sun we do declare,
You are welcome everywhere.

The Sun winds in and out and Rain, Hail, Dew and Frost follow, trying to tag the Sun, if they do so the one who tags the Sun takes his place

and the game may commence again. The children lower their arms at any time to keep the Sun from being tagged. If the Sun can tag Rain, Hail, Dew or Frost, the game is ended.

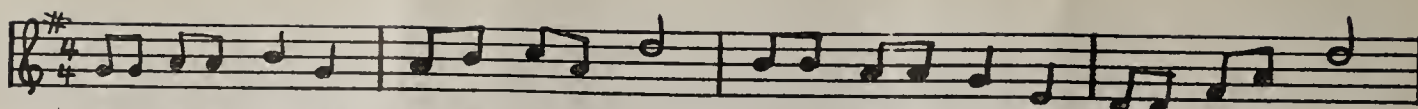
If Rain, Hail, Dew or Frost succeed in breaking through the circle in the first place they may name any child to take their place and they may go into the circle.

MY TEDDY BEAR.

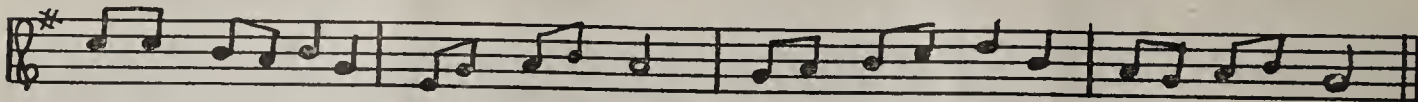
Oh Teddy Bear, I do declare,
We must go out and take the air,
In January tho' there's snow,
Riding out we like to go,
So, cloudy be the day or fair,
We always like to take the air!



Song of Days



Sunday, Monday, Tuesday, we can name them all, Wednesday, Thursday, Fri-day, Hear your voi-ees call,



Sat-ur-day is com-ing We can go and play, Who would not be hap-py, On a Sat-ur-day?

NEW YEAR PLAY.

(Little girls wearing white dresses and carrying baskets full of small pieces of white paper, recite):

First:

I heard the Old Year pass last night,
With the snowflake fairies pure and white,

Second:

I heard him laugh with a merry ho, ho,
"Good-bye, good-bye, on my way I go."

Third:

The little New Year came tripping along,
Singing and singing a right merry song.

Fourth:

We'll sing and dance as all fairies do,
A Happy, Happy New Year to you!

(All scatter pieces of paper from their baskets, whirl and sing, Tune, "Lightly Row":

Snowflakes fall, snowflakes fall,
See them lightly cover all,
Snowflakes white, snowflakes white,
Are a pretty sight,
January now is here,
So we greet the glad New Year,
Snowflakes fall, snowflakes fall,
Softly thro' the night.

(They skip off, enter New Year and the months. The Months wear paste-board shields or girdles containing their names. The days also bear their names.)

New Year:

I am the rollicking glad New Year,
I am very glad to meet you here,
Ring sweet bells so loud and clear,
To welcome in the glad New Year.

(Bells are rung behind the curtain.)

Months:

Who are we? Who are we?
Merry months as all can see,
Who are we? Who are we?
The Months as all can see!

New Year:

Welcome months, the time draws near,
To wish you all a glad New Year!

January:

In January Comes the snow,
And the glad New Year, you know.

February:

In February, banners gay
Float for Washington's Birthday.

March:

In March the merry winds are blowing,
What care we for ice and snowing?

April:

In April 'mid the sun and rain,
Flowers spring up once again.

May:

In May when apple blossoms blow,
Round the May Pole we will go.

June:

In June we sing a merry tune,
Glad vacation is coming soon.

July:

In July, our glad July,
Rockets soar up toward the sky.

August:

In August dusty golden-rod,
Springs up where the fairies trod.

September:

In September school-bells ring,
All the birds are on the wing.

October:

In October overhead,
All the leaves turn yellow and red,

November:

In November get the sleigh,
Soon will come Thanksgiving Day.

December:

In December if you please,
We will trim the Christmas trees.

New Year:

Merry Months so glad and true,
Bring happy days to me and you.

(Enter Jack Frost):

Little Jack Frost comes tripping along,
Over the hill-tops with laughter and song,
With a tinkle of bells and a merry ho, ho,
Little Jack Frost is coming, you know,
He sings to the river, "Ha, ha, I will freeze you,"
He sings to the children, "Ho, ho, I will tease you."

Little Jack Frost comes tripping along,
Over the hill-tops with laughter and song.

(Enter Days singing):

SONG OF DAYS.

Sunday, Monday, Tuesday,
We can name them all,
Wednesday, Thursday, Friday,
Hear our voices call,
Saturday is coming,
We can go and play,
Who would not be happy,
On a Saturday!

Sunday:

On the first day of the week, you know,
To Sunday-school we all will go.

Monday:

On Monday morning school-bells ring,
We go to work, to play and sing.

Tuesday:

On Tuesday help the work along,
Singing a merry little song.

Wednesday:

On Wednesday you'll find it a safe rule,
To be on time, not late to school.

Thursday:

On Thursday, if it storms we'll shout,
" 'Tis time to get umbrellas out."

Friday:

On Friday we spell our best,
And go out early with the rest.

Saturday:

On Saturday's the time for fun,
We'll play for lessons all are done.

(Repeat song and skip to back of stage. The children who give the "New Year Song" wear costume. One boy is dressed as a Chinaman, one as an Eskimo. The girls are dressed as Japanese and Holland Maids. They may sing the first part of the song as a solo, other children joining in the chorus, or all in the line may sing, the children in costume merely standing in front as desired.)

A Suggestive Lesson in Paper Cutting

Ruth O. Dyer

INDIAN SCENES

These cuttings might be used to advantage after a special study of Hiawatha.

First, we see the Indian mother with the baby in its cradle on her back. If we are making a special illusion to the story of Hiawatha it should be suggested that this Nokomis with her little grandson on her back.

The cutting should be begun at the bottom. The woman wears sandals and this makes her feet look rather clumsy. She wears a long blanket which reaches down to her ankles. See how straight it hangs in the back. The baby's cradle is long and pointed at the end. It curves a little at the back, but the front is straight. We can see the outline of the baby's face and head above the cradle. Nokomis is leaning forward slightly as if the little Hiawatha were heavy. Her hair lays close to her head and this makes her head look very round, indeed. We can see the outline of her face, but we cannot see her hands, for she is holding the cord which is attached to the cradle, and only her elbows are seen. Her blanket does not hang straight in front, but is pushed out slightly where her knee touches it.

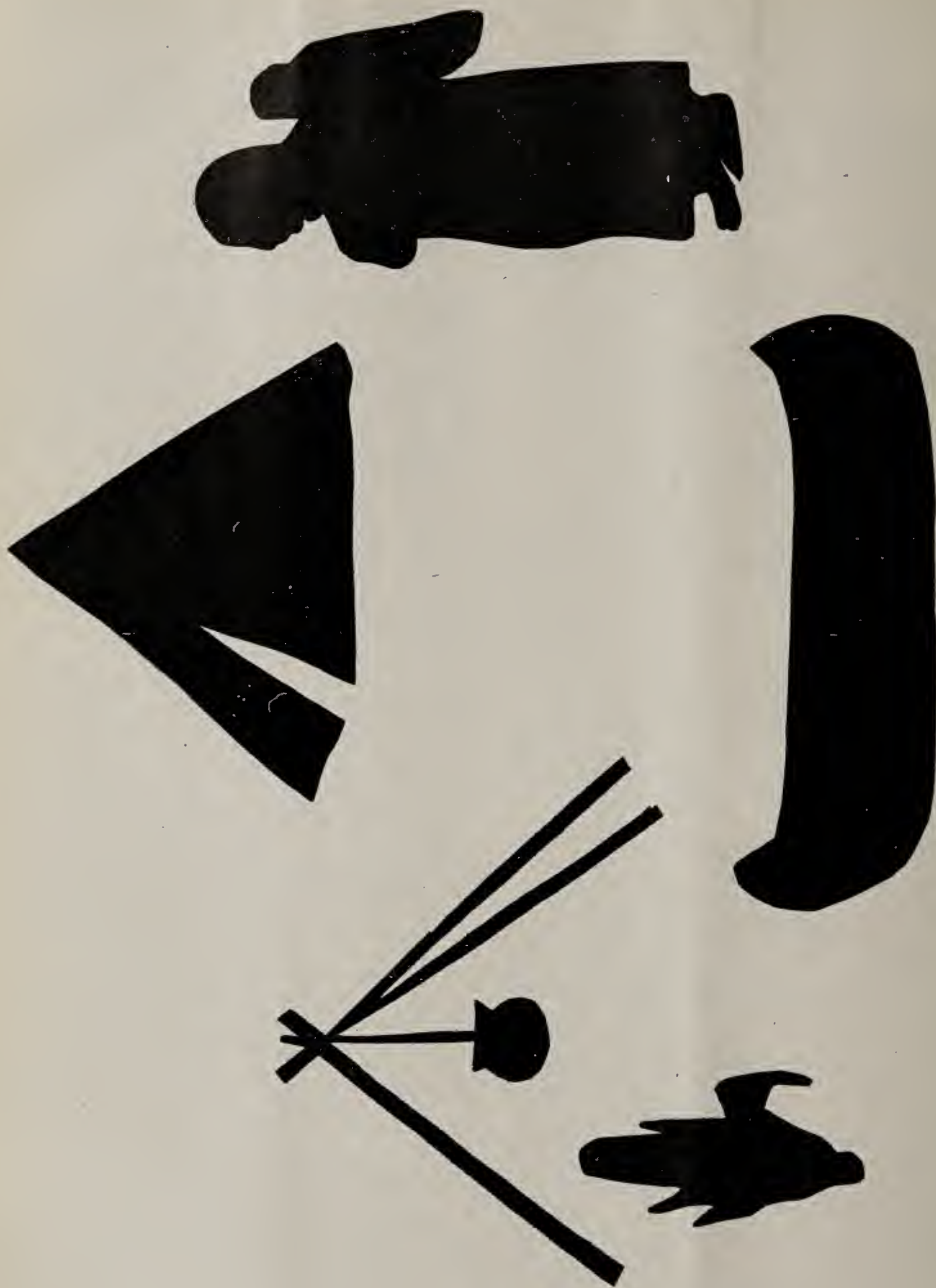
Next we will try and cut the tent. This is very easy. We will begin at the lower right hand side and cut up to the top, then turning the paper we will cut down on the left hand side the same way. We notice that the bottom is not straight, but slants a little until the opening is reached. This opening is wider at the bottom than it is at the top. In fact, it comes to a point at the top. The

right hand side of the bottom of the tent is almost straight except at the side where it flares outward. The canoe is very easy to cut and we will begin at the lower right hand side. This side curves outward and then inward until the top is reached. We will now cut the top out, curving our scissors downward slightly and cutting straight across to the other side. This side is round like the one we have just cut, but it is a little thicker. The bottom of the canoe is slightly curved and should be cut so as to show this.

After we have talked about the origin of Indian corn as given in the story of Hiawatha we will cut the ear as seen in the cutting given.

It will be well to show the children an ear of corn in the shuck before cutting. They will then see how some of the parts of the shuck lay close to the ear, while others hang away from it. On the right of the ear we see one part of the shuck hanging down, while another part is laying close to the ear. The ear grows smaller near the end and on the left hand side both parts of the shuck lay close. The part of the ear which joins the stalk is plainly seen.

The Indian's method of cooking in the open air is very interesting to children and is shown in our last cutting. The apparatus on which the kettle hangs is made of three straight poles. Two of them are quite near together, while the fourth acts as a prop to hold them in place. The kettle hangs down in the middle and when a bright fire is placed beneath it the Indians are able to cook their simple meals with ease.



Indian Scenes

THE PENNANT

VOL. I

JUNIOR SECTION—TEACHERS MAGAZINE

No. 8



History Is Making Every Day Classroom Talks on Current Events

By Lucia B. Cook

With Other Items of Varied Interest

NEWS ITEMS.

For a lesson on current events it is a good plan to have each pupil bring a clipping to the class, or a brief written paragraph about some topic of the day. The following items were clipped from "The Visitor," of Nashville, Tennessee:

"During the month of September fully nine million boys returned to the school classrooms of the United States. To these boys, the coming men of America, President Wilson has addressed a message. Among other things, he says: 'May the year bring you every good thing and strengthen you in all the ideals of loyal service! It is a pleasure to me to be your chief, because I know that good citizens without number will come out of your ranks to counsel and serve the country we love.'"

"Men and women are not the only inhabitants of the United States on Uncle Sam's payroll. The Post Office Department has more than four hundred cats in its employ, distributed among fifty of the largest offices. They are kept for the purpose of clearing the offices of rats and mice which otherwise would do great damage to the mails. The annual pay envelope of each cat contains \$18.25, payable in meat. The yearly payroll of the cats, payable in meat. The yearly payroll of is over \$60. Cats also serve as 'official mouse catchers' in other government buildings."

"More than two thousand high school girls of Philadelphia have signed a pledge never to wear aigrettes. This action has grown out of their knowledge of the fact that the materials for the aigrettes are taken from living birds, subjecting them to torture and a slow death."

"The centenary of the Napoleonic wars brings to attention Moresnet, the smallest State in Europe, if not in the world. This tiny republic, which is only one and one-quarter miles square, is on the boundary line between Germany and Belgium. A boundary commission, settling the

matter of the lines of the frontiers after the fall of Napoleon, was unable to agree upon the ownership of this tiny tract. Neither Germany nor Belgium was to claim it, but they were jointly to conduct its affairs. Moresnet has thirty-five hundred people."

"The kangaroo is now the official emblem of the Australian Federation. A picture of this animal appears on the first issue of postage stamps."

THE BOY SCOUTS.

The Boy Scouts of America have some good rules to guide their conduct. Like knights of old they are ever on the watch for a chance to be helpful to others. They are brave in face of danger, loyal and true. They are especially kind to the poor, weak and helpless, and they never accept a "tip" for a thoughtful act.

Many stories are told of their happy outdoor games, their study of woodland things, their campaigns against mosquitoes, and even of their life-saving expeditions.

In France there is an order of scouts composed of boys from fourteen to nineteen years of age. One of their chief aims is to uphold the honor of their country, and concerning French public life "to discuss discreetly what is bad, to be silent about what is middling, and to extol what is good in French life."

STORIES OF JAPAN.

Japan is sometimes called the "Sunrise Kingdom." It is the leading country of the Orient. One of the characteristics of the Japanese is conservatism. They do not draw hasty conclusions, but consider and reflect. They have a proverb which says: "Consult—if only with your knees."

Boys and girls of Japan play together, but these "golden hours of freedom" soon pass away—for

the girls must all be trained for housekeeping. The boys are all prospective soldiers or sailors.

A writer in the Christian Observer says that "they teach their maids in the hotels, and also those higher walks of life, the art of smiling. They are compelled to practice before a mirror. One cannot stay long in Japan without being inoculated with the disposition to look pleasant."

Many of the Japanese still consider the Emperor "worthy to be worshipped," so they worship a mere man, and their many gods also. "Jizo" is worshipped by the children. "Picture Story Paper" tells us about Jizo: "One of the Japanese words is Jizo-kav, which means 'as the face of Jizo,' and there is nothing better can be said of a generous, loving person than to say he or she is blessed with a face that is Jizo-kav. Wherever you found a statue of Jizo in Japan, there all about him you would see piles of pebbles. No Japanese child will pass by a statue of their special god without putting a pebble at his feet, with a little prayer. Sometimes they leave several pebbles and make a prayer as they drop each one. prayers for the happiness of father and mother and for sisters and brothers.

A missionary to Japan tells of a poor sick child whom he once visited. She was very miserable. After giving her something to eat the missionary told her of the God whom Christians worship and call Father. Her face grew very bright as the kind man talked with her.

Soon after this messengers came to the missionary to tell him of the death of the little girl whose name was "Kumano San." When asked, "How did she die?" they replied, "She died with a smile."

LETTER ENIGMA.

'Twas Christmas Eve, the boy felt "chipper";
He took a drink and dropped the *****.
Into the cellar, dim and far,
He carried next an earthen ***.
The wind was south, it threatened rain,
He knew, for he had made that ****.
He brings the water Dobbin craves,
The pail is made of cedar *****.
As he returns, good Mrs. Swift
Stands ready with a useful ****;
Fresh doughnuts, brown as heart could wish,
She offers, and he clears the ****.
Then, when the wood-box is replete,
She sets an iron on to ****;
And hands him, to his joy profound,
A story book, that's nicely *****.
And, since all boys like owls must hoot,
Here is a new tin horn to ****.

He will reward that kindly resident,
Some time, when he's elected *****.

—Exchange.

A LITTLE REVIEW OF REVIEWS.

Wireless and Safety.

The Cunard Line steamship Pannonia arrived at the port of New York on November 19, bringing 103 passengers who had been removed from the burning steamer Balmes in midocean on Friday before. The rescue of the passengers followed a "S O S" call for help by wireless.

An Expensive Article

A shipment of radium valued at \$1,000,000 left the port of New York for France on November 29. It amounted to 150 tons of ore, which was expected to yield about eleven grains of pure radium.

A Deadly Game.

Fourteen players were killed and 175 injured in the football season just closed, according to figures given out in Chicago on November 22.

An Interesting Experiment.

The first wireless equipped train in the world reached Scranton, Pa., on the afternoon of November 22, being an express train of the Lackawanna Railroad from New York city bound for Binghamton and points west. Efforts were made to send messages all the way, but they were too faint to be picked up at Scranton. This fact was no particular disappointment, however, since the purpose of the tests was to determine the exact manner of arranging the apparatus so as to bring the moving train and the stations at Scranton and at Binghamton within the proper radius. The Pennsylvania Railroad has made experiments between stations, but this was the first attempt in the history of wireless to have communication with trains in actual motion.

New Star Design on Flag.

A new arrangement of stars in the American flag has been accepted by the War Department. The design is on the order of the Union Jack and affords more room for additional States. In the center is a huge five-pointed star composed of thirteen stars. About this is a circle of stars representing the remaining twenty-five States. The new design has been submitted to President Wilson for approval.

The Very First.

With many canal officials on board, the small steamer Louise on November 17 had the honor of being the first boat to pass entirely across the Isthmus of Panama through the Panama Canal. The trip was made possible by the cutting of a channel through the Cucuracha slide, the last obstruction which has delayed the work on connecting the oceans.

Steadily Increasing.

A report on food prices just made public by the United States Bureau of Labor Statistics at Washington, D. C., shows that prices have increased sixty-six per cent in fourteen years—from 1899 to 1913. Comparing retail prices on August 15, 1913, with prices on the corresponding date in 1912, twelve of the fifteen articles for which quotations are given advanced and three declined.

Rubber Horror Agitation Renewed.

The London newspapers are giving prominence to an appeal of the Aborigine's Protection Society for an inquiry into the new rubber horrors reported on the Amazon River, the Daily News declaring that charges are sufficiently grave to call for the immediate attention of the government. The life of the rubber-getter is described as being "gloomy, famished, and as cruel an existence as there is on earth."

Cuban Amnesty Bill Again.

The joint committee of the Cuban Senate and House on November 19 approved the amnesty bill, to which the United States government objected so strongly last April, when the Liberals were charged with attempting, under the cloak of granting amnesty to Negro rebels, to free the Liberal employees who were guilty of delinquencies during the Gomez regime. The committee amended the bill to include Rafael Carrera, former Secretary of Public Works, who became a fugitive from justice after being held in \$10,000 bail on the charge of malversation of public funds.

Mexican Congress Convenes.

On November 17 General Huerta was proceeding with his efforts to organize the new Mexican Congress regardless of the notice given to him by John Lind, the personal representative of President Wilson, that serious consequences would follow such a step. The Chamber of Deputies was ordered to hold a session on that date for the purpose of examining the credentials of its members. Guarded by troops which lined the avenues of approach to the Chamber of Deputies and with a personal escort of a regiment, President Huerta on November 20 entered the Chamber to address the newly convoked Congress. About ten minutes was required to read his message, which was not applauded until he had finished. In his reply to the message, the president of the Chamber, Senor Tamariz, assured President Huerta of the whole-hearted co-operation of Congress. The body failed to convene on the following day owing to lack of a quorum in both houses. On November 18 it was reported that 2,500 federals, most of them prisoners, were killed by rebels at Victoria. Many exciting events have since taken place. Fierce fighting is now in progress.

SENATE BILL No. 136.

October 23, 1913, the United States Senate passed the LaFollette substitute Seaman's Bill Senate Bill No. 136, one week after this bill had been reported out by the Senate Committee on Commerce.

Without public hearings of any kind, either while the Bill was in the hands of the Committee or under consideration on the floor of the Senate, were those directly affected given an opportunity either to make suggestions for betterments or to explain what the effect of the proposed legislation would be.

LaFollette Seamen's Bill, Senate Bill No. 136, is the most drastic legislation applying to navigation ever proposed in any national legislative congress in the world. Many of its provisions are impracticable for lake, bay and sound steamers.

The LaFollette Bill has been sent to the House of Representatives where, on October 28, 1913,, it was referred to the Committee on Merchant Marine and Fisheries. Congress may grant hearings to the interests involved, or may pass the Bill without holding any public hearings.

This bill should not be sent to the President for his signature until every means of ascertaining its merits and injustices has been thoroughly exhausted.

It imposes on Great Lakes, bay and sound steamships impossible conditions, conditions drawn to cover only ocean-going traffic. It makes no allowance for the difference in conditions on Great Lakes, bays and sounds as compared with the oceans.

The steamers plying the Great Lakes, bays and sounds of the United States are not ocean-going ships, and therefore should not be treated as ocean-going ships. The LaFollette bill makes no distinction.

If, after due consideration of the effect this bill would have, you feel that a mistake is being made, communicate with your congressman. Instruct him to have the ships of the Great Lakes, bays and sounds exempted from the provisions of the LaFollette bill, Senate bill No. 136.

(The above is printed at the suggestion of the Lake Michigan Association of Passenger and Package Freight Steamboat lines.)

EDUCATION NOTES.

Twelve American universities have endowment funds of over \$5,000,000.

Kauai, Hawaiian Islands, has 27 open-air schoolrooms in regular use.

Three Chinamen are among those studying forestry at the New York State College of Forestry, Syracuse, N. Y.

How to bind dilapidated textbooks so that they look almost as good as new is taught in manual training classes at Hampton Institute, Hampton, Va.

A "social service bulletin" is published by the Washington, D. C., public library, for the purpose of making known to social workers the latest information in their field.

There were five schools and 150 pupils in the Brooklyn kindergartens organized by Supt. Wm. H. Maxwell fifteen years ago; now there are 40,000 children in the kindergartens of Greater New York.

The division of education of Harvard University and the city of Newton, Mass., maintain a joint fellowship for research in education. The holder of the fellowship is a member of the faculty both at Newton and at Harvard. He conducts investigations and experiments in the Newton schools with the active co-operation of the Newton teachers and the results are published by the University.

The Board of Education of New York City has just secured an appropriation of \$79,000 with which to operate during the coming year after-school play centers in 163 of its school buildings. Each of these play centers will accommodate from 250 to 350 school children. The school yard and the school gymnasium will be used for this purpose, and will remain open from 3:30 to 5:30 p. m. The expense consists of \$2.50 for the director of the center and \$1.00 per session for extra janitor service, making a total of \$3.50 for an afternoon center accommodating approximately 300 children, or about 1 1-6 cents per child.

THROUGH THE SNOW.

"Come, Annie, with your mittens white,
And we to church will go,
'Twill be a very pleasant walk
Across the fleecy snow.

"We will not mind the cold to-day,
The world is still and bright;
And see, the church we love so well
Is robed in spotless white.

"I wonder what the text will be,
I rather think I know;
'For though your sins as scarlet are
They shall become as snow.'"

—L. B. C.

A BOX OF PAPER.

There's something sacred in the page
Of spotless white;
Some golden verses for an age
Might make it bright.

A loving letter I might pen
Upon this page,
To treasured be for years, and then
Grow dim with age.

Oh, may no thoughtless word be penned,
No blotted line,
To mar the friendship of a friend
That's truly mine!

L. B. C.

A Museum for the Preservation of the Human Voice— WHAT NEXT?



Sealing Victor Records for Paris Opera Vaults

Paris Opera House

An Interesting Ceremony

Preserving the Voices of Victor Artists

The Paris Opera House seals Victor Records in Its Vaults for the benefit of Posterity

THIS photograph, reproduced from *Le Theatre*, shows a group of officials sealing up Victor records by famous singers, the sealed cases to be deposited in the vaults of the Opera.

The inauguration of this Paris Opera Museum for the purpose of preserving the voices of the most celebrated singers of the day, is an

event of great historic importance. The question of preserving records of the voices of great singers, and the way they had of rendering operatic arias or parts in which they had acquired celebrity, had long been mooted ever since the discovery of phonographic instruments, and the honor of founding the first official museum of the kind in Paris, and in connection with one of the world's greatest opera houses, was reserved to two men, M. Pedro Gailhard, the retiring manager of the great French National Academy of Music, who for the last twenty years directed the Paris Opera with so much art, tact and intelligence, and to Mr. Alfred Clark, the General Director of the Company controlling "His Master's Voice" records in Europe.



Practical Pointers in Picture Study

By Elsie May Smith

"Beauty is truth, truth beauty." —JOHN KEATS

"Art deals with things, however, incapable of definition and that belong to love, beauty, joy and worship." —PLOTINUS

[Miss Elsie May Smith, who has been conducting "Practical Pointers in Picture Study" during the past year, and who will continue this department this year, has had extensive experience in this line of work. She has made an exhaustive study of the representative artists of different nationalities, beginning with the early Italians who preceded the Renaissance period, and continuing down to the artists of the present day. With her extensive knowledge of the resources which are available for interesting and instructive work in this department, it is confidently expected that Miss Smith will continue to place before the readers of Teachers' Magazine much practical material that will assist the teachers in solving the problem of what to present in their picture study work.]

A PICTURE OF A HOME INTERIOR



When the wintry blasts of January have made the out-door world a dreary, desolate place the comforts of the cozy fireside make an irresistible appeal. It is then that we turn with satisfaction to the pleasing warmth of the open grate. Hence a picture such as "Near the Hearth," by Paul Hoecker seems especially appropriate for study at such a time. The whole appearance of the room here portrayed suggests coziness, cheerfulness and comfort. The warm glow of the hearth pervades the room whose tasty decorations reveal the presence of a careful, thrifty and refined woman. We doubtless see her in the person of the young woman who sits gazing and dreaming before the fire. She has laid down her work,—some vegetables, no doubt, which she was paring, and

with her elbow in her lap and her chin resting on her hand is gazing at the steaming kettle and the glowing embers before her. We wonder what her thoughts are as she sits thus in that comfortable posture. She is a well-built, attractive, wholesome looking individual. We wonder if she is the mistress of the home or a daughter where there are older members in the family. One little girl has suggested that she is a young married woman who is now waiting for her husband's return home. She also suggests that he may be a fisherman because of the fish-net which hangs above the mantel. In any event this is a picture about which many pleasant stories may be written. It provides the opportunity for many pleasant speculations. These are quite legitimate and the children should be encouraged to make the most of them.

Notice the chair upon which the young woman sits,—how accurately and skillfully it is represented! Notice, too, the glow of the burning embers and the light cast by them upon the tiles of the hearth. Above, a row of plates are arranged in orderly fashion and play an important part in the decorations. Notice the clock and pictures on the wall as well as the shelves with their ornaments and the lamp which hangs from the center of the ceiling. This is a Dutch interior and the young woman wears the quaint little cap we associate with that people.

Questions Interpreting the Picture.

- .. What does this picture represent?
- Before what is the young woman sitting?
- What does she seem to be doing? How can you tell?
- What is the position of her hands?
- What has she recently been doing? How can you tell?
- What do you see on the floor beside her?
- Do you think she is waiting for some one? Why?

Whom do you think that some one is? Why?
 Do you think she is the mistress of the house?
 Why?
 Of what nationality is she? How can you tell?
 What is the title of the picture?
 Toward what are her eyes directed? What
 hangs above the embers?
 Upon what does the glow of the fire fall?
 Where is its light strongest?
 What do you see above the hearth? Above the
 plates?
 What hangs from the center of the ceiling?
 What do you see upon the walls? What ob-
 jects upon the floor?
 Do you think this is an attractive looking
 young woman? Why?
 Do you think this is a pleasant, cozy, cheerful
 room? Why?
 Do you like this picture? Why do you like it?
 Would you like to enter such a room as this?
 Do you think you would enjoy yourself there?
 Why?
 Would you like to know this young woman?
 Why?

THE ARTIST'S LIFE.

Paul Hoecker was born at Oberlangenau in the province of Silesia in Southeastern Prussia. Thus he is a German by birth, although in later years he became well known because of his successful portrayal of Dutch types. The date of his birth was August 11, 1854. He studied at different art centers and in time became a professor in the Academy at Munich. He traveled and studied in Holland, and is fond of dealing with Dutch subjects. He delights in painting the tile covered interiors of picturesque Dutch houses, kitchens with tiled fire-places, kitchens in the homes of Dutch fishermen, sometimes showing delft plates and bubbling kettles. Often he chooses subjects because he likes their color. His pictures have a fusion of colors that is pleasing to the eye. His style is large and simple, while his work shows that he possesses a fine decorative sense. His pictures make agreeable spots on the wall. They are pleasant things to have hanging around where one sees them often. His earliest well-known pictures were first exhibited in 1883. One of his well known pictures is the "Girl With Cat," which is dated 1887. Besides his Dutch pictures, he has painted some sea pieces, a number of mystical pictures, and a number of meditative nuns. When the mystical style of painting came in vogue, he joined the movement. He as much in common with the impressionistic painters in some of his pictures. He has enough independence to choose what he likes from the different schools and combine the different factors as he pleases to produce his own individual result. He now lives in Silesia.

—Elsie May Smith.

LITTLE CHICKENS.

One, two, three little chickens!
 Brown, and yellow, and white,
 Bobbing around in this restless fashion,
 Out of the nest to-night.
 Three, four,—if you don't keep quiet,
 How can I count you right?
 One, two,—stop till I count you,
 Dear little downy things!
 Cuddled away from every danger
 Under your mother's wings;
 "Wee! wee!" when he gets so sleepy,
 That is the song he sings.
 One, two,—say you can't count them,
 Stupid old mother hen?
 How do you know that under your feathers
 Nestle your chickens ten?
 What if the cat comes slyly creeping,
 How will you hide them then?
 Ah, me! ten little chickens.
 Beautiful, downy balls!
 Wait, little chicks, and don't be growing
 Big, and bony, and tall!
 Stay where the mother's wing can shelter
 Brooding over you all.

THE BUMBLEBEES.

Two bumblebees in coats of gold,
 Once met upon a rose, I'm told,
 And searched its sweetness, fold on fold.
 One was a grumbler, the other went
 About his work in rare content,
 For labor was his element.
 "Buzz, buzz," quoth one, "it doesn't pay
 To toil so hard from day to day.
 Leisure is best; I'd rather play.
 Of what use is it after all?
 Our labors unto nothing fall;
 The task is hard, the gain is small.
 We never share in what we hive;
 We work that idle men may thrive;
 I feel the sorest bee alive."
 "Buzz, buzz, good neighbor, would you, then,
 Be idle just because of men?
 Up! up! and to your toil again.
 Must he who labors, foolish elf,
 Think but to benefit himself,
 To heap with gain his narrow shelf?
 What makes our striving doubly dear,
 Is that some others it may cheer,
 Known or unknown, afar or near.
 Such labor bringeth sweetest ease
 And maketh, too,—the world agrees—
 The best of men, the best of bees!"



Grade Work

Edited by

Charles H. Davis.

QUESTIONS IN GEOGRAPHY

1. Name three parts of a mountain and tell where each is. What is the difference between a mountain and a valley?

2. What is a delta? How is a delta formed?

3. Tell what each of the following is: cape, bay, island, lake, isthmus. Give an example of each.

4. What are the following parts of a river; source, mouth, bed? State two uses of rivers.

5. What is soil made of? Why do farmers plow their land?

6. Tell how clouds are formed. Mention some simple illustration that shows how clouds are formed.

7. (a) Name some part of the earth where it rains but never snows.

(b) Tell why snow does not fall there.

8. What is the shape of the earth? State two ways by which we may know its shape.

9. (a) What do we call the distance around the earth? (b) How long is the greatest distance around the earth? (c) What do we mean by diameter of the earth? (d) How long is its diameter?

10. Name the oceans. Which is the largest? Which border on North America? Which is west of the United States?

11. Which oceans border (a) on Europe, (b) on Asia, (c) on Africa, (d) on South America? (e) which does not border on any Grand Division?

12. (a) On which side of the Andes are the longer rivers? (b) Why are they longer than those of the other side?

13. How can you tell the slope of a region by looking at a map? Where is the longest slope of Europe?

14. Where is the greatest lowland region of Europe? Where is its greatest highland region?

15. Name two rivers that rise in the highlands of Tibet, and tell into what water each flows.

LANGUAGE LESSONS.

A Dictation Review.

1. At the beginning of the Revolution there was a great variety of flags.

2. The ordinary English red ensigns, bearing the Union Jack, were generally used.

3. These often had upon them some patriotic motto, such as "Liberty and Union."

4. Soon after the Declaration of Independence, Congress appointed a committee to design a new flag for the Union.

5. Mrs. Betsy Ross made our first flag at her home in Philadelphia.

6. The Stars and Stripes, as we now have them, were adopted by Congress June 14, 1777.

1. Explain the use of all the capitals in these sentences.

2. Write the date of Washington's birthday.

3. Write the date of your own birthday.

4. Write the date of the last Memorial Day.

5. Write the date of the last Thanksgiving Day.

6. Write a sentence containing a simple quotation.

A STORY FROM AN OUTLINE.

The Raft on the Pond.

1. An old saw-mill, logs floating in the pond—loose boards in the mill.

2. The making of a raft.

3. The poles for pushing the raft.

4. The deep hole—a pole breaks—the rescue.

Imagine you are visiting your cousin in the country, and write some friend a letter in which you tell this story.

Do not begin to write until you have a definite picture in mind. Be careful about paragraphing.

A DESCRIPTION FROM AN OUTLINE.

Picking Apples.

1. The old farm—the owner and his boys.

2. The apple orchard—great old tree.

3. The red apples—the green apples—the yellow apples—the russet apples.

4. The barrels.

Before writing this description try to form a clearly defined picture for each paragraph.

A STORY FROM AN OUTLINE.

A Picnic Party.

1. The island in the river—woods and rocks—summer houses—swings.

2. The party—the boys—the girls—how dressed.

3. The row-boat.

4. The luncheon on the island.

5. The sudden storm—the danger—the rescue.

Make use of the above outline, and write an account of a picnic party.

A STORY BEGUN.**A Break in the Levee.**

Along the lower Mississippi the land rises so little above the level of the river that it has to be protected by long lines of raised banks, called levees.

1. The farm-house surrounded by trees—the family and the servants.

2. The heavy rains—the high water—the signs of a break in the levee.

3. Efforts to strengthen the bank—failure—escape in boats.

Complete the story.

A STORY FROM BRIEF HINTS.**A Fire in the Woods.**

1. The dry summer grass—brown and withered—underbrush in woods dry and dead.

2. The passing train—a flying spark—the beginning of the fire.

3. The high wind—the rapid spread of the flames—the alarm given by farmer's boy—attempt to check the fire—the heavy rain.

Tell the story here suggested.

FOR DESCRIPTION.**The Blacksmith's Shop.**

The forger, the bellows, smoke, sparks, anvil, hammers, horseshoes, bits of pared hoofs, rusty iron in corners, old wheels, etc.

(a) Go to some shop and note what you see there.

(b) Write at least one paragraph.

Editor's Note.—The above suggested Language Lessons are taken mainly from: *A First Book in English* by Gordy and Mead, published by Charles Scribner's Sons, New York City.

REVIEW PROBLEMS IN DENOMINATE NUMBERS.**Mental.**

1. How many quarts in 3 bushels?
2. At 50 cents a pound what will be the cost of 2 pounds, 8 ounces, of tea?
3. How many degrees in $\frac{1}{4}$ of a circle?
4. Ten yards equal how many inches?
5. How many sheets of paper in 3 quires?
6. How many feet in 10 rods?
7. If $\frac{3}{4}$ of a ton of hay is worth \$12, what are four tons worth at the same rate?
8. How many days from January 10 to February 21?
9. How many hours from 2 o'clock Wednesday afternoon to 5 o'clock Thursday morning?
10. How many hours in 3600 seconds?
11. How many bushels in 144 pecks of potatoes?
12. How old is a man who is 3 score and 10 years old?

13. At the rate of 3 apples for 5 cents, how many can be bought for a quarter of a dollar?

14. What must be paid for a gross of pens at 5 cents per dozen?

15. Through how many degrees does the hour hand of a clock move in six hours?

16. How many grains in one pound avoirdupois weight?

17. How many years have elapsed since the settlement of Jamestown in 1607?

18. How many days in March?

19. How many miles in 960 rods?

20. What part of a bushel are 8 quarts?

21. How many gallons in two, forty-quart cans of milk?

22. How many acres in a field containing 3200 square rods?

23. How many years elapsed between the discovery of America by Columbus and the signing of the Declaration of Independence?

24. At the rate of 8 eggs for 25 cents, how many dozen eggs can be bought for \$1.50?

25. In 21 gills how many pints and gills?

26. In 7 gallons, 3 quarts, how many quarts?

27. How many chapters from the 47th to the 102nd?

28. A merchant ships some cases of goods marked consecutively, how many cases does he ship if the lowest number is 128 and the highest is 214?

29. What will be the cost of 72 copy books at 33 1-3 cents per doz.?

30. What is the area of a triangle whose base is 40 feet and altitude is 25 feet?

HISTORY AND CIVICS 6 A.

Suggested Monthly Division of the Grade Work
By a Committee of the Principals' Council
of the Borough of Queens.

First Month.

1. Review general results of the French and Indian war.
2. Manners and home life of colonists.
3. General causes of the Revolutionary War.
4. Statesmen—James Otis, John and Samuel Adams, Benjamin Franklin, Patrick Henry.

Second Month.

1. Revolution through surrender of Burgoyne
 - (a) Lexington and Concord (Paul Revere) Bunker Hill, "Minute Men," Putnam, Washington, Valley Forge, Arnold, Nathan Hale, The Flag.
 - (b) Declaration of Independence;
 - (c) Difficulties of government;
 - (d) Articles of Confederation;
 - (e) Civics.

Third Month.

1. From Burgoyne's Surrender to end of Revolutionary War.

- (a) Marion, Lafayette, Arnold's Treason, Yorktown.
- (b) Critical period, 1783-1789, Difficulties of Government.
- (c) Civics.

Fourth Month.

1. New York in Revolutionary War, Long Island.

2. The young Republic, 1789-1812, First President, Jefferson, Hamilton, Jay, Louis and Clark, Indian Wars, Civics.

Fifth Month.

- 1. Manners and home life of people.
- 2. Fulton and his steamboat.
- 3. Louisiana Purchase.
- 4. War of 1812, Causes, Sea Fights, Star Spangled Banner, Lawrence, Perry; Jackson at New Orleans, Civics.

HISTORY AND CIVICS 6 B.

**Suggested Monthly Divisions of the Grade Work
By a Committee of the Principals' Council
of the Borough of Queens.**

First Month.

- 1. Monroe Administration, Florida, 1819;
- 2. Increase of slave territory;
- 3. Missouri compromise, Henry Clay;
- 4. Improvement of travel, Erie Canal, steamboats, railways;
- 5. Home life and customs;
- 6. Civics (a) functions and officials, (b) mayor, comptroller, borough presidents, board of aldermen, board of estimate and apportionments, board of education.

Second Month.

- 1. Andrew Jackson, character and life, nullification, United States Bank;
- 2. Panic, 1837.
- 3. Texas and war with Mexico, results;
- 4. California;
- 5. Compromise bill of 1850;
- 6. Biography of Webster and Calhoun;
- 7. Civics—State government, governor, lieutenant governor, the Assembly, militia, suffrage.

PENMANSHIP.

**Essential Steps in Teaching the Palmer Method
of Business Writing to be Mastered
by Teachers.**

First Step—Position.

First, of body; second, of feet; third, of arms; fourth, of head.

Second Step—Muscular Relaxation.

Showing pupils how to overcome the natural tendency to muscular rigidity. Opening and closing fingers, raising and lowering arms and other calisthenic exercises to be used in the beginning stages, and later when necessary.

Third Step—Penholding.

Follow physical training lines. Because of the differences in size and construction of hands, length of fingers, etc., it is not well to try to make all pupils hold their fingers in exactly the same positions. This is thoroughly discussed in the text book entitled the Palmer Method of Business Writing.

Fourth Step.

Making the first easy exercises with special relation to the first three steps until position and easy movement are somewhat automatic; the speed element to be seriously considered.

Fifth Step.

Specific application of the automatic movement to easy letters and words. Strive for the retention of good position and correct speed.

Sixth Step.

Movement correlation in all written work. This can be accomplished only when the grade teacher, who is constantly with his pupils, has studied, digested and mastered the preceding steps. An expert penman and skilled teacher of muscular movement writing—giving occasional lessons in the class—would accomplish but little in this stage of transition from movement drill to movement writing.

Seventh Step.

The element of speed application and movement direction in letters parts of letters, words and connective lines. In this step, which is one of the most important in its bearing upon good formation, and consequently upon good writing, pupils must be taught that a line is the product of the motion used; that the motion preceding the contact of the pen to the paper must be in the direction of the line to be made, and that some lines being more complex than others should be made with less speed.

Eighth Step.

The teaching of observation and mental concentration as they have a bearing upon the relation of one letter to another in size, slant and spacings. This is an essential and final step in teaching writing embodying extreme legibility, rapidity, ease and endurance. It is a lamentable fact that many teachers are satisfied when they have mastered and are able to teach the first six steps. Teachers who have not mastered seven and eight may secure good positions and easy muscular movement in all written work, but the writing is likely to be ragged and dissipated in appearance.

Teachers who try to change the teaching order of these eight steps will build mountains of trouble which worry and work will only enlarge.

THIRD PLAN OF A LESSON IN DRAWING FROM MEMORY:

1. Ask the pupils to draw from memory a familiar object selected by the teacher, such as a chair, table, stool, steaming tea-kettle, cup and saucer, tea-pot, coffee-pot, mop, broom, wagon, wheelbarrow, hoe, shovel, hand-cart, fire hydrant, smoking chimney, waving flag, waving grass, clothes hanging on a line and flapping in the wind, telegraph pole and wires, lamp-post, hanging electric lamp. The teacher should definitely describe the object to be drawn, so that the pupils may form a clear mental image of it before attempting its representation.

2. The pupils should now draw the object described. Allow from ten to thirty seconds for the drawing. Some of the pupils should draw on the blackboard.

3. Now follow the First Plan of a Lesson in Drawing from Memory, beginning with step 2.

FOURTH PLAN OF A LESSON IN DRAWING FROM MEMORY:

1. The teacher should show the pupils a familiar object, such as a whisk-broom, dust-brush, broom, bottle, jug, flower-pot, watering-pot, basket, bowl, vase, dipper, saucepan, frying pan, and direct the attention of the class to its general form, and to the relative proportion of its parts.

2. Put the object out of sight and ask the pupils to draw it from memory. From ten to twenty seconds should be allowed for the exercise. Insist on rapid execution. Some pupils should draw on the blackboard.

3. Bring the object drawn again into view and have the pupils criticise the results of the exercise. Conduct the criticism as outlined in the First Plan of a Lesson in Drawing from Objects, to be found on page 87.

4. Repeat the exercise by drawing from the same object until interest diminishes, when a new object may be pictured.

During the criticism the teacher should bear in mind that the most effective method of teaching drawing is by example. It is doubtful if children can be taught to draw in any other way. The teacher should show the pupil how to draw by drawing rather than by oral explanation.

PLAN OF A LESSON IN DRAWING FROM IMAGINATION:

1. By words, and, if necessary, by sketches made on the blackboard, the teacher should describe the object or group of objects to be pictured, so that the pupil may get a clear mental image of it.

2. The pupil should then represent his idea of the form or object described. The work should be done within a period of time which will demand concentration of thought and rapid execution.

3. The results of the exercise should then be criticised. The criticism may be illustrated by sketches made on the blackboard.

4. Repeat the exercise, if the results are unsatisfactory.

THE OPENING EXERCISES.
PRAYER.

We thank thee, O our God in Heaven,
For the three gifts which Thou hast given.
The gift of life, the gift of love
And the gift of wisdom from above.
Living—we could live for Thee
Loving—we would Christ-like be,
Knowing—we would seek to show
What this means—Thy Truth to know.

Short Bible reading lessons:

Wisdom

Job 28:12-28.

Prov. 1:20-33.

Prov. 2: 1- 9

Prov. 3:13-23

Prov. 4: 4-12

Matt. 25:1-13.

1 Cor. 2:9-14.

God's Mercy

Psalms 103:3-17.

Nehemiah 9:27-31.

Matthew 18:11-14.

Matthew 18:23-27

Praise

Psalms 145:1-13.

Psalms 145:14-21

Psalms 147:1-11

Psalms 147:12-20.

Isaiah 12:1-6.

Friendship

1 Samuel 19:1-6.

1 Samuel 20:4-9.

Proverbs 27:6-19.

A SUGGESTIVE BIBLE STORY LESSON
THE CREATION.

(Genesis I.)

"The heavens declare the glory of God, and the firmament sheweth His handiwork" (Psalm xix.1).

With the text in mind, call the attention of the class to the glorious beauties of the starry heavens, the green earth, the hills, plants, kowers, fruits, and animals. Do this by questions adapted to their actual knowledge, and let them tell what they have themselves observed. The question, by whom were these things made? will find a ready answer from some in the class; and then the teacher may say, Yes, the very first verse in the Bible, which is the Lord's Holy Word to us to tell us of all these things, is, "In the beginning God created the heavens and the earth." Do you know what *created* means? No? then I will tell you; created means *made*. What did God do? Yes, God created, or made, the heavens and the earth. (Write on the board the verse which tells this.) All repeat it together.

Do you think He made it all at once just as beautiful and just the same as it is now? Think a moment. Who makes the flowers and the fruit?—*The Lord*.

Do they come to us all full-grown at once?—*No.*

No; they begin with something that does not look much like a flower, or a nice ripe fruit; and the sun shines, and the rain waters them, until they grow to be what the Lord meant them to be from the first; and so it was with the earth, and everything else that He made.

Once the waters were over the whole earth, and all the air was so full of clouds that no light could pass through; it was darker than in the darkest day of fog you ever saw; it was as dark as night, and no one could live here at all; "And the earth was without form and void, and darkness was upon the face of the deep." But the power of the Lord was all the time at work upon it, just as the sun brings up the plants out of the earth by the power of its shining. "And the spirit of God moved upon the face of the waters." "And God said, Let there be light! and there was light." The clouds began to be thinner; and light like a cloudy day came, and it was no longer dark except at night. "And God called the light Day, and the darkness He called Night." And then He separated the clouds from the earth, and they rose up above it as we see them now, and the clear air was between the earth and the clouds, just as it is on a cloudy day now. And He called that air "the firmament."

What did He call it?—*The firmament.*

So the Bible says, "And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament."

Where were the waters under the firmament?—*Upon the earth.*

Where were the waters above the firmament?—*In the clouds.*

(Make this clear, if necessary, by a few questions.)

"And God called the firmament heaven." What was it He called heaven?—*The firmament.*

And what do we call the firmament when we talk with one another? — *The sky.*

"And God said, Let the waters under the heaven be gathered together into one place, and let the dry land appear." And so He made the mountains, and the hills, and the great broad plains and valleys, to rise up out of the water, and He gathered the waters together. "And God called the dry land earth and the gathering together of the waters called He seas: and God saw that it was good."

And then He made the grass to grow, and the plants with lovely flowers, and the trees bearing excellent fruits. And then the clouds, which had before this hid the bright sun and the moon and the stars, began to open and separate, and they all appeared, just as though they, too, had been newly created in the clear blue sky. And so it says, "And God made two great lights, the greater light to rule the day, and the lesser light to rule the night. He made the stars also."

Which is the greater light?—*The sun.*

Which is the lesser light?—*The moon.*

And then He made the fishes and all the living things in the water. Tell some of their names. And then the birds and all the things that fly in the air. Name some of them. And then He made the ani-

mals, the wild and the tame. Name some. And then had He made everything that He wanted to make? What was there left for Him to make? (Draw out this answer by questions, if necessary.) Yes; then He said, "Let us make man in our own image, after our likeness." "So God created man in His own image." Do you know what a likeness or an image is? (Get the answer.) Yes; it is something that looks like and reminds us of some other thing.

And so, if God made man in His likeness, what is God like?—*A man.*

Yes; God is a man, but not like any other man we ever saw or ever shall see. Could any man but God have made the heavens and the earth and everything that is in them?

And because God made us and gave us this beautiful earth to live in, and so showed us how much He must have loved us, we love to think of Him as our Father who is in the heavens, and to try to learn to do such things as He loves to have us do, and to obey His commandments.

When we look at the earth and its beautiful things they ought to remind us of Him. And when we look up into the bright blue sky (or what else do we call it?—*The heavens;*) what can they make us think of?—*God, or the Lord.*

And is not that almost as if they told us about God? Then let us write upon the board a verse to remind us of Him and His creation.

Write "The heavens declare" (What does declare mean? Yes; the heavens tell us) "the glory of God, and the firmament showeth" (or shows) "His handiwork" (or the work of His hands).

Many more particulars may be needed, and will be suggested as the story proceeds.

—Manual of Religious Instruction.

JACKSTONES MADE OF RICE.

"Jackstones" is a fascinating game for children, but the iron stones enlarge the knuckles and are bad for delicate hands. Little circular bags of rice, two (2) inches in diameter are a pretty and perfectly satisfactory substitute for iron Jackstones. They can be made of silk or cotton material, filled with two (2) thimbles full of rice and any number used with a little rubber ball to complete the set.

They are delightful to handle and easy to make. Every little girl who has once used the rice Jackstones will never want to return to the old hard kind.

Our yesterdays are the blocks with which we build

Foundations for the structure of to-day,
And our to-morrows are but fleeting clouds
The breath of circumstance may blow away.
Were we to labor for ourselves alone,
Small need for aching brow and weary brain;
We strive and struggle for posterity,
And hope to widen manhood's grand domain.
Who seeks for self, tears down where he would build.

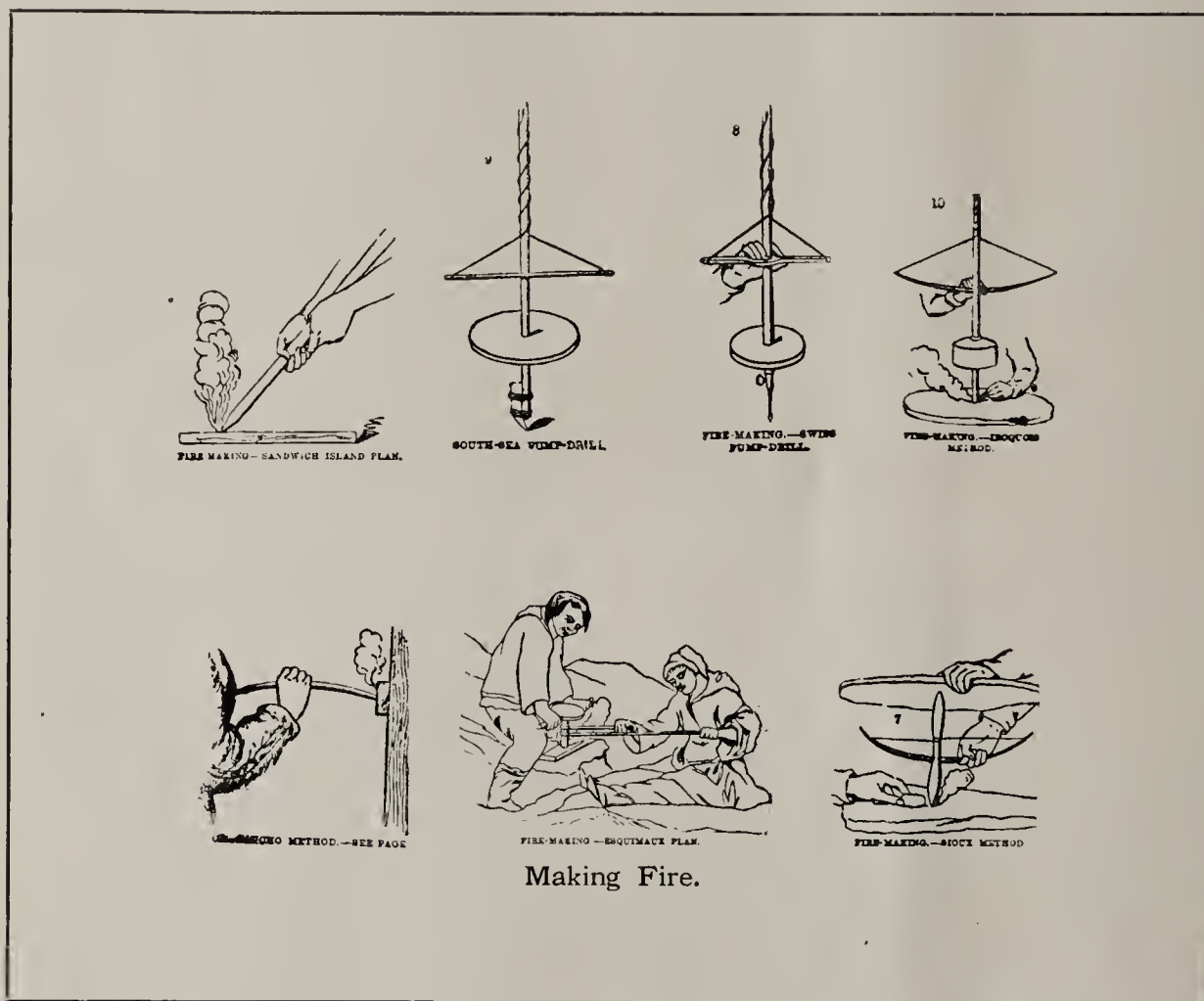
—Harvey.

A Series of Exercises on Illumination

From the Francis W. Parker School Year Book.

By Special Permission.

The following reports show how a topic of broad interest, developed in its various aspects throughout the School, furnishes material for morning exercises, and how the value of these exercises is greatly enhanced by the fact that practically the whole school has had experience with some phase of the subject. The knowledge of the experiences of the other grades stimulates each group giving an exercise to thoroughness in the presentation of their contribution to the School.



The subject of fires and illumination is begun in the first grade. The children in their study of Indian life try to make fire in many ways, and they rediscover some of the methods used by primitive people. The accompanying group of pictures shows processes which the children explained with models at a morning exercise given after a series of such class-room experiments.



Eskimo and Indians Making Fire.

Another time, the first grade told at a morning exercise how they had made dipped candles as shown in the illustration.



First Grade Dipping Candles.

The children also described the candles and candlesticks which they had made for Christmas gifts. The candles were molded of paraffin, colored to match the glaze of the pottery candlesticks.

The third grade has given exercises about illumination which grew out of their study of early Chicago. The children study the lives of the settlers as intimately as possible, and prominent in this study are problems of cooking, heating and lighting.



Candles and Candlesticks Made by Children.

With a background furnished by a review of their first grade work,* and the children's imagination, the class traces the development of meth-

ods of illumination to the modern kerosene lamp, gas, and electricity, and the use of the two latter for city lighting. Different phases of the work

*In this review the Parker School Leaflets about the history of lighting were used.

are emphasized in successive years, and the morning exercises which are outgrowths of the work show this very clearly. One year, considerable time had been spent on the earliest methods of lighting by bonfires and the later stages of candle-making. At the morning exercise, the pupils explained the various kinds of wood they had tried for bonfires, and their conclusions as to which were the most desirable as light-givers. They also showed candles made of five different materials, and told the results of tests which they had made to find out which gave the most light, which burned steadiest, which lasted longest, and which smoked least.

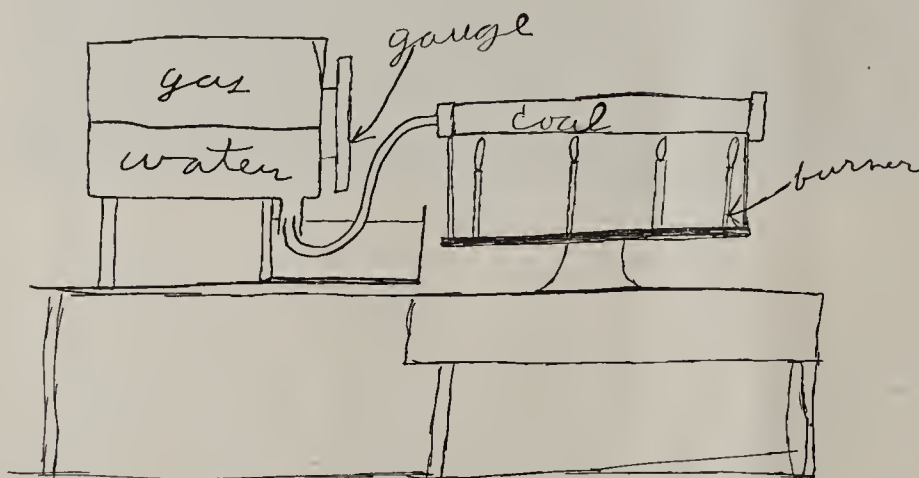
Another year, while working with candles, the third grade showed the numerous kinds of molds with which they had experimented, such as bottles, cylinders of tin or cardboard, and plaster-of-Paris molds.

The study of the problem of lighting the streets and buildings of the city led to the making of



Testing Candles Made of Different Materials.

coal gas in clay pipes and burning it, and afterwards to the filling of a large reservoir with gas, by the apparatus shown in this picture.



Drawing Made by a Pupil of the Grade.

To illustrate the process of gas storage after its manufacture, and the piping of gas to the buildings of the city, the filled reservoir was brought

to the morning exercise, and its contents were burned at the end of a long tube, to which a gas-burner had been attached.



Billies Visit to Kindergarten

By Alice Lotherington, P. S. 143, Brooklyn.

Miss Smith's little kindergarten folks were having a lovely time with the little worsted balls. There was so much to tell about them. Jimmie liked the blue ball, because it made him think of the little forget-me-nots in his papa's garden, but Johnnie liked the yellow best, it was so bright, just like the buttercups he saw in the green fields the day he was in the country with mamma.

Little Tom had made the ball go up and down stairs, and Willie had swung it to and fro, like the pendulum, while all the little folks sang the song, "To and Fro" with a will.

Suddenly there was heard above the singing a funny noise, and a thump, thump, thump upon the door. "Fred," said Miss Smith, "please open the door." Fred did as he was told, and on the doorstep stood the visitor. And what do you think it was? A goat.

"Neh-e" said the goat, as he took a step into the room. Fred stood quite still. "Who is it?" said Miss Smith. "Neh," said the goat. "Please, Marm," said Fred, "it is Peter White's goat Billie, and he wants to come in." "Neh-e-e," said the goat.

"Oh," said Peter, "he must have gotten loose and followed me. Billie, Billie, what did you come for?"

"Well," said Miss Smith, with a smile, "take him out in the yard, tie him to a post, and he can stay there until you are ready to go home." Peter did so, and was soon back in his place.

The little balls had their nightcaps put on and were put to bed, and Miss Smith had started to tell about a cow her father owned, when there came upon the door such a thump, thump, and a number of nhe, nhe, nhes, that kindergartner and little folks laughed outright.

"Peter," said Miss Smith, "I believe Billie wants to come to kindergarten."

"Oh, yes, Miss," said Peter, "I know he does. I often tell him of the nice times we have here, and I am sure he knows what I say, he looks so wise."

"Shall we let Billie come and visit us children?" asked the kindergartner.

Of course, the children were delighted, and said they would be very still if only Billie could come in. So Billie was soon settled beside Peter's chair, as happy as could be.

Little Willie Green, who was looking at Billie, saw him open his mouth, and as he was quite near him Willie could see the goat's gums. Up went the pointed finger, "O Miss Smith!" said Willie, "Billie has no upper teeth in the front of his mouth; I wonder who pulled them out?" "Ah," said Miss Smith, "Willie is the kindergarten boy who uses his eyes. No one, my boy, pulled out Billie's teeth; he never had any. His mouth is just like the cow's mouth I was telling about when Billie knocked at the door."

"Then," said Willie, "if he has no upper front teeth, he must chew a cud, because you told us that all animals that had no upper front teeth chew a cud."

"Yes," said Miss Smith, "Billie's stomach is divided into four parts, just like the cow's stomach. He swallows quickly a great deal more grass for his dinner than he needs. This grass goes into the first part of his stomach, then passes into the second part, where it is rolled up into little balls. Now when Billie feels like chewing his dinner, some of these little balls of grass come back to his mouth, and he then chews a cud. But you see Billie is only chewing his dinner.

"Look at Billie's foot. It is divided into two parts, just like two toes, and these are covered with a hoof. Now all animals that have a foot like Billie's chew a cud.

"I wonder," said Miss Smith, "if we can find anything for Billie to eat." She opened her basket and took out two nice apples, which she divided equally among the children, who fed Billie by turns.

The children were very glad Billie had come to kindergarten, and I am sure Billie was, if the way he ate his apples was a sign of his pleasure.

A SUGGESTIVE LETTER.

To the Editor:

This fall I had opportunity to visit schools four days. During that time I visited twelve school-rooms, and one thing struck me forcibly in nearly every case, the lack of display of the children's work.

In my room we have very few attractive pictures to make the room pleasant, but the work of the pupils makes it charming. Along one side of the room we stretched two wires. On these the neatest papers from every class are hung by clips. (The clips cost only 10c per hundred.) Above the blackboards the best drawings and water color paintings are fastened. These are mounted on ordinary drawing paper, which I let the pupils tint in the desired shade. On a large piece of cardboard which is placed in the hall, or near the door, work for special occasions, such as Thanksgiving menus, etc., is placed, and here, too, is kept a list of names of the pupils doing the best work, those having the best deportment, etc.

Across one corner I've stretched wires on which I hang the booklets we make.

As an incentive to good spelling work I keep the average of each row written in a conspicuous place. Every pupil is now a "booster" for his row.

Yours truly,

Miss Gertrude Pederson,

Lake Mills, Iowa.

❧ Department of Home Instruction ❧

The influence of the teacher should extend to the home.

The influence of the parent should extend to the school.

This department is maintained simply to emphasize the interdependence of school and home, and to note some of the things being done to promote their common interests.

Herewith are printed two more of the wholesome Mary V. Grice letters, worthy the perusal of parents and the approbation of teachers.

My dear Friend:

One of the saddest interviews I ever had in my life was with a mother, a stranger to me up to the day she called, whose heart was broken because her boy had stolen from her. The boy, a college junior, who was home on his vacation, had taken from her bureau drawer a two-dollar note. Unbeknown to him she had seen him do it. This had happened only the evening before. The very foundations of the world seemed to have dropped from under that mother. Her spirit was affrighted, bewildered. She could see nothing but ruin ahead of her idol. "Supposing it had been from a stranger who would not shield him as I would"—that was the constant plaint in her conversation—the "crime" of being found out.

I often wonder if after all that is not the chief cause of our anxiety many times when our children do the thing we would not have them do. Somebody will see and judge accordingly. We forget that the divine law of honesty and truth must first be written in the heart before it can get a grip upon the will. The outward act is but an expression of the more vital part—the inward thought.

What are you doing to help write this law in the hearts of your children? Is your life honest before them? The mother who calmly smuggles her boy through the street-car ride or chuckles at her keenness in passing him on half-fare when he is over half-fare age must expect that later her boy will out-play her in the same game.

Many times the habit of taking things begins simply because the child has never had developed within him the sense of possession. He must be able to measure the act by the sting of loss. In homes where children do not have "their own things," where no allowance of money is made—be it ever so small—their is a grievous wrong being done the child. How can he ever get the relative value of "mine" and "thine" if all things about him come under the head of "thine"? How can he ever learn the most beau-

tiful lesson of life—to share—if he never has given into his exclusive keeping things of his very own? These very treasures themselves must be forfeit each time he takes from another. And thus, as do we older children, he will learn the value to others of the things he takes by the very negation of his own life.

Yes, the road may be farther around the "square deal," but it is better—so much better—and to know what the real meaning of the "square deal" is one must learn it **early**—learn it from the lives of the grown-ups about him. He must learn it by living it. Do you remember the old command as to teaching children the Law of Right: First it reads that the laws "shall be in thine own heart." Secondly, "thou shalt teach them diligently unto thy children." Are you in your home teaching the children honestly by putting first things first? Upon the answer to that question hangs the whole future of your boys and girls.

Faithfully yours,

MARY V. GRICE.

My Dear Friend:

Not long ago come one wrote to us asking if it was the intention of the Institute of Child Life to start a Crusade for Sex Hygiene. The enquiry was followed by strong expressions of disapproval of such a movement. We replied at once that it was not the intention of the Institute to start any "Crusade" for or against anything. That the one large object of the Institute was to help the individual worker in the individual home to a fuller understanding of the needs and claims of child life. The Institute stands simply as a clearing house through which passes the latest and best that has been written or said on child training. It would not be true to its purpose were it to fail to stress the present surge of feeling sweeping around all that has to do with the sex problem.

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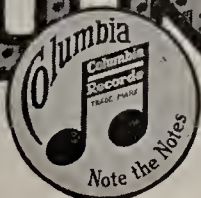
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Educational Department



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No subject looms larger in the minds of thoughtful parents and educators. Out of every hundred letters received by the Home Counsel Department one third at least deals with this question. The consensus of opinion is that it is a home problem, but the inadequacy of the home is forcing it upon the School and the Church.

For eight months last year I served on the Vice Commission of our city. Day after day testimony was brought before that group of men and women that would have made your heart sick. So many of the stories ended with the wail: "If only I had known!" One shudders at the thought of our young people sent out from homes all over our country so illy prepared to meet life's temptations. How can fathers and mothers let this crime against their children go on?

It is not the gruesome story of disease to which I would refer. Such I believe should never be presented. It is not to that approach that the spirit of youth will respond. But I would have our young people taught of the Law of Life, putting it into simplest terms for childish questionings. And every question should be answered with the truth. Always I should hold before them, from the dawn of the first enquiry, the idea of the Continuity of Life—the unbroken everlasting Oneness of it all. Let the child know that into the keeping of each one of us is intrusted this Life Principle—that our bodies are holy things, Temples of Life.

It is this developing of a "God Sense" in our children that is needed more than any other one thing to-day. "If you have no religion invent one for the sake of your boys and girls," I heard Dr. Stanley Hall say not long ago at a conference on this subject.

Somehow I cannot but believe that a child whose first knowledge of sex comes to him in terms of high thought from lips of father or mother will be panoplied, as Sir Galahad of old, with the "strength of ten."

Faithfully yours,

Mary V. Grice.

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SAVING TIME IN EDUCATION.

There is a waste of at least two years in the present plan of American education. This is the conclusion reached by a committee of prominent educators in a report on "Economy of Time in Education," just issued by the United States Bureau of Education.

This conclusion follows an investigation lasting nearly 10 years by a committee of the National Education Association, of which President James H. Baker, of the University of Colorado, is chairman. The committee has endeavored to form a plan that would do away with the two-year loss. They propose that six years be assigned to the elementary school instead of eight as at present; that the high-school period be from age 12 to 18, divided into two parts, of four and two years each; that college work extend from 18 to 20, or 16 to 20, according to the method of distributing the last two secondary years; and that graduate or professional work at a university cover the years from 20 to 24. This would enable boys and girls to get ample vocational training after the age of 12; it would enable those who go on to college to get through their college work at the age of 20; and it would save the professional man from having to wait until 27 to start his professional career.

The report insists that the present elementary course is too long; that the ground now covered in eight years can be covered just as efficiently in six, allowing secondary work to begin at the age of 12. To save on elementary schooling they urge: "Choose the most important subjects and the most important topics; make a distinction between first-rate facts and principles and tenth-rate. Confine the period of elementary education to mastering the tools of education. Include the last two years of the present elementary school in the period of secondary education and begin the study of foreign language, elementary algebra, constructive geometry, elementary science, and history two years earlier than at present."

Emphasis is laid on the necessity of concentrating on a few valuable studies: "The great mistake of our education is to suppose that quantity and strain constitute education. Education is a condition of healthy normal development."

without overstrain. The college has committed a grievous mistake in demanding ever more in quantity rather than in quality produced under question of doing a few essential things well and

The report takes up the problem of saving time in education from the point of view of the college, the school, and society at large, as well as of the individual pupil; and it contains opinions on every phase of the question from representative school men and the general public.

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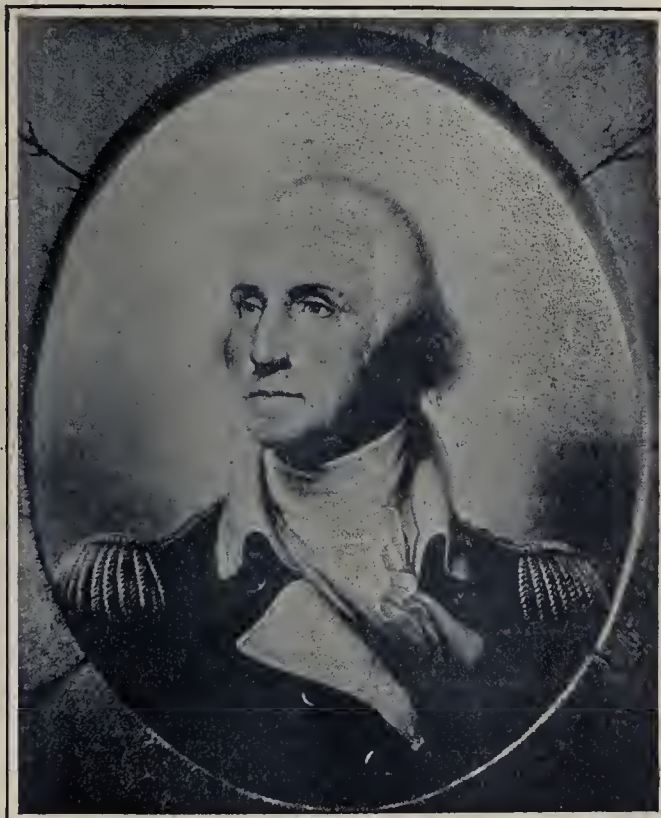
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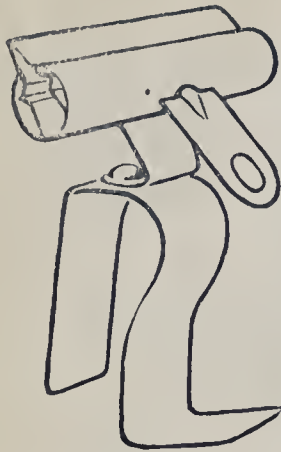
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1913

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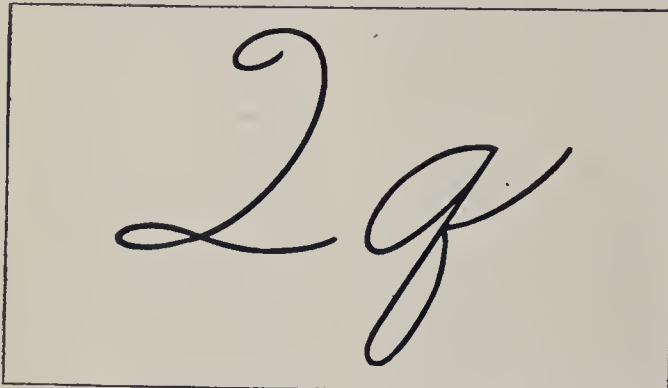
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Set of 26 cards, 10½x18 inches, on heavy stock, Fifty cents, net.



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This is a blank book in which the pupil writes his recitations in spelling.

Most spelling blanks are printed on such poor paper that it is difficult or impossible to write in them with a pen. Hammock's Spelling Blanks are printed on a fine quality bond paper, which encourages good writing with a pen.

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Contents for February

BIOGRAPHY OF ABRAHAM LINCOLN177

MONTHLY PLANS178

February in the Classroom.....178

Poem for the Month.....178

February Birthdays178

History178

Lincoln and Washington Bibliography178

Washington's Rules of Civility....178

Poem to Memorize179

Words of Wisdom from the writings of Abraham Lincoln179

Our Patriotic Songs179

Picture Study179

Inventions179

Literature180

Special Day Work180

Ethics180

William Carl Grimm181

FEBRUARY CALENDAR DESIGN..181

MUSIC, PLAYS AND GAMES182

Saturday Fun—How to Make a Farm182

A Flag Game182

Washington, Song183

George Washington Game183

The Story—Bonnie Blue Bonnet...184

The Play—Bonnie Blue Bonnet...185

In St. Valentine's Garden185

The Musical Frog186

Special Program for Country Schools187

A Valentine Song188

THE CHILDREN'S STORY CORNER189

Susie's Dream—A Story of the 4A Grade189

A February Story191

PRACTICAL POINTERS IN PICTURE STUDY192

TEST IN HYGIENE194

A SUGGESTIVE LESSON IN PAPER CUTTING194-195

CLASSROOM TALKS ON CURRENT EVENTS196

GRADE WORK197

BOOKS.....

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prove that the commercial schools know what the business world demands. The wise pupil knows it also. That is why the wise pupil always insists on a Remington training, no matter what school he attends.

Remington Typewriter Company

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New York and Everywhere

Teachers Magazine

VOL. XXXVI FEBRUARY, 1914 No. 6

Biography of Abraham Lincoln

Abraham Lincoln, the sixteenth President, was born in Kentucky, February 12, 1809. He was taken to Indiana when he was a little boy, and when that country was wild and rough. Later he removed with his father to Illinois. Abraham studied hard to get an education. The schools were few and the teachers ignorant, but Lincoln trained himself to think. He worked on a farm, went to New Orleans on a flatboat, acted as a clerk in a country store, learned and practiced surveying, and then studied law. He served several terms in the Legislature of Illinois and one term as a Member of Congress. He became a leading lawyer and politician in his State, and gained a national fame by a series of debates in which he was engaged with Senator Stephen A. Douglas, in 1858. In 1860 he was elected President and the rest of history is that of the country. His death took place on April 15, 1865, he having been assassinated by John Wilkes Booth.



Courtesy Boston Sculpture Co.



MONTHLY PLANS



FEBRUARY IN THE SCHOOL ROOM

By Mary E. Kramer

[Mary E. Kramer was educated in the common schools of Illinois, with a teachers' training course in the Western Normal College. Post-graduate work in Wellesley College. Domestic Science course at Pratt Institute, Brooklyn, New York.

A teacher in the graded schools of Illinois for thirteen years. After giving up teaching turned attention to journalism. Served as Associate-Editor on The Lakeview Times and News, Chicago, Ill. Editor of the Woman's Department of The Union Leader. A staff contributor to the Friday Evening Literary Review of the Chicago Evening Post. Also staff contributor to The Mediator, Cleveland, Ohio. Contributor to various household and industrial journals, and to leading educational journals. Author of "Women of Achievement," and "Helps Along the Way."]

FEBRUARY—"THE BIRTHDAY MONTH." LINCOLN AND WASHINGTON BIBLIOGRAPHY.

My Native Land.

POEM FOR THE MONTH.

I love the land that gave me birth,
A land so fair to see,
To me the dearest spot on earth,
The land of liberty;
I love to hear the joyful strain
That rolls from sea to sea,
Echoed from every hill and plain,
The anthems of the free.

—S. F. Smith.

FEBRUARY BIRTHDAYS.

Horace Greeley, February 3, 1811.
Charles Dickens, February 7, 1812.
John Ruskin, February 10, 1819.
Thomas A. Edison, February 11, 1847.
Abraham Lincoln, February 12, 1809.
George Washington, February 22, 1832.
Margaret E. Sangster, February 22, 1838.
James Russell Lowell, February 22, 1819.
Wilhelm Carl Grimm, February 24, 1789.
Henry Wadsworth Longfellow, February 27, 1809.
Mary Lyon, February 28, 1797.

HISTORY.

Special Birthday Anniversary work, in commemoration of Washington and Lincoln.

Memorize some of the famous precepts of Washington, and the notable sayings of Lincoln. Impress upon the children the teachings of Washington's famous Rules of Civility, as given here. From the following bibliography, suitable readings and recitations may be selected.

In connection with the history work of the month, the story of the writing of our national songs, should be given.

Little George Washington—The Story Hour, by Kate Douglas Wiggin.

American History Stories—Pratt.

Crown Our Washington—Hezekiah Butterworth.

'Tis Splendid to Live so Grandly—Margaret E. Sangster.

Washington's Birthday—Sangster.

Ode to Lincoln—James Whitcomb Riley.

The Death of Lincoln—William Cullen Bryant.

The Memoir of Washington—Edward Everett.

Under the Old Elm—James Russel Lowell.

Great George Washington—The Story Hour, Kate Douglas Wiggin.

Lincoln's Passing Bell—Lucy Larcom.

O Captain! My Captain!—Walt Whitman.

Ode for Washington's Birthday—Oliver Wendell Holmes.

WASHINGTON'S RULES OF CIVILITY.

1—Show not yourself glad at the misfortune of another, tho' he be your enemy.

2—Let your discourse with men of business be short and comprehensive.

3—Be not hasty to believe flying reports to the disparagement of any.

4—Associate yourself with men of good quality if you esteem your own reputation, for 'tis better to be alone than in bad company.

5—Speak not injurious words, neither in jest or earnest. Scoff at none, altho' they give occasion.

6—Detract not from others, neither be excessive in commending.

7—Think before you speak.

8—Be not apt to relate news if you know not the truth thereof.

9—Undertake not what you cannot perform, but be careful to keep your promise.

POEM TO MEMORIZE.

'Tis Splendid to Live So Grandly.

Margaret E. Sangster.

'Tis splendid to live so grandly
That, long after you are gone,
The things that you did are remembered,
And recounted under the sun;
To live so bravely and purely,
That a nation stops on its way,
And once a year, with banner and drum,
Keeps the thoughts of your natal day.

'Tis splendid to have a record,
So white and free from stain
That, held to the light, it shows no blot,
Though tested and tried amain;
That age to age forever
Repeats its story of love,
And your birthday lives in a nation's heart
All other days above.

And this is Washington's glory,
A steadfast soul and true,
Who stood for his country's honor
When his country's days were few.
And now when its days are many,
And its flags of stars are flung
To the breeze in defiant challenge
His name is on every tongue.

Yes, it's splendid to live so bravely
To be so great and strong,
That your memory is ever a tocsin
To rally the foes of wrong;
To live so proudly and purely
That the people pause in their way,
And year by year, with banner and drum,
Keep the thoughts of your natal day.

WORDS OF WISDOM

From the Writings of Abraham Lincoln.

God must like common people or He would not have made so many.

Let us have that faith that right makes might, and in that faith let us, to the end, dare to do our duty as we understand it.

Gold is good in its place; but living patriotic men are better than gold.

This country with its institutions belongs to the people who inhabit it.

The purposes of the Almighty are perfect and must prevail, though we erring mortals may fail to accurately perceive them in advance.

A nation may be said to consist of its territory, its people, and its laws.

OUR PATRIOTIC SONGS.

- 1.—By whom written?
- 2.—How inspired?
- 3.—Where first sung?

Titles—

America.
Star-Spangled Banner.
Hail, Columbia.
Battle Hymn of the Republic.
Yankee Doodle.
Columbia, the Gem of the Ocean.

PICTURE STUDY.

(Numbers are from Perry Pictures, Perry Co., Malden, Mass.)

Washington (No. 112).
Washington (No. 112b).
Martha Washington (No. 113).
Mt. Vernon (No. 409).
Washington Crossing the Delaware (No. 1414).
Washington and Lafayette at Mt. Vernon (No. 1416).
Washington at Trenton (No. 1415).
Lincoln (No. 125).
Longfellow (No. 15).
Longfellow's home at Cambridge, Mass. (No. 18b).
Longfellow's Daughters (No. 19).

INVENTIONS.

Thomas Alva Edison.

"The Wizard of Menlo Park."

Greatest inventor of the age; father of the megaphone, the phonograph, water telephone, mimeograph, electric light, electric pen, and biograph.

Thomas Alva Edison is sometimes called the "Wizard of Menlo Park," because he invents such wonderful things. All boys and girls have talked through a telephone, have seen moving pictures, read and played by electric light, and ridden on electric cars, and it is to this wonderful man that we are indebted for all these blessings.

When Thomas Edison was a boy he was very anxious to learn; he read every book that he could get. He had few opportunities that boys and girls of to-day enjoy, for he had to work hard for a living. He went to school but two or three months in his life, and after that his mother taught him at home.

When he was twelve years old, he began to earn his living by selling newspapers and magazines on a railway train. In his odd moments after having carried his papers through the train, he would curl up in a corner of the seat, and read, read, read.

He learned how to print by setting up a little printing press in the baggage car, and after a time, he started a little newspaper of his own.

He was very fond of experimenting with different kinds of chemicals, and one day dropped a bottle of acid, which set the car on fire and came near burning up the train. The baggage-man was so angry that he threw the little printing press out of the car. Then it is said that he boxed the little boy's ears so hard that it made him deaf on one side.

But the boy was not discouraged, but continued his investigations, and inventions. He became a telegraph operator, and soon became so proficient that he could send messages faster and more accurately than any other operator on the line. He invented a way of sending many messages over one wire at the same time, and thus saved millions of dollars to the telegraph companies.

Then he invented the megaphone; he also invented the phonograph, which writes sounds. You can talk, sing or whistle into a phonograph, and the sound of your voice will make marks upon a roll of gelatin inside. When the machine is set in motion, it will repeat just what has been said in it.

You have heard all about the telephone, electric light, electric cars, and electric pen, invented by this great genius, but perhaps the most interesting of all his great inventions is that of the biograph, or moving picture machine. It takes and shows pictures of people seemingly moving about, walking, running, riding or fighting, just as if they were alive.

Mr. Edison is yet living and still working on inventions which shall be useful to the world.

LITERATURE.

The Birthdays of Longfellow and Lowell.

Study the lives of these, our great poets, selecting for class study such poems as desired. Bibliography.

Longfellow (Second and Third Grades.)

Henry W. Longfellow; *The Arm Chair*; *Mr. Longfellow's Children*. Chutter's "Art-Literature, Second Reader."

Famous Old House—Brook's "Third Reader."

Once, ah, once within these walls,
One whom memory oft recalls,
The Father of his country dwelt,
And yonder meadows broad and damp,
The fires of the besieging camp
Encircled with a burning belt.
Up and down these echoing stairs,
Heavy with the weight of cares,
Sounded his majestic tread.
Yes, within this very room
Sat he in those hours of gloom,
Weary both in heart and head."

Longfellow's Birthplace; *Mr. Longfellow*; *The Longfellow House*; *Longfellow's Study*; *Longfellow and the Children*; *Longfellow's Study*.—Cyr's Second Reader.

Henry W. Longfellow. "New Education Third Reader." Demerest and Van Sycle.

Fifth to Eighth Grades.

Longfellow.—Arnold and Gilbert's "Fourth Reader."

"Children's Stories in American Literature"—Henrietta Christian Wright.

"The Story of Longfellow"—Katherine Beebe.

Charles Dickens Bibliophile.

A Child's Dream of a Star—New Century Third Reader.

Christmas at the Gratchits'—Baldwin's Fifth Reader.

Charles Dickens' Letter to His Son—New Era Third Reader.

The Last Hours of Paul Dombey—New Era Fifth Reader.

The Death of Little Nell—New Era Fifth Reader.

Mr. Winkle on Skates—New Era Fifth Reader.

David Copperfield finds His Aunt—New Era Fourth Reader.

The Storm—Rand-McNally Fourth Reader.

The Schoolmaster and the Sick Scholar—Harper's Fourth Reader.

SPECIAL DAY WORK.

St. Valentine's Day.

Tell the story of St. Valentine. Correlate the work with that of the history of the United States Mail Service. Stamps. Special Messenger Service. Special Delivery System. Parcels Post, etc.

ETHICS.

No man is born into this world whose work
Is not born with him. There is always work
And tools to work withal, for those who will;
And blessed are the horny hands of toil!

The busy world shoves angrily aside
The man who stands with arms akimbo set,
Until occasion tells him what to do,
And he who waits to have his task marked out
Shall die and leave his errand unfulfilled.

—James Russel Lowell.

Be noble, and the nobleness that lies
In other men, sleeping, but never dead,
Shall rise in majesty to meet thine own.

—James Russel Lowell.

He serves his country best
Who lives pure life, and doeth righteous deed,
And walks straight paths, however others stray;
And leaves his sons, as uttermost bequest,
A stainless record which all men may read.

—Susan Coolidge.

The heights of great men gained and kept,
Were not attained by sudden flight;
But they, while their companions slept,
Were toiling upward in the night.

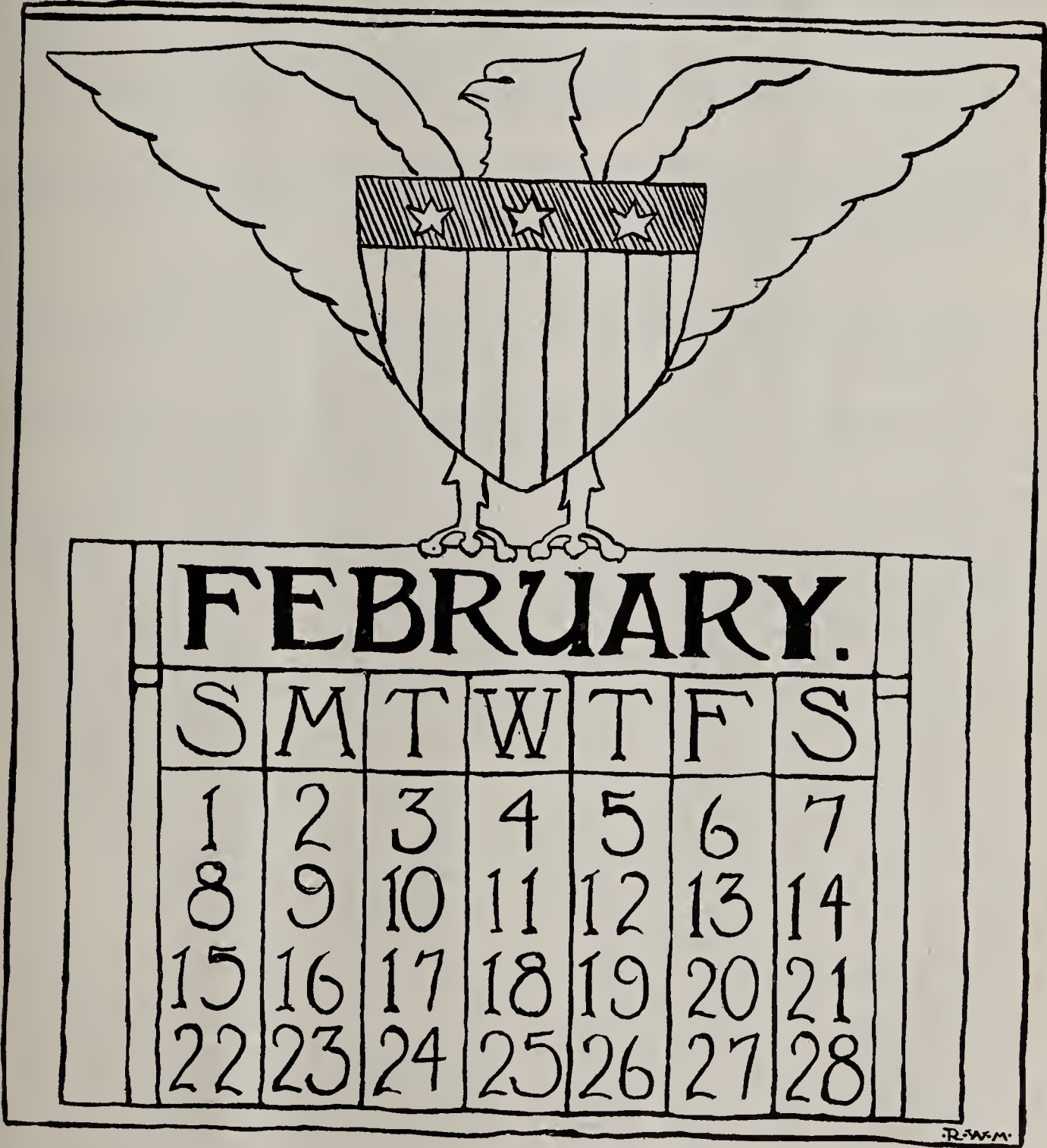
—Henry Wadsworth Longfellow.

Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts in glad surprise,
To higher levels rise.
—Henry Wadsworth Longfellow.

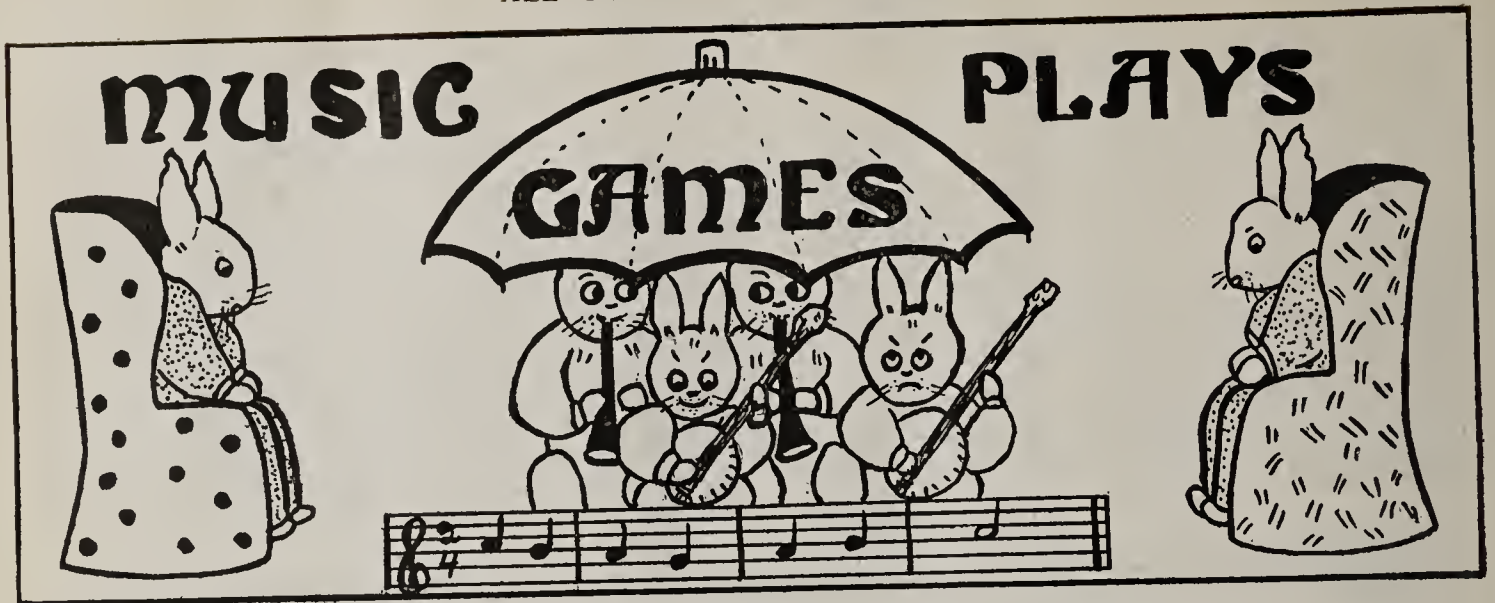
He that holds fast the golden mean,
And lives contentedly between
The little and the great,
Feels not the wants that pinch the poor,
Nor plagues that haunt the rich man's door,
Embitt'ring all his state.
—Cowper.

WILHELM CARL GRIMM.
Writer of Fairy Tales.
Suggestive Stories.

- "The Magic Mirror"—From Fairy Tales Every Child Should Know, H. W. Mabie.
- "Hansel and Grethel"—From Fairy Tales Every Child Should Know, H. W. Mabie.
- "The Golden Goose"—From Fairy Tales Every Child Should Know, H. W. Mabie.
- "The Twelve Brothers"—From Fairy Tales Every Child Should Know, H. W. Mabie.
- "One Eye, Two Eyes, Three Eyes"—From Fairy Tales Every Child Should Know, H. W. Mabie.



Calendar Design—Roger W. MacLaughlin



Conducted by LAURA ROUNTREE SMITH, Author of the Popular Bunny Books

[Miss Laura Rountree Smith is a teacher and writer of long experience. She is the author of the Bunny Books for children and has for many years made a specialty of writing entertainments and games for school-room use.

Her entertainments, songs and games are tried in the schools and meet with the approval of teachers and pupils before they are published.

Miss Smith wishes to make her department helpful and will gladly answer questions of teachers in regard to the costuming and getting up of Plays and Games.]

SATURDAY FUN.

HOW TO MAKE A FARM.

By Laura Rountree Smith.

Any bright boy or girl can make a farm in their play-room. Take a soap-box. Paint it red, for a barn.

Place smaller boxes inside for stalls.

Use raffia for hay.

Make fences from the sides of a starch box.

Mold animals from clay or cut them out.

Cut animals from farm journals or from the advertisements in the backs of magazines.

Paste the pictures of animals on paste-board folded double along the animal's back.

Cut these out double, so the animals will stand up.

Don't forget to make a wind-mill and troughs from which the animals will drink.

Cut out horses, sheep, cows, pigs, chickens, dog and cat. Cut out the farmer and his wife and children.

Cut out vegetables and flowers from a seed catalogue.

Get your friends to make farms also.

Visit each other's farms, trade cows and horses occasionally.

Later hold a Fair, where animals and farm products are exhibited. Have prizes for the best exhibits.

Remember, it takes time to stock a good farm, so add to the collection of animals as you can.

A FLAG GAME.

The children all stand in a circle. One child has a flag and he passes it to the next child, and this child passes it on, and so it goes around the circle. At the close of the singing of the verse the child who holds the flag runs inside the circle and says, pointing to any three children:

"The red, the white, the blue,
To our country we are true."

These three children join him and they all run in and out among the children standing in the circle. They all sing the chorus to the verse several times.

When they stop singing this time, the four children run in and out of the circle, and the children in the circle lower their arms, with hands clasped, at any time, to keep them inside.

As soon as they are caught they are out of the game and the game continues as before.

Song for Flag Game.

(Tune, "Marching Thro' Georgia.")

We will honor Washington,
And Lincoln, too, to-day,
We will sing of heroes gone,
While waves the flag so gay.

Wave the flag then, every one,
We'll honor Washington,
While we are singing of heroes.

Chorus.

Hurrah, hurrah, hurrah for Washington!
Hurrah, hurrah for battles he has won,
Sing hurrah for Lincoln, too,
Wave on red, white and blue,
While we are singing of heroes.

Washington Song

L. R. S.

T. B. V.

Raise the bon-nie f-lags to-day, Wash-ing-ton, Wash-ing-ton,
Ev'ry where the ban-ners sway,
No-ble Wash-ing-ton, Wave the red the white the blue,
To our country We are true, And we sing to-day of you,
No-ble Wash-ing-ton.

Praise the bonnie flags to-day,
Washington, Washington,
Everywhere the banners sway,
Noble Washington,
Wave the red, the white, the blue,
To our country we are true;
And we sing to-day of you,
Noble Washington.

II.

Cross the bonnie flags to-day,
Washington, Washington,
How we love the colors gay,
Noble Washington,
Hold the flags half-mast to-day,
For our hero's passed away,
Still it is we sing and say,
Noble Washington.

GEORGE WASHINGTON GAME.

The children stand in a circle. They choose George Washington, who sings, standing inside or runs round the outside of the circle:

"Who was once a boy like me?
Little George Washington,
Who chopped down the cherry tree?
Little George Washington!"

This child hands his hatchet to any other child who takes his place, and they all sing, waving right arm to and fro:

"Chip, chip, chip, chip, chip, chip,
Hear the hatchets ring;
Chip, chip, chip, chip, chip, chip,
Merrily we sing."

This little game may be played out doors and can continue as long as the children enjoy it.

A very pretty Hatchet Drill may be given in connection with the game. The children carrying red paste-board hatchets, cut from boxes obtained at a dry goods store.

(Music following page)

George Washington Game

L. Rountree Smith

Clarence L. Riege



THE STORY.

BONNIE BLUE BONNET.

By Laura Rountree Smith.

Bonnie Blue Bonnet wore a blue dress and blue bonnet. She went to the shoemaker and said, "I want a pair of slippers for the Little Lame Prince."

The shoemaker said:

"What will you give me, Little Blue Bonnet, For a slipper white, with a gold buckle on it?"

Bonnie Blue Bonnet cried, "You shall see, only be sure and make a pair of slippers." Then she was gone.

She went to the tailor and said she wanted a suit of clothes for the Little Lame Prince.

The tailor said:

"What will you give me, Little Blue Bonnet, If I put gold braid and gold buttons on it?"

Blue Bonnet answered as before, and went away.

She went to the hatter and ordered a hat for the Little Lame Prince. The hatter said:

"What will you give me, Little Blue Bonnet, If I make a hat with a gold plume on it?"

Bonnie Blue Bonnet said, "Do your best, and don't forget the gold plume."

Then she ordered a pair of white gloves for the Little Lame Prince.

The saleslady said:

"What will you give me, Little Blue Bonnet, For a glove, quite small, with gold buttons on it?"

Bonnie Blue Bonnet said: "You shall be paid, never fear."

Then Bonnie Blue Bonnet said, "The Lame Prince must have a cane." She went to the place where canes were sold.

The clerk said:

"What will you give me, Little Blue Bonnet,

For a fine, new cane with initials on it?"

Little Blue Bonnet said, "You shall be rewarded if the initials are gold."

That evening Little Blue Bonnet went to visit the Little Lame Prince.

They sat together, when rap-a-tap was heard at the door, rap-a-tap, rap-a-tap!

Then the slippers arrived, and the suit arrived, and everything that Blue Bonnet ordered came.

The Little Lame Prince laughed until he cried. He said, "What does this all mean?"

Little Blue Bonnet said, "To-morrow we will sail away."

The Little Lame Prince said, "How can this be true when I am so lame?"

Little Blue Bonnet waved her hand and was gone.

Next morning a delightful thing happened.

An airship stopped for the shoemaker and tailor and hatter and clerks.

It then called for the Little Lame Prince. He was ready dressed in his new clothes.

It then called for Little Blue Bonnet.

Just as they were ready to sail away, a little old man with a bag and a little old woman wearing a white cap and apron came on board.

The little old man and woman waved their magic wands and the Little Lame Prince began to dance, and he danced his leg well.

The Little Lame Prince made a bow.

He said, "What shall I do with my cane?"

Bonnie Blue Bonnet said, "Press the initials gently!"

The Prince did so, and the cane opened into the most wonderful rose-colored umbrella, which kept them dry in all storms. and which kept off the sun when it was hot. Then they all sailed away and away and away singing.

"Hurrah for the airship with gay people on it, Hurrah for the Prince and Little Blue Bonnet!"

THE PLAY.

BONNIE BLUE BONNET.

A Play, By Laura Rountree Smith.

Scene I.—(Children sit about the room to represent the shoemaker, the tailor, etc. Little Blue Bonnet wears a blue dress and blue bonnet.)

Little Blue Bonnet (at the shoemaker's)—I want a pair of slippers for the Little Lane Prince.

Shoemaker—

What will you give me, Little Blue Bonnet, For a slipper white with gold buckles on it?

Blue Bonnet—That is exactly what I want, but be sure to make a pair of them, and you shall see what I will give you, you shall see.

Blue Bonnet (at the tailor's)—I want a suit made for the Little Lane Prince.

Tailor—

What will you give me, Little Blue Bonnet, If I put gold braid and gold buttons on it?

Blue Bonnet—You shall see, you shall see; but be sure and make a good suit of clothes.

Blue Bonnet (at the hatter's)—I want a new hat made for the Little Lane Prince.

Hatter—

What will you give me, Little Blue Bonnet, If I make a hat with a gold plume on it?

Blue Bonnet—You shall be well paid, never fear.

Blue Bonnet (at the glove maker's)—I want a pair of gloves for the Little Lane Prince.

Glove maker—

What will you give me, Little Blue Bonnet, For a glove so small with gold buttons on it?

Blue Bonnet—You shall see, you shall see.

Blue Bonnet (at the store)—I must have a cane for the Little Lane Prince.

Clerk—

What will you give me, Little Blue Bonnet, For a fine cane with initials on it?

Blue Bonnet—Be sure the initials are of gold.

Scene II.—At the home of The Lane Prince.

Blue Bonnet (rapping)—Will no one come to the door? I will go in, perhaps the Prince is asleep.

Prince—Come in, come in, I have been asleep and I had such a funny dream. I thought some one ordered for me some wonderful clothes.

Blue Bonnet—Hark! some one is rapping! (She goes to the door and returns with a package.)

Prince (opening package)—Ah! some one has sent me slippers with gold buckles on them!

Blue Bonnet—Again there is a rap at the door. (She goes each time and returns with a package and the Prince opens as before, until he has received everything ordered.)

Prince—What does all this mean?

Blue Bonnet—You shall know to-morrow, to-morrow, to-morrow. Perhaps we shall sail away!

Prince—How can I sail away or do anything when I am so lame?

Blue Bonnet—Good-bye, until to-morrow. Good-bye.

Prince—Good-bye.

Scene III.—The ride.

Shoemaker—That looks like an airship, and it is coming down, what can this mean?

Man in airship—Hello! Are you the shoemaker that made a pair of slippers for the Little Lane Prince?

Shoemaker—I certainly did make such a pair of slippers!

Man in airship—Come then for a ride! (He and shoemaker go off together.)

Tailor—I see an airship coming this way.

Shoemaker—Hurry, hurry, come, you are invited for a ride!

Tailor—I shall gladly go. (Goes with them.)

(This continues until all who made things for Little Lane Prince are in the airship.)

Lane Prince—Hurrah! hurrah! I will hobble out to the airship on my new cane! See, Little Blue Bonnet, I have all my new clothes on for it is my birthday!

Blue Bonnet—Here come the Fairies!

(Two little fairies with magic wands dance around the Lane Prince, soon he is dancing with them.)

Prince—See! my leg is quite well again, what wonderful fairies! What shall I do that I no longer need the cane?

Blue Bonnet—It is a fairy cane, see! (She presses on it and opens it into a Japanese umbrella.)

Prince—What a wonderful ride we will have! All—

Hurrah! for the airship with gay people on it, Hurrah! for the Prince and Little Blue Bonnet!

(They all go off slowly, waving arms as though sailing.)

IN SAINT VALENTINE'S GARDEN.

By Laura Rountree Smith.

(Cupid stands by a gate with bow and arrows. He wears a white suit, red sash, and has red paper wings. The Ink-Bottle Babies, wear black paper caps, cone-shaped and long black capes. The children make their paper hearts out of samples of wall paper, pasted on a heavy piece of cardboard. St. Valentine wears mask and long cape.)

Cupid—

I am Cupid, jolly rover,

Shooting arrows over and over,

With my bow and quivering darts,

I go piercing many young hearts,

What ho! a footstep is drawing near,

Saint Valentine may soon appear!

(Cupid pretends to sharpen his arrows by a whet-stone as St. Valentine enters.)

Saint Valentine—

Welcome, Cupid, it is clear,

Saint Valentine will thus appear,

Why do you carry many darts,

Will you aim them all at hearts?

Cupid (bowing)—

I am Cupid, as you see,
My bow and arrows shine ,
And I love to aim at hearts,
Grave Saint Valentine!

Saint Valentine—

Oh what do you think? What do you think?
Suppose I should buy you a bottle of ink,
Then dipping in arrows, suppose you write
On all of the Valentines waiting to-night?
A message of love, a message of cheer,
To gladden the children throughout the year!
Cupid—

I will gladly write a line
In memory of Saint Valentine!

(Enter the Ink-Bottle Babies. They bow
gravely to the audience and to one another.
All—

We are the Ink-Bottle Babies
We come at Saint Valentine's call.
We'll help you write a message of love,
And joy and gladness to all!

First—

Oh, what do you think, what do you think?
Glad thoughts come out of a bottle of ink!

Second—

Oh, what do you know, what do you know?
Dip in your pen for a poem or so!

Third—

Oh, what do you hear, what do you hear?
All of the Valentines drawing so near!

Fourth—

Oh, what do you see, what do you see?
A valentine, verse, and song for me.

Fifth—

Oh, what will you write, what will you write?
A message of joy and love to-night.

Sixth—

We bow to you, Sir Cupid, and so,
Open the Ink-Bottles, let your thoughts flow!

(They bow to Cupid, taking off their caps as
they bow, and he goes behind them and pretends
to use ink while they sing. "A Valentine Song."
The Ink-Bottle Babies then go out.)

Enter children with hearts, 6 enter from right
and 6 from left. It will be pretty if they can
come in two and two through the gate.

All sing, tune, "Lightly Row."

Valentines, Valentines,
See the pretty, shining hearts,
Valentines, Valentines,
Pierced by Cupid's darts,
Tho' he pierced us thro' and thro',
Pretty verses he wrote, too,
Valentines, Valentines,
See the pretty hearts!

(Hold hearts up, down, right, left, lines sepa-
rate, march right and left, pass each other, from
two circles, skip round, form two lines facing
each other, sides to audience, march forward and
back, march between, one line winds in and out
while the other line stands still. March forward,
meet, hold hearts high up, Cupid and St. Val-



entine march under, and sit at right and left of
stage, while the children with hearts stand in a
semi-circle and recite.)

Cupid (bowing)—

Welcome, welcome, little hearts,
And good St. Valentine,
I wil put away my darts,
Accept this heart of mine!

(He unfolds large paper heart and hands to St.
Valentine.)

First Child—

On Saint Valentine's Day we'll send,
Hearts to every little friend.

Second—

On Saint Valentine's Day we'll sing,
Songs of birds and flowers and spring.

Third—

On Saint Valentine's Day don't sign
Your name to any valentine.

Fourth—

Hearts of red or pink or blue,
Bear this message, "I love you."

Fifth—

We'll send a message of good cheer,
On the fourteenth every year!

Sixth—

Three cheers for hearts and valentines, too,
Of every color, kind and hue.

(The children with hearts now form a circle
round Cupid and St. Valentine, repeat "A Val-
entine Song," and march off. After this a little
heart-shaped valentine should be given to every
child.)

THE MUSICAL FROG.

I know a frog who sings all night long,
A very queer, unmusical song,
"What care I for notes?" said the frog again,
"Perhaps you'd croak, too,
If you sang in the rain!"

SPECIAL PROGRAM FOR COUNTRY SCHOOLS.

A Program for Washington's Birthday.

(George Washington wears a dark suit, lace collar and lace in his sleeves, cocked hat, buckles on his slippers. Martha wears a black dress, white cap, kerchief and apron. The teacher can select a pretty Minuet to be played while the children take steps of the Minuet. A very simple piano selection, which can also be used on the organ is Minuet in F. (Bocante) by Anton Strelezki. Oliver Ditson Co., Boston.)

Both recite:

George and Martha Washington,
On Washington's Birthday,
Stepped from out a picture frame,
To greet you here to-day,
We'll dance the Minuet for you,
And courtesy as we used to do.

(They come forward, holding hands clasped, arms high, whirl slowly round, drop hands, bow low, Martha holding her skirts out, backs to each other, bow to imaginary partners, bow again to each other, join hands again holding arms high, cross right foot with left three times, cross left foot with right three times, right foot forward, left foot back, right foot back, feet touching. Left foot forward, right foot back, left foot back, feet touching; cross right foot with left, cross left foot with right, recite:

We used to dance the Minuet,
In days of long ago,
We used to dance the Minuet,
And bowed to partners, so,
But we have come to you to-day,
To hear what children sing and say.
As this is Washington's Birthday,
Again we courtesy low.

(They courtesy low and retire to seats on the platform while children enter with flags, singing the "Washington song," enter, February.)

February—Oh, dear, oh, dear, I am all out of breath; I do have to hurry so, and my days are very short; no one can deny that. I came in, in such a hurry a while ago I nearly tripped up little January on his way out. Oh, dear, oh, dear, I have such busy days. We have gotten through Lincoln's Birthday and Valentine's Day and Longfellow's Birthday.

All—No, no, no, we have not had Longfellow's Birthday yet; it comes on the 27th!

February—Dear me, there I go, mixing up my dates as usual. Who will help me about Washington's Birthday?

First—Why don't you ask the Goddess of Liberty to help you?

Second—Why don't you let the children sing all the Patriotic Songs they know?

Third—Why don't you let us tell all we know about George and Martha Washington?

Fourth—Why don't you let us tell all we know about the flag?

February (sinking in a chair)—There, I knew the school children would help me; children are so remarkable nowadays. They sometimes seem to know more than grown folks. I will let you plan the entire program and thank you for your kindness!

Song—"The Star Spangled Banner" (wave flags while singing chorus.)

Uncle Sam—

I am Uncle Sam, I pause to say,
That all are welcome here to-day,
But without the red and white and blue,
As a nation, how could we all be true?

All—

Red, white and blue, three cheers for you,
Hurrah, hurrah, hurrah, for you!

Girl in red, white and blue—

What of the red, white and blue?

To-day it's true we all love you,

We love the flag with its crimson bars,

We love the field of blue and stars,



On bunting or flag, red, white and blue,
We all love you, we all love you.

All (same as before).

Boy, with drum—

With bunting and flag and drum to-day,
What do the glowing colors say?
"Be brave and honest, kind and true,
While waves the red, and white and blue!"

All (same).

Boy with flag—

Oh, bonnie, bonnie banner,
Wave o'er land and sea,
Oh, bonnie, bonnie banner,
Emblem of Liberty.
We're loyal to our country, too,
Wave on, wave on, red, white and blue!

All (same).

Goddess of Liberty—

The Goddess of Liberty, I stand,

O'er a nation now a peace,
Oh, bonnie flag, oh, bonnie flag,
May our love for you increase,
George Washington we sing of you,
For Martha, bring our tributes, too.

(All march while "Yankee Doodle" is played)
February—Very well done, boys and girls, but I
am just old-fashioned enough to like to hear a lit-
tle reading and reciting and spelling down!

Who will read us a story about George Wash-
ington in the good old days of long ago?

(The program now becomes informal, the
children reading stories about Washington, as a
boy, as a soldier, as President. They may even
"spell down," using words relating to that time.
Splendid recitations and songs may be found in
"Washington Day Entertainments." Order from
Teacher's Magazine. Close the program by song,
"Marching Thro' Georgia.")

A Valentine Song

L. Rountree Smith

What does lit-tle Cupid sing? In his heart 'tis al-ways spring.

What does lit-tle cu-pid send? Valentines to ev'ry friend.

Hi - ho, Sir Cu-pid You're a jol-ly ro-ver.

Hi - ho, Sir cu-pid Win-ter's al-most o-ver.

The Children's Story Corner

By Alice Lotherington

"Come, Let Us Live With Our Children."
—Froebel.

Miss Alice Lotherington was born and educated in Brooklyn, New York. She has an Academic diploma and is a kindergarten graduate.

Miss Lotherington is additional teacher in one of the Public Schools of Brooklyn, beside teaching in the Evening Recreation Centres and Summer Schools.

Miss Lotherington's knowledge and love of animals are shown through nearly all her writings, especially in her latest book, entitled "Tales Told in a Menagerie."

She has contributed a number of poems and stories to the "Kindergarten News," and other magazines. Some of her short stories have been published in a book, entitled "Half a Hundred Stories for Little Folks," by Nearly Half a Hundred Writers.

SUSIE'S DREAM.

A Story for the 4A Grade.

SUSIE lived with her father and mother in a nice house with a garden around it, in which father raised vegetables for market. He also grew some very pretty flowers.

On Susie's tenth birthday her father gave her a piece of ground for a garden. He dug up the earth and with Susie's help planted seeds and roots. In a short time the seeds came up and the little girl was never happier than when at work in her garden pulling out the weeds, loosening the soil about the roots of the plants and watering them.

One day Susie was very busy among her flowers when she happened to look down and saw a big garden spider running up her apron. Now, if there was one thing Susie was afraid of it was a spider.

She dropped her rake and began to scream, "Mother, mother, come quick, a spider, a spider; a great big spider. Oh! oh!" Then she began to cry and jump up and down.

Susie's mother came as quickly as she could, but the spider had run away and Susie was very much frightened.

Her mother tried to sooth the little girl. She told her the spider would not hurt her, but Susie could not stop crying.

At last mother took her into the house, and after bathing her face and hands, put her upon the couch in the sitting-room, and after opening the windows and pulling down the shades, gave her little daughter a kiss and told her to try and take a nap.

Soon Susie's eyelids began to droop slowly, slowly over her eyes and in a few minutes the little girl was off to slumberland.

Now Susie had a dream. She thought she was in a beautiful garden, in which were all kind of flowers; and the owner had given her permission to gather as many as she wished.

After she had filled her apron with the blos-

soms, she sat down on a bench under a lilac bush and began to make a bouquet.

All at once she heard a whisper above her head.

She listened and heard a tiny voice say, "There she is, afraid of a spider; Ha! Ha! Ha! Afraid of a spider. Susie afraid of a spider. Fraid cat Sue."

The little girl looked about and at last saw a spider's web almost at the top of the lilac bush. In the web were two spiders, one much larger than the other.

"Ha! Ha! Ha!" said the spider. "Fraid Cat Sue."

"You would be frightened, too, said Susie, if you could only see yourself."

"I wouldn't hurt you," said the spider.

"I would not like to give you the chance," said the little girl.

"You don't have to," answered the spider. "But I can't waste time talking to children. I must mend my house."

"Your house!" exclaimed Susie in astonishment. "Where is it?"

"Where are your eyes, child?" asked the spider. "you are looking right at it. See this hole the wind has made?"

"Why, that is only a spider's web," laughed Sue.

"All the same," said the spider, "it is my home. I also catch my food in this web."

"How funny," said Susie. "How are you going to mend it? Who built your house?"

"If you will be quiet for a few moments and not ask so many questions, I'll tell you. I built it."

"You!" exclaimed Sue.

"There you are, interrupting again. How can I talk?"

"I'll keep still," promised Sue.

"I first fastened the frame work of my house, these things that look like the spokes of a wheel, to this branch."

"Where did you get the stuff for the frame?" asked Sue.

"I thought you promised to keep quiet?" said the spider.

"But I want to know," answered Sue.

"I carry it about with me," was the answer.

"How funny," exclaimed Sue.

"After I had made the spokes," continued the spider, taking no notice of the interruption, "I began to weave."

"Began to what?" interrupted the girl.

"Weave. I said weave. The weaving is done with another kind of thread. This thread has little globules of sticky matter upon it which makes the thread stick to the spokes. Do you notice how these steps get less in breadth toward the centre. When I had finished and snapped the thread and the house was ready."

"Wonderful!" exclaimed Sue. "May I ask with what you did the weaving?"

"Inside my body," said the spider, "are bags filled with a gummy substance. I have power to draw this substance through several knobs in my body, called Spinnerets. This gummy substance hardens as soon as it reaches the air."

"You are certainly a wonderful insect!" exclaimed Sue.

"Let me tell you, miss," said the spider, "spiders are not insects."

"What is the difference?" asked Sue.

"I'll tell you," said the spider. "An insect's body is divided into three parts, while a spider's body is divided into two."

"An insect has six legs, while we have eight. Two pair extending forward and two pair backward. A spider when young changes its skin, but not its form. An insect changes both form and skin. We have eight eyes, two feelers and poison fangs."

"What are the fangs for?" asked the girl.

"To get our food. When I catch a fly or insect in my web, I just stick my fang into it and that settles it. I then suck its blood at my leisure. The fangs are also a means of protection. No boy likes to be stung by a spider. Even you are afraid."

"How very interesting!" exclaimed Sue. "Do tell me some more about yourself."

"Well," said the spider, "there is the nursery. We lay our eggs in dish-shaped cocoons, which are nicely lined with a coating of silk, which we weave. By the by, we spend our winters in crevices lined with the same material."

"But it is no use talking to you, as you do not understand."

"But I do!" exclaimed Sue. "You are very wonderful."

"Very," said the spider. "Do you know spiders have had poetry written about them?"

"No; have you," said Sue. "Recite some, please; I should like to hear it."

"I'll try," said the spider, "but my memory is very poor. How do you like this—"

"Little Miss Muffet,
Sat on a tuffet,

Eating curd and whey.

A great, big, fat spider

Sat down beside her,

And frightened Miss Muffet away."

"Pshaw!" exclaimed Sue, "that is only one of Mother Goose's rhymes. I have it in a book at home."

"Is that so?" said the spider. "Perhaps you will like this better:

"Will you walk into my parlor,

Said the spider to the fly.

'Tis the prettiest little parlor,

You ever did spy;

The way into my parlor

Is up winding stairs—

"Stairs—stairs—stairs. Dear, dear," said the spider, "I have forgotten the rest."

"I am so sorry," said Sue, "do try to remember."

"It is of no use," answered the spider. "I told you my memory is poor. I am tired of talking to you, especially as you are afraid of a spider."

"Ha! ha! ha; you afraid cat. Look out I'm going to jump."

"Oh, oh, don't, please don't," cried Sue, as she saw the spider begin to swing herself upon one of the threads she had drawn from her body.

"Here I come," called the spider.

"Oh! Oh!" cried Sue, and she gave a spring and landed upon the floor.

Sue opened her eyes and found her mother bending over her.

"Whatever is the matter with my little daughter?" said mother; "she must have been dreaming."

Sue gave a sigh. "Oh, mother," she said, "the spider. I will tell you all about it."

Sue told her mother what the spider had told her and mother said, "It was all true."

WE LEARN BY DOING.

By Alice Lotherington.

We learn by doing, little folks,
No matter what the work may be,
Just try, with all your might, and find
How one by one your giants flee.

Don't say, "I can't," before you try,
But try and see what you can do,
For, if you're helped by others, why,
'Tis others do the work, not you.

See happy bird in yonder tree,
How soft and warm he builds his nest,
He asks no help from you or me,
But tries to do his very best.

And if like birdie, little ones,
Your very best you try to do,
You'll find how easy will become
The tasks that seem so hard to you.

A February Story

NO school to-morrow, papa," exclaimed Jessie, as the children met papa in the hall, and helped him off with his great coat.

"How is that?" asked papa.

"Why, papa," answered Jimmie, "we are going to keep George Washington's birthday and he was 'First in war, first in peace, and first in the hearts of his countrymen.'"

"Dear me, children, who can George Washington be? Did your teacher tell you?"

The children all started to talk together.

"My, my, my," cried papa, putting his hands over his ears, "what a set of magpies. Now one tell me while the rest listen."

"Let Jessie tell," said Sam. "Teacher says, 'Ladies and girls always before gentlemen and boys, except in time of danger; then men should always lead.'"

"That is an excellent rule, Sam," said papa, "so we will hear what Jessie has to tell us."

"George Washington," began Jessie, "was born in the State of Virginia, February 22, 1732."

"He was a little baby, just like Robbie, but had no little brothers or sisters, like Robbie has."

"But he had two big brothers, Lawrence and Augustine," said Sam, "and Lawrence, although he was a big, big boy, would often play with his little brother George."

"Little George loved the truth, and would not tell a lie. If he did anything naughty, and any one asked him, 'Did you do that, George?' he would always own up, and not put the blame on some other boy."

"That was a manly little fellow's action," said papa.

"George went to the village school and learned his a-b-c. He studied so hard and learned so fast that when he was about twelve years old he was sent to a higher school."

"About this time his brother Lawrence went to sea and George was left without his play-fellow."

"Then the little boy's father bought his son a pony, and father and George would ride about the farm, and have nice long talks together."

"When George became older he studied—studied—there, I have forgotten the name," said Jessie, looking at Sam.

"So have I," said Sam, with a shake of his head. "It was a big word, though."

"Surveying?" asked papa.

"Yes, sir," said Jessie.

"Miss White told us surveying meant to measure off farms, and to tell the people who owned the farms, where to build their walls and fences," said Jim.

"When Washington grew to be a man," continued Jessie, "he became a soldier."

"England wanted to make laws for her American colonies, without any of the men in the colonies having anything to say, and also wanted the Americans to buy tea, paper and glass that had an English stamp on it."

"The people said they would not buy and that they would just govern themselves."

"The English King, George III, sent a big army to make her colonists mind, but the people were not one bit afraid, for they had George Washington to help them."

"After seven long years the English army went home, and America was free."

"Hurrah for that!" shouted Jimmie.

"The people said George Washington should be their first President, then their second president, and after that wanted him a third time."

"Washington said no, and went home to Mt. Vernon, where he lived, loved and honored by all."

Jessie paused.

"I think my little daughter paid very good attention to what her teacher told her," said papa, "and I am glad to hear so much about George Washington."

"And now, since tea is not quite ready, I will tell you something of my visit to Mt. Vernon, George Washington's home."

"Have you been to Washington's home?" cried the children in a chorus.

"Oh, papa!"

"Yes, dears, mamma and I took a trip there two summers ago."

"Mt. Vernon is fifteen miles south of Washington."

"The house is two-story, with porches front and back. At the back of the house, overlooking the Potomac River, are little cabins, where once upon a time little colored boys and girls lived with their parents."

"Each little house has a nice vegetable garden and a place for chickens, ducks and geese. When the work of the day was over, the negroes would gather around their cabin doors, play on their banjos, and perhaps the little ones would dance."

"These people loved their Massa George very dearly, and he was always kind to them."

"Washington loved animals, and had plenty of dogs, cats, chickens, doves and horses always about the farm."

"Inside the house the rooms are large and airy, with an open fireplace in every room."

"All the rooms are just the same as when Washington lived there."

"The house is built in a lovely park, with lovely trees and shrubs, and green lawns sloping down to the Potomac River."

"In this park brown-eyed deer have their home, and are so tame that they will eat from your hand."

"But, hark!" said papa, "is not that the tea bell? We must not keep mamma waiting, you know."

"To-morrow morning, children," said papa, as he rose to go to tea, "we will raise the American flag on our house to honor George Washington, the greatest man America ever had."



Practical Pointers in Picture Study

By Elsie May Smith

"Beauty is truth, truth beauty."—JOHN KEATS

"Art deals with things, however, incapable of definition and that belong to love, beauty, joy and worship."—PLOTINUS

[Miss Elsie May Smith, who has been conducting "Practical Pointers in Picture Study" during the past year, and who will continue this department this year, has had extensive experience in this line of work. She has made an exhaustive study of the representative artists of different nationalities, beginning with the early Italians who preceded the Renaissance period, and continuing down to the artists of the present day. With her extensive knowledge of the resources which are available for interesting and instructive work in this department, it is confidently expected that Miss Smith will continue to place before the readers of Teachers' Magazine much practical material that will assist the teachers in solving the problem of what to present in their picture study work.]



AN OUTDOOR WINTER SCENE

By Rudolph F. Ingerle.

LAST month we considered a picture representing the comforts of the cosy fireside which mean so much to us in winter. But we do not wish to spend all our time within doors when the winter season has come, and indeed, we all realize that winter has its own beauties and pleasures. When the air is keen and the wind is brisk, we love to go coasting down the hillside, or skating over the smooth ice and we find this season as delightful in its way as the other seasons are in theirs.

Speaking of the winter season, Mr. Paul Griswold Huston points out its charms for us in the following words: "The First Snowstorm," says he, "is always an occasion for demonstration. Children, at their earliest glimpse of the white ground in the morning, rush with glee and wake up their parents: 'The ground's covered with snow!' And forth they go in their joy. If we look at the windows we shall find them a veritable jungle of flowers and ferns, broad leaves,

great forests, chasms, canons, stars—a fairy woodland crystalized over the glass—the action of the frost on the pane in some of the most delicate and beautiful handiwork of Nature. The children have scratched away a clear space with their finger nails. Even the less enthusiastic men must perforce take some notice of the change of weather on their way to the daily work, if that be evinced in no other remark than that it is getting colder. If caught in a fall of snow on their return they run and swing their arms and enter the house with their overcoats dotted with snowflakes and their hats and shoulders one mass of whiteness.

"Meanwhile, what is happening in the change of Nature's appearance? Down in the grimy city all is covered with a beautiful whiteness, all the unsightly ash heaps and garbage barrels and dusty pavements and dirty streets, all covered over and concealed beneath the purity of the fallen snow. Once in the year, at least, Nature asserts her supremacy over the works of men and folds about them her whitest blanket while they sleep. It, of course, does not last long; the snow-shovelers come, and teamsters take away the heaps of snow, and the tread and tramp of men and horses soon defile the pure snowy beauty into a coarse slush, found nowhere but in cities. But, even in the little while that the snow lasts and remains white, how it countrifies everything, and takes away the citified look of things, and brings back great Nature to the thoughts of restless, busy men!

"Let us walk out into the country and across the meadows to the woods, and note how unspeakably different the aspect of life is, both from the city and from what we usually find in the country. All is so immaculate, so pure, so white, only dotted here and there with the marks of a bird's feet, the trail of a field mouse, the tracks of a rabbit or squirrel, or the rambling striding of a dog. . . . Everywhere extends the whiteness of cleanest, purest snow, hanging

to the trees and grapevines in festoons and great flakes, covering the whole earth with sparkling beauty,—the rarest sight of the year. 'Tis fairyland, fairyland everywhere! The snow clings to every least twig and branch, and doubles, yea, trebles and quadruples it in size, and the myriad snowy trees and the wild grasses and weeds thus overspread present a beautiful and delicate tracery, an exquisite pencilling, throughout the whole woods; while great flakes fall softly to the ground, or break up another limb in their descent and scatter into a thousand pieces. . . .

"It is one of the delights of life to walk through the woods at twilight on a winter evening, after a freshly fallen snow, and to drink in its indefinable beauty of purest, softest whiteness, in the cold light and the stillness of the woods. So softly and quietly did this white down fall to earth,—Nature's manna for our hunger after beauty. Or, perhaps, after a night of sleety rain in January or February, we arise in the morning to see from our window that the cold has caused the rain to freeze, almost as it fell, and the trees, at a distance, look as if covered with snow. A walk through the woods, however, reveals castle after castle of fairyland, an ice carnival, the trees all bedecked with silvery ice from topmost twig to roots and trunk, and all up and down the bark, along which the rain has been slipping. The great trees are enveloped and encased in a drapery of ice. The boughs are surrounded and coated with an extra covering of icy bark, sometimes half an inch thick, and innumerable tiny icicles . . . hang everywhere from twigs and dead leaves, an icy fringe. The wind sways the frozen boughs and they crackle and rustle in their sleety armor."

A picture which brings this beauty of the winter landscape vividly to our attention is "The Last Ray," by Rudolph F. Ingerle. Here we see the ground with its mantle of soft, snowy whiteness. Everywhere it has spread itself doing for the hillside what Mr. Huston has so well pointed out for us. Notice the graceful slope of the upward rising ground, the vegetation in its winter garb, forcing its way upward through the snow so graceful and beautiful in the delicacy of its lines due to the absence of its leaves. Notice the dark mass of the trees against the sky to the left of the cottage. "The various twig-sprays and ramifications of the branches," to use Mr. Huston's words in referring to the beech tree in winter, but equally applicable here, "can be seen in the bleak winter in a beautiful feathery pencilling which the thick foliage of summer conceals completely."

Notice the snow upon the roof of the cottage, one of the brightest spots in the whole scene, and the tracks in the snow leading up to its door, and suggesting the warmth and comfort that many have found beneath its sheltering roof. This picture increases our appreciation of the subtle and characteristic beauties of a winter landscape, especially as they are enhanced by the last rays of the setting sun. Those suggestive,—we

might almost say eloquent—tracks in the snow leading to the cottage, are so significant and inviting to our fancies, as we muse on those who have wended their way through the snow to the cottage, that we are drawn in fancy to follow their footsteps to its door. Notice the large dark shadow made by the cottage in the snow. How natural and interesting it is as it sprawls out on the ground leaving spots of bright snow shining through here and there!

The following are Mr. Ingerle's own words with reference to this picture. They are of much interest because we always enjoy reading what an artist himself has to say about one of his pictures:

"To most persons the word summer suggests the most beautiful time of the year. Many, too, love the Spring and Fall, but how many can think of any beauty in a winter landscape when everything seems dead and cold? To one who truly loves and understands Nature in all her varied garbs, winter is one of the purest and grandest seasons of the year. How beautiful and bright a few yellowish brown leaves look, peeping out through the snow here and there!

"What a delightful note of color in the boundless covering of white!

"We are accustomed to thinking of the snow as being white, but the truth is it is seldom so. The color of the snow changes constantly through the day as the sun plays upon it from various angles; a cool yellow in the morning, a brilliant white at noon and a soft gorgeous pink as the sun sets behind the hill.

"The above picture, 'The Last Ray,' depicts those few enchanting moments of the evening when all is fairyland. The little hut on the hill holds a commanding position in the surrounding country. The shadows are lengthening and the darkening sky ahead tells us it will soon be night; we had better tramp on our way along the winding path that leads to the warm and welcome, though humble, cottage. As we plod through the snow let us stop again and watch that glorious moment when the sun embraces the earth in its last ray and kisses it good-night."

Mr. Ingerle thus gives us a clear idea of what the picture means to him and the delightful aspect of a winter's evening that inspired him to create it. Those of us who have eyes to see can find just such beauty as he describes and represents in his picture.

Questions Interpreting the Picture.

What does this picture represent?

What is the time of day, and the season of the year?

Why is it called "The Last Ray?"

What effect do the colors of the setting sun have upon the snow?

Have you ever observed them? Did you think they were beautiful?

What objects do you see in this picture?

Which is the most important? Why?

Is the ground sloping or level? What is the effect thus produced? Does it increase the charm of the scene?

Describe the vegetation here seen. Do you think it adds to the beauty of the picture? In what way? What do you see to the left of the cottage? In the snow in the foreground? To what do the tracks lead?

Do you think this is a charming representation of a winter landscape? Why do you think so?

Do you think the artist who painted it thoroughly understands and appreciates such scenes?

Why do you think so? Will a winter landscape in the future always mean more to you because you have seen this picture?

The Artist's Life.

Rudolph F. Ingerle was born in Vienna, Austria, in 1879. He came to America while very young, and his art is essentially and indisputably American, full of the freshness and vigor of the west. Mr. Ingerle has done most of his studying at the feet of Nature, having spent only a short time in art schools. He received his academic training at Smith's Academy, the Art Institute of Chicago, and the Fine Arts Academy, but always he has been an enthusiastic outdoor worker, following Nature through all her moods and keenly enjoying them all.

In the promotion and development of the art spirit in America Mr. Ingerle has been a tireless worker. He holds the office of treasurer in the Chicago Society of Artists, is a member of the Society of Western Artists, the Palette and Chisel Club, the Chicago Water Color Club, the Bohemian Arts Club, the Artists' Guild, and the International Beaux Arts et Littres, France. He has been awarded medals by the Bohemian Art Club, 1906, and has received numerous honorable mentions and prizes. Mr. Ingerle exhibits in Chicago, Philadelphia, Cleveland, Cincinnati, Detroit, Indianapolis, St. Louis, Denver, Terre Haute and many other western cities.

Elsie May Smith.

Test in Hygiene.

1. What three things do we need to keep us alive?
2. What is the difference between gas and the air we breathe?
3. Which gas in the air keeps us alive?
4. What would happen to us, if we could get nothing but carbon dioxide to breathe?
5. What happened in the Black Hole of Calcutta?
6. What do plants use for lungs?
7. How can you show that a candle uses up oxygen?
8. What is sometimes done to keep bees from stinging, when collecting honey from the hives?
9. What did the tobacco smoke do to bees?
10. Does tobacco smoke have the same effect on people?
11. What is it in the tobacco smoke that does the harm?
12. Why do men have to travel in a separate car when they smoke?
13. Why is a draft dangerous?
14. Where do microbes live?
15. What will one rotten apple do to a barrel of good ones in a very short time, if not picked out?
16. (a) Which can microbes endure more, heat or cold? (b) How do you know?
17. Why is it dangerous to slip a coin in your mouth?
18. (a) How can you tell that air is constantly moving in the room? (b) What does that tell about the rest of the room?
19. How should we always keep our teeth? Why?
20. Why should we always keep our bodies clean?

A Suggestive Lesson in Paper Cutting

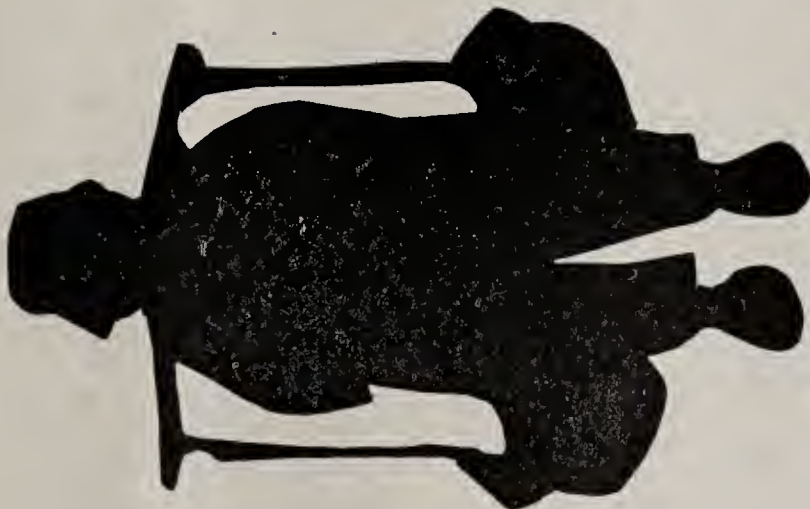
Ruth O. Dyer

DUTCH SCENES

AFTER the children have heard the story of "The Hole in the Dyke," they will delight to cut some of the scenes of a Dutch village. The wind mill is a very common sight in Holland. It is not hard to cut. We notice on what a broad base it rests. It has four arms, three of which we see quite plainly, but we see only the end of the fourth. See the sturdy little Dutch boy with his hands in his pockets. I think his name must be Hans. See his queer wooden shoes and his queer trousers. They are made very large and he has plenty of room in his pockets. He wears a very small cap and his lips look

as if he were whistling a merry tune.

Here is a little Dutch girl, too. Her name must be Gretchen. She wears wooden shoes, too, and a very plain dress. See her little pointed cap. She is walking with her hands held very primly at her side. She seems to be watching the Dutch water carrier. He, too, has on wooden shoes. He has a wooden frame over his shoulders, to which are attached two large jugs. This is the way he brings the water and it is much easier than carrying the pails in his hands. He has on a queer hat, too, and he has pulled it down on his head, so the wind can not blow it off.



Dutch Scenes



History Is Making Every Day

Classroom Talks on Current Events

By Lucia B. Cook

THE PANAMA CANAL.

IN the President's Thanksgiving proclamation Panama Canal, "which not only exemplifies mention was made of the completion of the the nation's abundant resources to accomplish what it will and the distinguished skill and capacity of its public servants, but also promises the beginning of a new age of new contrasts, new neighborhoods, new sympathies, new bonds and new achievements of co-operation and peace."

A writer in "Popular Mechanics" for December tells "The Wonder Story of the Panama Canal," in an article by that name. He calls it "the greatest victory over the forces of nature yet won by the hands and brain of man."

The idea of a canal across the isthmus, uniting the Caribbean Sea with the Pacific Ocean, was first suggested by Balboa, the discoverer of the Pacific Ocean. People of Balboa's day thought that it might be wrong to make the canal, for God could have made a channel across the isthmus if He had wanted a channel there!

Since then the project has been discussed many times. A French company, with Count de Lesseps as chief engineer began working upon the canal some years before the United States took it up. (Count de Lesseps was the hero of the Suez Canal, which was completed in 1869. It connects the Red Sea with the Mediterranean.)

Many lives were lost and a great deal of money was spent by the French before they abandoned the task.

In April, 1907, with Maj. G. W. Goethals as chief engineer, the United States began the work in earnest. One of the first things to be done was to make the Canal Zone a more healthful place to live. Knowing that yellow fever and malaria are transmitted by mosquitoes, Col. Gorgas of the Army Medical Corps, began a campaign against the mosquitoes and flies.

The canal will not be opened for, perhaps, many months. The sides have given trouble by collapsing, and the engineers must study the effect of water on the slides.

The canal is fifty miles long, and had cost up to the first of last June \$295,587,538.41.

There will be an exposition in the Republic of Panama Nov. 3, 1914, in celebration of the four hundredth anniversary of the discovery of the

Pacific Ocean. The State of Panama declared its independence in November, 1903.

The countries of Central America are very beautiful and picturesque. A writer in the News and Courier gives this description:

"Just across the Caribbean and the Gulf of Mexico, almost at the very doors of the United States, is a land of flowers that blossom all the year round, countries rich in historic interest and affording many magnificent ruins which all but stagger the imagination of the tourist, and made beautiful not only by the tropical verdure but presenting scenic effects unequalled anywhere on the American continent."

Guatemala was named by the Spanish, "The Land of Beauty."

I ONCE heard an old man (my grandfather) tell of his journey across the Isthmus in 1850. He was on his way to the gold mines of California. Splendid cocoanuts were hanging high in the trees, and monkeys were plentiful among the branches. As fifteen hundred people had just crossed the isthmus, food was very scarce.

Grandpa and three companions stopped at a little house to get something to eat. They were told there was no food to spare. A poor old rooster was walking about in the yard and seeing him, Grandpa willingly gave five dollars in gold, the price the owner asked.

A part of the journey was on foot, through briars that soon tore their clothing to shreds. One old sailor who had been drinking became too tired to go any further. He hung his hammock under a tree and went to sleep. That night a jaguar or a black tiger made a meal of him; only his bones remained the next morning.

MAMMY'S VALENTINE.

"What kin' of day you call it, now,
My pretty eyes of blue?"

"It's Valentine's; the day you know
Your sweetheart thinks of you.

"On Valentine's he always sends
A gift his love to show;
Sometimes it's just a pretty verse
Tied with a ribbon bow."

"Law, yes, it's Valentin's for sure!
We mustn't fall behin';
Do take a tart wid mammy's love,
An' be her Valentine."



Grade Work

Edited by

Charles H. Davis.

PRACTICAL CLASSROOM TEST QUESTIONS.

For the Grades.

Being a set of questions to be given to the various classes at the end of a school term for testing the proficiency of the class in the important subjects of the course. Prepared and arranged by the teachers of P. S. 25, Borough of Queens, N. Y. City, C. H. Davis, Principal.

Arithmetic—2B Grade.

Select Ten.

1. (Oral) If a book cost 8c, how many can I buy for 24c?

2. (Oral) If 1 orange cost 4c, how much will 9 oranges cost?

3. If a hat cost \$3, how many can I buy for \$24.9?

4. How many pints in 8 quarts? How many quarts in 10 pints?

5. 899	789
78	44
987	359
36	78
515	414
69	35

6. 981	500
-409	-109

7. If pepper is 5c an ounce, what will 1 pound cost?

8. Write this current date.

9. (Use Dial) 20 after ten; 20 of ten.

10. Draw a board square 4" x 2". Then 1" square (a) ask how many times the small square will fit into the large square.

11. How many hours in three days?

12. If a man is 40 years old in 1907, in what year was he born?

3A Grade.

1. Add
\$36.92
67.37
4.48
19.09
46.84

2. \$461.35
-209.27

3. Find the cost of 394 lbs. of flour at 4c a lb.

4. May spent 1 dime, 2 nickels and 4 pennies.

How much money did she spend?

5. A man owed \$320 and paid $\frac{1}{4}$ of it; how much did he pay?

6. $\frac{3}{4}$ of 40 = ? $\frac{1}{2}$ of 72 = ?

7. Write in Roman notation 69.

8. What will one horse cost if 6 horses cost \$636?

9. 2 oranges cost 6 cents, what will 10 oranges cost?

10. (a) Write 6 table.

(b) Write table for dry measure.

3B Grade.

1. From \$28.06 take \$1.29.

(b) From \$5.00 take \$2.48.

2. Add:

\$48.63
127.30
899.00
587.78
320.40

3. 32)15689

4. 964

$\times 39$

5. What is $\frac{1}{4}$ of 120 sq. inches? Make a drawing to explain your answer.

6. If 4 apples cost 10c, how many can you buy for 30c?

7. If 3 oranges cost 15c, what will 15 cost?

8. $\frac{5}{6}$ of 726 = ?

9. How many square feet in a field 240 ft. long and 84 ft. wide?

10. How many feet of wire would it take to go around this field?

4A Grade.

1. What will 9 yards of cloth cost at 2 cents an inch?

2. Change 4323 oz. to lbs. and oz.

3. How many chairs at \$19 each can you buy for \$380?

4. How much greater is a square foot than a square inch. Illustrate.

5. Find the area of a floor 29x43 feet.

6. If $\frac{1}{2}$ of a house is worth \$2168.90, what is the whole house worth?

7. (a) 53053 $\frac{1}{4}$ (b) 107)83094

-23802 $\frac{1}{8}$

8. If 5-6 equals 7560, 6-6 equals what?

9. A man put \$180 in the bank in October, \$104.82 in November, and drew out \$105 in November, how much had he still in the bank?

10. Bought a hat for \$7.25, a coat for \$8 and a pair of shoes for \$6.50. How much change should I receive from two twenty-dollar bills.

4B Grade.

1. Butter is worth 38c a lb., and I bought \$10.26 worth to-day. How many pounds did I buy?

2. Mrs. Smith bought $35\frac{1}{2}$ yds. of ribbon, $9\frac{3}{4}$ yds., $15\frac{3}{8}$ yds., and $9\frac{5}{8}$ yds. How many yards did she buy in all?

3. A man had \$500. He bought 12 cows at \$37.50 each. How much money had he left?

4. If 9 houses cost \$63819, what was the cost of one?

5. James bought oranges at the rate of 7 for 60 cents. Find the cost of 49 oranges.

6. A square field is 20 rods on each side. What will it cost to build a fence around it at \$1.50 a rod?

7. John bought $9\frac{1}{2}$ lbs. of beef at 18c a pound. How much change should he receive if he gave a five-dollar bill in payment?

8. A boy earned 60c a day; he lost 15c and spent 1-3 of the remainder. How much did he spend?

9. At 18c a yard, what will 2 feet of wire cost?

10. Draw a rectangle 8 inches by 2 inches and divide it into four equal parts.

5A Grade.

1. Write in order of their value, beginning with the smallest the following fractions: 5-6, 1-2, 7-8, 1-4, 1-3.

2. (a) $8.001 \times 100 = ?$

(b) $8.001 \div 100 = ?$

3. (a) Multiply fourteen and twenty-nine thousandths by five and seventeen hundredths.

(b) Divide .012261 by two and one hundredth.

4. Find the cost of carpeting a room 19 ft. wide and 42 ft. long with carpet 1 yd. wide and costing $\$1.87\frac{1}{2}$ per yard.

5. A barrel contained 42 gallons, 3 quarts of vinegar; what did a merchant receive for it if he sold it at 9c a pint?

6. John can do a piece of work in 12 days and Henry can do it in 15 days; how long will it take working together?

7. If 7 of a ton of coal is worth \$4.20, what will be the cost of 12.5 tons?

8. Agrocero bought 80 bu. of potatoes at \$.05 a bu. and sold them at \$.35 a peck. Find the gain.

9. (a) Find the cost of 75500 bricks at \$9.75 per M.

(b) Find the cost of 6750 laths @ \$.84 per C.

10. Make out a receipt for your employer, Francis Bacon, of 138 State Street, New York, a bill for the following goods sold to Mrs. John Wheeler to-day:

18 yards dress goods@ \$1.37 $\frac{1}{2}$ a yard

16 yards lining.....@ .24 a yard
27 yards ribbon@ .18 a yard
3 $\frac{1}{2}$ yards velvet@ 2.25 a yard

GEOGRAPHY.

4A Grade.

1. In what direction does your school house face? In what direction is your class room from the boy's gate? Tell one way of reaching the Brooklyn Bridge and the direction in which you would travel.

2. Name the boroughs of N. Y. City in order of size, beginning with the largest. In what direction is the borough in which you live from Staten Island?

3. Bound your own state.

4. Name the islands belonging to New York City.

5. Which borough transacts the most business? Why is this borough able to transact more business than the other boroughs?

6. Name five different nationalities of people found in New York City. Why are there so many different nationalities found in New York?

7. Name two departments of the city government that afford protection to the people. Name one duty of each of these departments.

8. Who first owned Manhattan Island? Who afterwards obtained possession of this island from the first workers? How? Who finally got possession of the island? Name two of the old historic governors of this island.

9. Name two great inventions that helped to make New York a great commercial city. Name and locate five parks in Greater New York.

10. Name five great highlands of the earth. Name two groups of islands of the earth. Name five oceans in order of size beginning with the largest.

4B Grade.

1. Where does the North Temperate Zone lie?

2. Where is the Mississippi River and into what body of water does it empty?

3. For what is the City of Washington noted?

4. Name two mountain ranges of North America.

5. Bound Canada.

6. For what is Philadelphia noted?

7. Where is New York City?

8. In what part of the United States is the Columbia River and into what body of water does it empty?

9. Name two bays of North America.

10. What did Columbus discover and when?

5A Grade.

1. Name the seasons in our climate, the number of months in each, and chief characteristics of each.

2. How many seasons at or near the poles? Give length of each. How many seasons in the Torrid Zone? Give length of each.

3. Of what four great natural divisions does the surface of North America consist?

4. What river with its tributary or branch is the longest river in the world?

5. What great river and what great lakes form the only natural water route into the interior of the country from the east? What from the south?

6. Trace a boat laden with grain from Buffalo to New York City.

7. Name the three largest cities in the United States in order of size and locate each.

8. Into how many great climatic regions is the United States divided?

9. What is the "Keystone State" and why so named?

10. Locate Seattle, Detroit, Potomac River, Catskill Mountains.

5B Grade.

Answer any Ten Questions.

1. Where do the Eskimos live? Describe their homes.

2. To what race do the Arabs belong? Tell some of the uses of the camel to the Arabs.

3. To what race do the Japanese belong? Name four nations of Europe belonging to the Caucasian race.

4. How is the air about the earth warmed? Why does the earth grow cool in the evening?

5. Tell what you know about the trade winds.

6. Tell what you know about the Gulf Stream.

7. Mention three plants and two animals found in the Torrid Zone.

8. Where is London? Paris? Rome? Pekin? Havana?

9. What country lies north of the United States? What water east? What country and water south? What water west?

10. Where is the wheatgrowing region of the United States? Name two States in this region.

11. Why is Pittsburgh largely engaged in iron manufactures?

12. In what part of the United States is the cotton belt? What city is the leading cotton market?

13. What are dairy products? From what animal do we get lard? What animal supplies us with tallow?

14. In what part of the United States and on what water is Boston? Chicago? St. Louis? Buffalo? Cleveland?

15. Give five important facts you have learned about the City of New York.

ENGLISH.

3A Grade.

1. Write one stanza of a poem that you have learned this term.

2. Write the names of the months and their abbreviations. Write the names of the weeks and their abbreviations.

3. Fill the following blanks with is or are, and punctuate:

(a) Where the boys

(b) This apple ... red.

(c) these your books

4. Write three sentences containing the abbreviations of: Mister, New York, Street.

5. Fill the following blanks with was or were:

(a) The mice ... in the trap.

(b) The leaf ... red.

(c) The men ... in the yard.

6. 28 Webster Ave.,
Glendale, L. I., Jan. 1, 1914.

Dear Aunt Mary:

Our teacher has taught us "The Violet." I know every word of the first stanza. Would you like to hear me say it?

Your loving nephew,
John Weber.

7. Write sentences containing each of the following: has, have.

8. Write from dictation:

(a) Be careful and do not make a mistake.

(b) The kettle is in the kitchen.

(c) Does school begin at nine o'clock?

9. Copy paragraph from reader.

10. Write to-day's date.

3B Grade.

1. Place between or among in the following sentences:

John's reader is the other books in his desk.

The table is the chair and the closet.

2. Punctuate the following sentences correctly:

George said Let us pick some daisies

John where did you put your ball

3. Punctuate the following dates correctly:
Mar 12 1913
Jan 9 1913

4. Give the abbreviations of the following words: September, Mister, August, Doctor, Wednesday.

5. Place shorter or shortest in the following sentences:

My pencil is the of the two.

February is the month of the year.

6-7. Write sentences using the following words correctly: bought, lose, only, heard, friend, shoe, half, sugar, screech, pleasant.

8-10. Correct the errors in punctuation and in capitalization in the following sentences:

the boy is flying his kite

Where are you going

The boy's name is harold

John put your pencil into your desk.

Helen and i are going to the store.

I saw dr brown yesterday.

To-day is the eighth day of may

sweet as the roses, blue as the sky

down there do the dear little violets lie.

Frank said that ball cost five cents.

Henry asked did you pick those flowers

4A Grade.

1. What does an imperative sentence do?

2. Write two interrogative sentences.

3. Change the following questions to statements:

Has the bell rung?

Can you shoot a marble?

4. What does a declarative sentence do?

5. Write the plurals of each of the following:

church, glove, boy, fox, lady.

6. Write eight lines of poetry you have learned this term.

7. What does an interrogative sentence do?

8. Write the singular of each of the following: prefixes, benches, flies, cows, monkeys.

9. Write two imperative sentences.

10. Write two declarative sentences.

4B Grade.

1-2. Write an original letter.

3. Dictate: "I am going home," said John. "It is late." "I like the snow," said Harry, "because we can sleighride."

4. Give two rules for capitals learned this term and an ex. of each.

5. Underline the words that show quality: (a) A large dog ran by. (b) His new coat is blue.

6. Write the following so that they show ownership: child, children, boy, boys, I.

7. Write statements that tell what the following are: coal, island, hammer.

8. Write three forms for: hard, good, much, beautiful, wise.

9. Use the possessive of the following words in sentences: I, You, she, he, they.

10. Write a composition from the following outline: Japan. 1. Location. 2. Occupation. (a) Tea raising and what is done with it. (b) Manufacturing.

5A Grade.

1. Correct each: (a) He came by me. (b) I seen him yesterday. (c) Come said john to New York.

2. Correct each: (a) I and Frank will go. (b) Fred and me will come. (c) You may play with John and I.

3. Write 8 lines of poetry you have learned this term.

4. Write from memory the first stanza of America.

5. Give complete subject and the complete predicate of each.

(a) John is drawing a picture.

(b) The jolly old cobbler mended the king's shoe.

(c) The mad dog bit James.

(d) The boys and girls applauded the speaker.

6. Write a letter to your cousin inviting him (or her) to visit you and tell what you will do to entertain (him or her).

7. Draw an envelope in form and address it properly to your cousin.

8. Write a sentence using at. Write a sentence using to.

9-10. Write a composition of about 75 words telling how you spent the Christmas holidays.

5B Grade.

Answer Any Ten Questions.

1. Write the abbreviations for February, August, October, Wednesday, Saturday, year, hour, doctor, avenue, street.

2. Separate the following sentences into sub-

ject and predicate, and underline the chief word or words in each:

Many persons will visit Buffalo this summer.

Hurriedly up the street rode the excited troops.

A meeting of the cabinet was called at once.

We were delighted to meet our former school-mates.

A great many cherries have been spoiled by the rain.

3. From the sentences in No. 2 select a common noun in the singular number, a proper noun, an adjective, an adverb, a phrase.

4. Write not less than four nor more than eight lines of poetry you have learned this term.

5. Give the plurals of these nouns: Fly, valley, box, child, church, sheep, bird, man, river, tree.

6. Write a short letter to John Wanamaker, Broadway, New York, ordering a croquet set for which you inclose five dollars forty cents.

7. Draw an envelope form and address it properly to contain the letter in No. 6.

8. Rewrite the following sentences, changing the phrases in them to adjectives or adverbs:

In what place did you leave your books?

Our grocer wishes to hire a boy of industry and of good manners.

That book with red covers is very pretty.

9. Give the possessive singular of girl, pupil, fox, merchant, Agnes.

10. Write a story of about fifty words concerning some dog or horse you know of or of which you have read.

11. When should a be used? When should an be used?

12. Write a sentence using at; a sentence using to.

13. Copy the following sentences, using capitals and punctuation marks where they are needed.

Listen is not that a cry of fire

bring your sister's book to school

14. From the following sentences select a verb, a common noun in the plural number, a compound subject, a compound predicate, an object word:

Merchants buy and sell large quantities of goods.

The boys and girls applauded the speaker.

15. Write from memory the first stanza of "America."

PHYSICAL TRAINING.

Gymnastic Story.

First Year.

SNOW PLAY.

Suggested Story.

1. A snow storm.

Gymnastic Activity.

Raising arms sideward and returning to position, and at the same time moving fingers to imitate the motion of snowflakes.

- | | | | |
|--|---|--|--|
| <p>2. Making and throwing snow balls.</p> <p>3. Warming hands.
Warming body.
Warming feet.</p> <p>4. Deep breathing.</p> | <p>Quick knee bending and stretching forward, downward, as if scooping up (hands must not touch floor). Roll ball into shape with hands.</p> <p>Use the following cues for this activity:</p> <p>(a) down
(b) up
(c) press
(d) r-e-a-d-y
(e) Throw*</p> <p>Rub hands together. Clap hands. Swing arms sideward and across chest. Hop in place, four times on each foot.</p> <p>Face windows, breathe in (four seconds), breathe out (two seconds).
Exhale through nostrils.</p> | <p>4. Sliding on pond.</p> <p>5. Fancy skating.</p> <p>6. Riding in large sleigh.</p> <p>7. Resting.</p> | <p>Run forward with four short steps, finish with feet in stride position forward, with arms stretched sideward, balancing while sliding. Face about. Repeat, moving back to place.</p> <p>Arms hanging slightly forward as though carrying stick, slide forward on right foot, raising left foot behind. Hold the balance position on one foot for a short interval before repeating the slide with the left foot. Gallop once around the room.</p> <p>Breathing.</p> |
|--|---|--|--|

*The teacher may draw a snow man on the blackboard, and as the children throw at it, she would erase parts of it, indicating where it has been demolished, finally she erases the entire figure.

GYMNASTIC STORY.

Second Year.

WINTER SPORTS.

Suggested Story. Gymnastic Activity.

- | | |
|--|---|
| <p>1. Pulling sled up hill.</p> <p>2. Building a fort.</p> <p>3. Snow ball fight.
(a) Making snow balls.</p> | <p>Walk, raising knee high in front, hands clasped behind.</p> <p>Imitate motion of using a snow shovel and throw snow in pile, patting with side of shovel.</p> <p>Each half of class faces the other.</p> <p>(a) Quick knee bending and stretching with arms stretching forward downward to imitate scooping up snow (do not allow hands to touch floor). Patting ball in shape and placing on desk. (Make four balls.)</p> <p>(b) On signal, one side throws snow balls and other side dodges bending knees deeply. On second signal, reverse the movements.</p> |
|--|---|

BOYS

DON'T tease girls and boys smaller than yourself.

REMEMBER to make friends among the good boys.

BE a gentleman at home and on the playground.

TAKE your mothers into your confidence if you do anything wrong, and remember George Washington's example of truthfulness.

BE kind and helpful to your sisters as you expect them to be to you.

MAKE up your mind not to learn to smoke, chew or drink. Remember that these things are hard to unlearn.

OBERVE these rules, and they are sure to make you a gentleman.—Selected.

The curate of a large and fashionable church was endeavoring to teach the significance of white to a Sunday school class.

"Why," said he, "does a bride invariably desire to be clothed in white at her marriage?" As no one answered, he explained. "White," said he, "stands for joy, and the wedding day is the most joyous occasion of a woman's life."

A small boy queried:

"Why do all the men wear black?"

ARITHMETIC

7A GRADE

ANSWER NO. 11 AND ANY OTHER NINE

1. What will 68 men earn in $18\frac{3}{4}$ days at \$2 a day?

2. A grocer, after selling $\frac{1}{8}$ of a certain quantity of sugar to one customer, $\frac{2}{5}$ of it to another, and $\frac{1}{4}$ of it to a third, finds that he still has 81 pounds. How many had he at first?

3. Change to a simple fraction $\frac{2\frac{1}{2} \div \frac{3}{4}}{\frac{7}{8} - \frac{2}{5}}$

4. Express in figures and add:

Two hundred sixty-three and eighty-four thousandths.

Ninety-seven and thirty-seven hundred thousandths.

5. Change to common fractions .075, .125, .0875, .004, .16.

6. When .7 of a ton of coal is worth \$4.20, what will be the cost of 12.5 tons?

7. A merchant sold 48% of 630 bushels of apples at \$1.85 a bushel. What did he receive for them?

8. A man borrowed \$850 for 2 years 9 months at 4%. How much interest did he pay?

9. From a hogshead of molasses containing 54 gallons 2 quarts there were sold 24 gallons 1 pint. What was the value of the remainder at 4 cents a pint?

10. What is the value of a pile of wood 80 feet long, 12 feet wide, 8 feet high at \$8.50 a cord?

11. Change 19,635 cubic inches to gallons (231 cubic inches equal 1 gallon). Change 427,189 centileters to higher denominations.

12. On January 4, 1901, Mrs. W. R. Strong bought of Henry Ferguson, grocer, 2 pounds tea at 80 cents, 5 pounds coffee at 32 cents, 1 box candles at \$1.20, $2\frac{1}{2}$ pounds raisins at 18 cents, and 4 pounds butter at 36 cents. Make out and receipt bill.

13. Add 2 miles 131 rods 4 yards; 12 miles 217 rods 5 yards; 21 miles 4 yards; 31 miles 28 rods.

14. How many square rods in a lot 150 feet by 108?

15. Arrange in order of value, $\frac{1}{2}$, $\frac{7}{8}$, $\frac{2}{5}$, $\frac{1}{3}$, $\frac{8}{10}$.

7B GRADE

ANSWER ANY TEN QUESTIONS

1. James Boyce bought four carloads of coal. How many tons did he buy if one car contained $17\frac{2}{3}$ tons, another $18\frac{5}{8}$ tons, the third $15\frac{7}{12}$ tons, and the fourth $19\frac{3}{4}$ tons.

2. Find the cost of $16\frac{5}{8}$ yards of cloth at $18\frac{3}{4}$ cents per yard.

3. A merchant bought 1,680 bushels of oats. How many bushels did he still have after selling 35 per cent of the oats?

4. What is the interest on \$764.45 at 5 per cent for 2 years 7 months?

5. If one sack holds 2 bushels 3 pecks 5 quarts of corn, how much will 86 such sacks hold?

6. A barrel contains 46 gallons 2 quarts of vinegar. How much will it still contain after 29 gallons 3 quarts 1 pint have been sold?

7. A dealer paid \$18,560 for apples. If he gained 15 per cent when he sold them, find the amount of his gain.

8. Express .732 decimeters in kilometers, in meters, and in centimeters.

9. A rectangular field is 40 rods long and 154 yards wide. How many acres does it contain?

10. A tank is 3 feet 2 inches wide, 2 feet 8 inches deep, 3 feet 6 inches long. How many gallons will it hold? (231 cubic inches equal 1 gallon.)

11. (a) Express in words 300.0016.

(b) Express in figures seventeen and three hundred six hundred-thousandths.

12. A wholesale merchant bought 792 pairs of rubber boots for \$2,589.84, and sold them all at \$2.65 a pair. Find his gain or loss per pair.

13. You sell David Freeman, on June 6, 1900, 47 rolls of wall paper at 27 cents; 60 yards border at 8 cents; 15 shades at \$1.72; 15 sets nurtain fixtures at 79 cents. Make out and receipt the bill if your employer's name is William Adams, and his place of business New York.

14. A man dug a cellar 14 feet 6 inches long, 12 feet wide, 5 feet 4 inches deep. How many cubic yards of earth did he remove?

15. A solid board fence is 28 feet 9 inches long, 7 feet 5 inches high. How many square yards of surface has it on one side?

IMPORTANT DATES — ANNIVERSARIES.

February 2—Ground Hog Day.

February 6—Treaty of Alliance with France, 1778.

February 7—Dickens born, 1812.

February 8—Ruskin born, 1819.

February 12—Lincoln born, 1809.

February 14—St. Valentine's Day.

February 15—Destruction of Battleship Maine, 1898.

February 18—Charles Lamb born, 1775.

February 21—Cardinal Newman born, 1801.

February 22—Washington born, 1732.

February 22—Lowell Born, 1819.

February 25—Ash Wednesday, First Day of Lent.

February 27—Longfellow born, 1807.

ENGLISH HISTORY

7A GRADE

1. (a) What people lived in England when Cæsar conquered that country? (b) How long did the Romans occupy England? (c) What was the most important thing introduced into England by them? (d) What evidence is left of Roman occupation?

2. What people conquered England after the Romans left? What great hero tried to keep them out of England? How did England receive its name?

3. How long ago did Alfred the Great live? Why was he so called?

4. When did the Normans conquer England? Who was their leader? Where was their first great battle?

5. From what country did the Normans come? What was the relation between the Normans and Saxons?

6. Give an account of Richard the Lion-Hearted.

7. What was the Magna Charta? Who granted it and in what year? Name one important thing that was granted to the people in this?

8. What was the Crusades? What was the object of the Crusaders? What was the result to Europe of the Crusades?

9. What great discoveries were made when Henry VII was king? In what years? What change was made in England when Henry VIII was king?

10. When did Elizabeth rule in England? What great writers lived at that time? What great sailors of her time distinguished themselves and how?

7B GRADE

1. (a) What did the Stuart kings mean when they claimed to rule England by "Divine Right"? (b) What cause did Parliament have for quarreling with the Stuarts?

2. (a) What caused the great Puritan emigration when Charles I reigned? (b) Where did the Puritans settle in America?

3. (a) What was the cause of the Civil War in the reign of Charles I? (b) How did the war end? (c) What was the Model Army? (d) What part did Cromwell play in the war?

4. (a) What was the Revolution of 1688? (b) What was the Bill of Rights?

5. (a) Under what circumstances did "Government by Cabinet" begin in England? (b) Give important events of 1607, 1815, 1759, 1714, 1660.

6. (a) Where was the Seven Years War fought? (b) What is the war called in American history? (c) What territory did England require at the close of the war?

7. (a) Why did the English colonies in America determine to be separated from England? (b) What war followed? When? (c) What European country aided the Americans? (d) How did the war end?

8. (a) What was the Reform bill of 1832? (b) What changes did it make?

9. (a) Who ruled England during the second half of the 19th century? (b) What great statesman

lived during that reign? (c) Name 4 great English writers of the same period.

10. (a) What is the difference between the English and the American constitutions? (b) Compare the Executives of England and of the United States in the following respects: Title, term, succession in case of death, how removed, power as regards treaties with foreign countries.

ENGLISH

7B GRADE

ANSWER QUESTIONS TEN AND ELEVEN, AND ANY OTHER EIGHT

Now winter fills the air with snow.
Wild winds across the country blow.
And all the trees with branches bare
Like beggars, shiver in the air.
Oh, now, hurrah for sleds and skates!
A polar expedition waits
When school is done each day for me,
Off for the ice-bound Arctic sea.

FRANK D. SHERMAN.

(The first four questions refer to the above selection.)

1. Select an adjective phrase and an adverbial phrase and tell what each modifies.

2. What part of speech is *winter*? *country*? *all*? *and*? *me*? *with*? *polar*? *Arctic*? *sea*?

3. Give principal parts of *fills*, *blow*, *waits*, *is done*.

4. Give case of *air* in first line, *trees*, *branches*, *school*, *skates*.

5. Write sentences containing (a) a proper noun; (b) a relative pronoun; (c) a transitive verb; (d) an adverb.

6. Write a sentence having a compound subject and an object.

7. Write (a) a sentence containing a verb in the imperative mode; (b) a sentence containing an infinitive.

8. Write a short letter to your principal, asking for a transfer card to another school, giving reasons.

9. Analyze by diagram or otherwise: The highest peaks of the Andes, those great mountains of South America, are covered with snow throughout the year.

10, 11. Write a composition of about seventy-five words on how you spent your Christmas holidays, or describing the Christmas exercises held at your school.

12. Write eight lines of poetry you have learned during this term.

13. President Taft spent the Christmas holidays in Washington at the White House. Tell why each capital in the sentence just given is used.

14. Give proper abbreviations for *doctor*, *street*, *year*, *pound*, *ounce*, *bushel*, *quart*, *pint*, *gallon*, *yard*.

15. Write a sentence illustrating the use of the interrogation point and of quotation marks.

List of 1,000 Words Selected by Committees of Principals for Use of Schools and in the Brooklyn Eagle Spelling Bee.

abbreviate	billiards	citron	eclipse	feminine	guitar
abdomen	biography	carriage	economy	ferocious	gunwale
abnormal	biology	chronic	ecstasy	ferrule	guttural
absolutely	biscuit	comical	edifice	fertilize	gymnasium
abscess	bituminous	condemn	education	fictitious	gypsum
accident	blight	condescend	efficient	fidelity	gypsy
accommodate	blazer	confectionery	egotistic	fiftieth	habitual
acquaintance	blasphemous	compete	eighteen	filigree	hallucination
acoustic	bleach	comparison	electricity	finance	halyard
adhesive	blizzard	complexion	elementary	fidgety	handicap
adjective	boulevard	dissipate	elephant	flexible	handkerchief
admission	boundary	distill	eligible	flourish	haphazard
admittance	bouquet	distinguish	eliminate	foliage	harmonize
aluminum	bravado	denunciation	elixir	forbear	harass
alligator	breakfast	detriment	elocution	forceps	haughtiness
alternative	breadth	determination	elsewhere	forcible	haunted
ambassador	breathe	develop	emancipate	forehead	headache
ambitious	broach	diamond	embarrass	foreigner	hearth
amateur	brilliant	diary	embassy	forfeit	hectograph
ammonia	bronchitis	difference	embellish	forgiveness	heinous
ammunition	bulletin	difficult	emergency	fortnight	heliotrope
amiable	bungalow	disagree	eminence	fortress	hemorrhage
amplify	bureau	discourteous	emissary	fortunate	hereditary
anarchy	burglar	disreputable	emotional	fossil	hesitate
analysis	burlesque	discuss	emperor	flotation	hindrance
anchorage	buoyancy	disease	emphasis	fraction	hiccough
anecdote	business	deficit	emporium	fiery	hilarious
animation	critical	dairy	emulsion	fraudulent	hippopotamus
annihilation	criticise	dose	enchantment	frequently	holiday
annuity	competent	doctor	encouragement	frivolous	holiness
annoying	coquet	doze	endeavor	fricassee	homage
anointing	compulsory	dumb	endowment	frontier	honeysuckle
anxiety	corruption	discourse	endurance	frontispiece	honorable
apparatus	capacity	dumfounded	energetic	frogality	horehound
athletic	chaos	dumpling	enervate	fugitive	horizon
appearance	conceal	dandelion	enfranchise	fulfill	hospitable
apportionment	compass	discipline	engineer	fumigate	hostess
arithmetic	cucumber	dyspepsia	enthusiasm	furious	huckleberry
artillery	crutch	deliberation	environment	fusillade	humiliate
artificial	crystal	disguise	epaulet	furniture	icicle
ascension	cumulate	deficient	epidemic	fundamental	identical
assertion	cleanse	divorce	equestrian	further	idiotic
asphyxiate	cylinder	dormitory	equilateral	gayety	illegible
assassin	conducive	dungeon	equinoctial	galaxy	illogical
assistance	consecutive	drastic	erroneous	gallantry	illuminate
associate	consequence	drainage	erysipelas	garage	illustrious
assure	consign	dramatic	essential	garrison	imbecility
asthma	constable	dromedary	etymology	gasoline	immaculate
asylum	cancellation	diversion	emaciate	gauge	immaterial
attitude	construe	delegate	establishment	gelatin	humanity
attributed	consumption	deivable	eulogy	genealogy	humorous
auctioneer	contagious	defensible	evasive	generosity	hurricane
autumn	contaminate	dismissal	evidence	genuine	hyacinth
auxiliary	conspiracy	dialogue	evolution	geography	hydraulic
antecedent	conventional	doubt	examination	geyser	hydrophobia
authority	confidential	debtor	exempting	genius	hygiene
bachelor	conspicuous	denomination	expedient	gigantic	hypnotism
balsam	congratulate	dynamite	experience	gingham	hypocrite
barbarous	considerate	deceive	exquisite	giraffe	hysterical
bargaining	conference	dominion	excellent	glycerine	immediately
barricade	confiscate	decency	executive	gnaw	immense
battalion	calcimine	decision	exhilarate	gorgeous	impartial
baptism	changeable	defraud	extinguish	gouge	impassable
bayonet	crisis	delicious	extraordinary	governor	imperceptible
beautiful	certain	dubious	extravagance	gracious	impetuous
banquet	cereal	dependence	exuberance	graduation	inclement
bedstead	cement	depositor	exaggerate	grammar	immunity
beggar	cemetery	depreciate	fabulous	graphite	implement
beginning	camphor	derrick	facetious	grateful	importance
behavior	campaign	descendant	facility	gratitude	impracticable
believe	corroborate	description	familiar	grievance	imprudent
benign	census	desert	fantastic	grumble	inadequate
bequeath	controllable	dessert	fascinate	guarantee	inalienable
besiege	cabbage	earnest	favorable	guardian	incessantly
bilious	calendar	earthquake	felicity	guidance	incandescent
beneficial	callous	eccentric		guilty	incendiary

incipient	kinetoscope	mercury	obituary	relative	tyranny
incision	knives	menagerie	objective	remuneration	thermometer
incongruous	kennel	methodical	obscure	repellent	technical
incompatible	katydid	mignonette	observatory	replenish	tutor
incurable	kinsfolk	militia	obsolete	requisite	tunnel
indict	knapsack	millennium	obtuse	resignation	trespass
independent	knickerbockers	millinery	obvious	respectfully	tournament
inefficiency	laboratory	millionaire	occasion	restitution	transient
infinite	labyrinth	miniature	octagon	retribution	tapioca
inflammatory	lacteal	minuend	official	reversal	tassel
ingenuity	lagoon	miracle	oligarchy	rheumatism	tenement
ingredient	larynx	mischievous	omniscient	rhinoceros	testify
inhospitable	language	missile	operation	rightfully	theater
initial	languish	misspelled	opinion	roguish	thimble
inquisitive	laziness	mitigate	opportunity	romantic	thirtieth
insistent	leather	molasses	option	sagacious	thistle
instantaneous	leeward	morphine	orchestra	salary	thoughtful
integrity	legible	mortality	ordinary	salient	threadbare
interchangeable	legitimate	mortgage	organic	salubrious	toothache
institutional	legislature	multiplication	original	salutary	tobacco
invariable	leisure	municipal	orphan	sanitarium	tomatoes
irresponsible	lethargy	musician	orthodox	sapphire	treasure
isthmus	lettuce	muscles	oscillate	sassafras	tribute
indispensable	liability	multitude	ostentatious	satiety	thwart
irresistible	lieutenant	mythical	oxygen	scandal	tantalize
irascible	library	naphtha	ozone	scenery	tragedy
Italian	license	nasal	oyster	schedule	territory
jeweler	limited	narration	package	scholastic	torrent
judgment	linear	nascent	palatable	scissors	terrify
jumble	liniment	nasturtium	palpitate	seamstress	temptation
junction	literary	national	partiality	seasonable	timidity
jungle	linguist	nativity	parallel	secession	tragedy
jaundice	liquidate	naturalize	particular	secrecy	traffic
jocular	logical	nautical	passenger	secretary	tariff
jeopardy	liquidate	navigable	patient	sediment	treason
juvenile	logical	necessary	peculiar	seizure	thorough
judicial	loving	neuter	peddler	selvage	through
jobber	lonesome	nectarine	perjury	separate	tonsorial
juggle	lemon	nefarious	perilous	serene	tapestry
janitor	longitude	negative	permission	sergeant	transferred
journal	loiter	neglectful	penitentiary	serviceable	tongue
jovial	looseness	negotiate	persevere	sieve	toboggan
jubilant	loquacious	neighbor	petroleum	simplicity	tolerant
joist	lubricate	nephew	photograph	significance	tinsel
juice	lucrative	nervous	physician	siren	tuition
jostle	ludicrous	neuralgia	physiology	skein	throttle
justifies	luncheon	neutralize	phrase	skillful	threshold
journey	luscious	niche	plausibility	slovenly	thither
jealous	luxuriant	niece	pleasant	soldier	ultimately
junior	lamentable	niggardly	plumber	sovereign	umbrella
jurisdiction	machinist	nihilist	poisonous	success	unanimous
jaunty	mackerel	ninetieth	porcelain	spacious	unbelief
jollity	magazine	nitre	porpoise	spherical	uncertain
juror	magician	nitrogen	possession	sphinx	uncivilized
justice	magistrate	noisome	poultry	stampede	unconscious
judge	magnanimous	nomadic	prairie	stagnant	unfavorable
justification	mahogany	noodle	precipice	statuette	uniform
javelin	majestic	northerner	preliminary	steeple	unique
jangle	malevolence	northeasterly	preparation	sterage	unison
jugular	malicious	nostril	pretentious	stenographer	universal
kangaroo	malignant	notary	privilege	stirrup	until
kerosene	manageable	notation	profession	strategy	urchin
kilometer	maneuver	noticeable	pronunciation	strychnine	usable
knuckle	manipulate	notification	promontory	sufficient	useless
knowledge	mattress	nominative	proprietor	suicide	usury
kilogram	mantelpiece	nourishment	punctual	summons	utensil
kidney	mandolin	notoriety	purpose	superficial	utility
kimono	manufacturer	nozzle	pursuit	superintendent	unsearchable
kitchen	manuscript	nucleus	purification	superlative	vacation
kindred	marriage	nuisance	racket	supersede	vaccination
kneel	masculine	nullification	raiment	suppliant	vacillate
knock	massacre	numerator	rancor	surgeon	vague
kindergarten	mausoleum	nurture	rapture	surprise	valedictory
knit	measles	nutrition	rarefy	suspense	validity
kiln	meager	nuptial	ravenous	symptom	valuation
knack	mechanical	nursery	receiver	synagogue	vampire
knitting	medallion	numb	recognize	theory	vandalism
knob	meddlesome	nymph	recruit	telescope	valiant
kodak	melodious	neurotic	recollection	texture	vanilla
khaki	melancholy	negligible	reflection	typical	vanquished
kernel	memorandum	obdurate	refrigerator	transom	vaporize
kidnapped	mercantile	obelisk	registrar	trophy	variable

variety
vaudeville
vegetable
vehement
ventilate
verdict
versatile
victuals
vindication
visionary
virtual
vivacious
volcano
volition
voluminous
voluntary
vulcanize
vulgarity
voyage
voltage

volunteer
voracious
voucher
vulture
warble
wadding
wainscoting
waistcoat
waiver
wallet
waltz
wareroom
warrant
wayfarer
weather
weighty
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welfare
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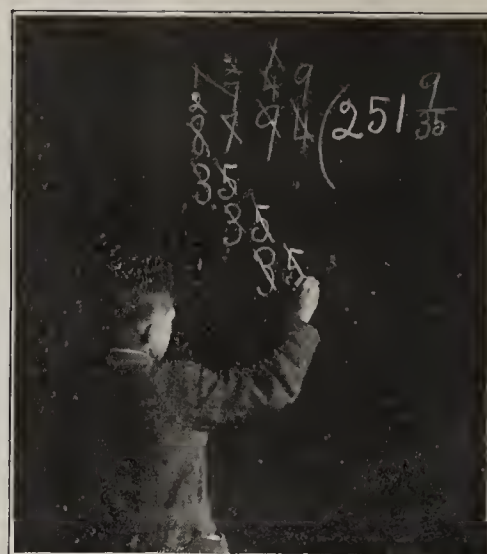
whining
whirlpool
wigwam
windlass
winsome
wintry
wistaria
worship
wrestle
wrist
wrangle
yacht
yawn
yeast
yesterday
yielding
yonder
youthful
yearn

Editor's Note.—The Teachers' Magazine will gladly publish the name of the best speller in each school wherever this or any other list is given as a test. Conduct a spelling bee in your school and send name of school and winner to Teachers' Magazine.

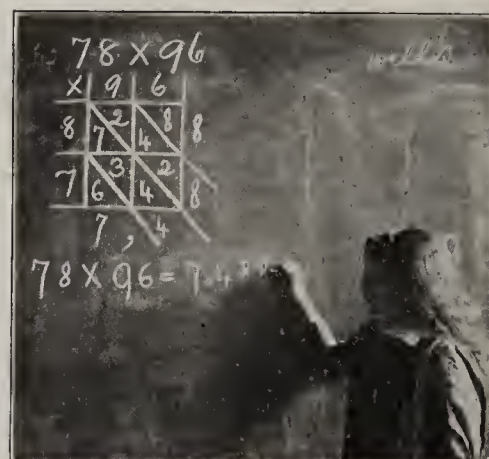
GOD'S GIFTS.

The daisies on the mountain side,
The roses in their summer pride
And the lily's snowy bell—
All live to tell
How loving is the Hand that giveth
Gladness to everything that liveth.

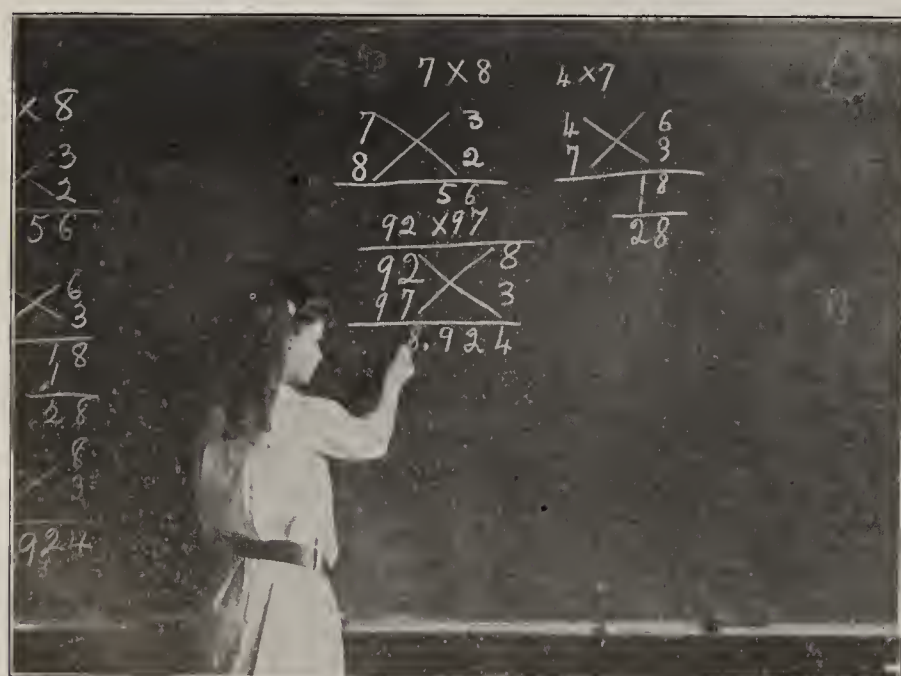
The accompanying cuts illustrating methods of multiplication and division are from the Francis W. Parker School Year Book and are used by the kind permission of the publisher. Teachers interested may refer to the book.



SCRATCH DIVISION



LATTICE METHOD OF MULTIPLICATION



MULTIPLICATION OF COMPLEMENTS

LITTLE THINGS.

If flowers and mosses did not grow,
As well as stately trees,
How much of pleasure we should miss
From little things like these.

In climbing up a steep ascent,
Perchance, we may have found
Some aid from the poor slender stems
That trail along the ground.

So little duties, well performed,
Will help the soul to rise
To heights which those can ne'er attain
Who little things despise.

NEW BOOKS

Five Messages to Teachers of Primary Reading. By Nettie Alice Sawyer. Formerly Supervisor of Primary Education, Seattle, Washington. 213 pages. Rand, McNally & Co.



Songs and Stories for the Little Ones. By E. Gordon Browne. Melodies chosen and arranged by Eva Browne. 143 pages. Houghton, Mifflin Co.



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A new volume bearing the imprint of the Cambridge University Press is announced by the Putnams, who are the American representatives of the Syndics, as just published:

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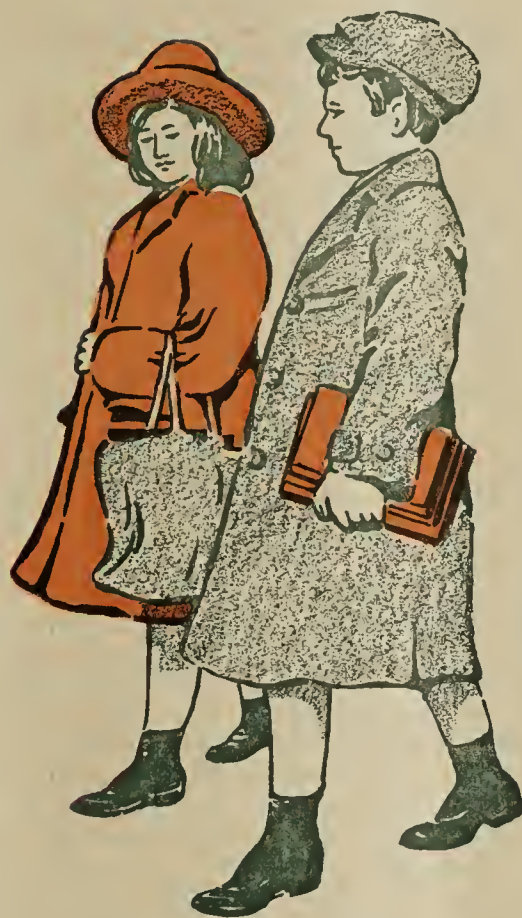
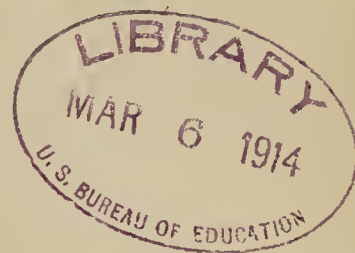
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The TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

Vol. XXXVI

CONTENTS
MARCH, 1914

No. VII

Introduction— <i>Frank F. Frederick</i>	217
Editorial	218
Writing Department	
Primary and advanced— <i>A. G. Hammock</i>	219
Writing in the First Two Years of School— <i>C. S. Hammock</i>	222
Plays and Games— <i>Laura Rountree Smith</i>	225
Paper Cutting and Brush Drawing of Animals	235
Original Compositions	229
Department of making	
1. A Picture Mat and Mounting a Picture	233
2. Re-binding a Book.....	234
3. March Blackboard Calendar.....	235
Geography— <i>H. R. Cornish</i>	245
Grade Work— <i>Charles H. Davis</i>	237
Drawing Department	230
General News	248
Books.....	243
Plays	244

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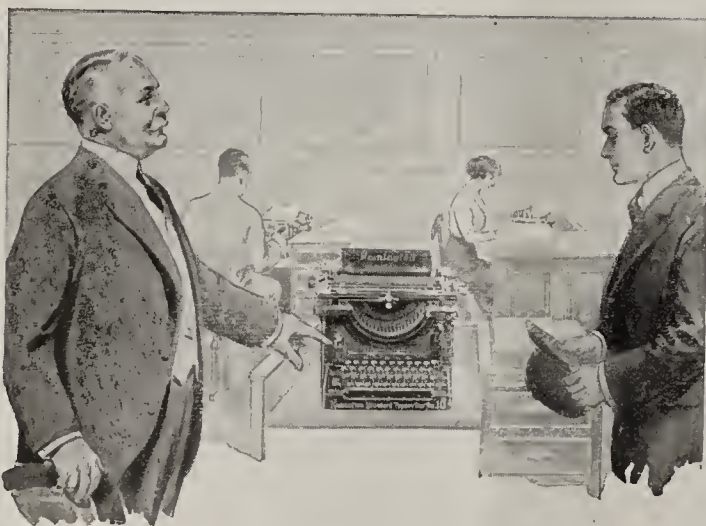
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MARCH, 1914



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Under the able editorship of Mr. C. S. Hammock, a man of unusual versatility, training and experience, Teachers Magazine is bound to be second to none as a monthly guide and inspiration to teachers.

Mr. Hammock is an experienced School Superintendent, Institute Conductor and Instructor, Lecturer on General Educational Topics, Supervisor of Drawing, Manual Training and Writing, as well as the author of several series of well known text books on various subjects. A strong, aggressive personality, excellent training at home and abroad, wide experience and travel, combine to equip Mr. Hammock unusually well for his work as editor of Teachers Magazine.

Frank F. Frederick

Director, School of Industrial Arts,
Trenton, N. J.

EDITORIAL

In editing *The Teachers Magazine* I shall endeavor to give you the best monthly help possible for teachers of all grades of elementary schools. We have perfected arrangements that will cause *Teachers Magazine* to set a high standard of school work and will give all possible help in reaching it. I believe that the articles already prepared on the subjects of Drawing, Writing, Making, Language, Geography, Arithmetic, Reading and History will make your school work much more vital and interesting to your pupils, and give you more satisfaction and sureness of purpose than those to be found elsewhere.

Let *Teachers Magazine* be *your* magazine. Tell us what you like about it and what further changes you wish to see.

We Are a Little Late.

The March number did not reach you as early as it should owing to the delays incident to the change of management. We trust, however, that the improvements in the magazine will repay you for waiting, and we assure you that you will not be asked to wait so long again.

Scientific Management.

We hear much of scientific management these days, and it all amounts to finding the best way to accomplish a given thing with the least waste, friction or lost motion. In your school work, consider the things that must be done daily—dismissals, fire drills, distribution and collection of papers, books and supplies—and plan the simplest and most direct way to accomplish each operation. Put these plans into operation and see that they are followed. All strictly routine work should be done as quickly and quietly as possible, thus allowing more time for the real business of the school.

Plan Your Work.

I have occasionally visited schools and asked to have certain lessons given, and have found the teachers unprepared in the forenoon to give work that appeared on their afternoon program for that day. Wouldn't it be easier as well as better, to plan in detail each day's work in advance, and the work of the week and month in a general way?

Do Better Than Others Will.

You may not have enjoyed such advantages of training and experience as your fellow teachers, and you may be in no way their superior, but had it occurred to you that you can do things better than others *will* do them! I have known teachers to be promoted because they did their work better than others were willing to do theirs. If I were wheeling a wheelbarrow I'd try to do my work so well that I would be kept on the job to clean up the place after the rest of the gang were paid off!

Backward or Forward.

Since it is not possible to remain stationary, we should strive to improve our condition by professional study.

Occasionally teachers disregard things that are written or spoken merely because they do not apply specifically to the particular grades they are teaching. The best teacher gets a good perspective on the work of all grades. Undoubtedly you can do your own grade work better by knowing what precedes and follows.

Adjustable Desks.

There was a time when school desks and seats were arranged by sizes which might or might not fit the pupils.

The advent of adjustable desks and seats marked a great advance in school equipment.

If you have adjustable furniture in your school room, see to it that each unit is adjusted to fit the pupil occupying it. I have seen so many pupils using adjustable desks that had not been adjusted that it makes one wonder whether there is any use in putting modern equipment in some schools.

A few days ago I saw a boy literally hanging by his elbows from a desk eight inches too high for him, while the seat was so high that the boy's feet were several inches from the floor. The explanation given was that the boy was a new pupil and had been in school only about six weeks and the desk had not yet been adjusted to fit him.

It takes less than a minute to adjust a desk and why any child should be sentenced to sit for six weeks in such a position as this boy necessarily assumed, is beyond comprehension.

Arrange the desks to fit the pupils as early as possible and as often as necessary.

Busy Work.

Pupils are often given what is sometimes called busy work. Occasionally this work is worth while, but often it is merely something to render it unnecessary for the teacher to watch the class.

There are plenty of kinds of busy work that are really worth while without giving something merely to waste time.

When the time of day comes that little children need busy work to fill out a portion of the traditional school day, it is usually time that they be sent out to play, thereby finding their own kind of busy work.

C. S. Hammock.



W R I T I N G

By A. G. Hammock



THE habit of writing is mechanical, and proficiency comes only after much well directed practice; but mere practice, which ignores certain essentials in the matter of position, movement and speed, however carefully or persistently indulged in, will not produce good writing. Like all habits, writing must have mental direction, in the formative stages. The mind must direct the body to sit in correct posture, until this posture is maintained without mental effort; it must direct the co-ordination of muscular control of the arm and hand until the proper movement is produced and maintained without mental effort. The mind must direct muscular control in producing a greater or less speed as each letter or part of a letter requires, until letters are formed automatically. To be of value, the writing habit must be so strong that one may sit properly, use correct movement and produce good writing, while the conscious mind is on the matter being written.

To thus form the writing habit requires much attention to the various steps as they are taken. These steps, in their order, are A, Bodily Posture; B, Movement; C, Speed, and D, Variation of Speed in Forming Letters.

A—Bodily Posture:



Illustration 1

1. Feet flat on the floor.
2. Trunk comfortably erect.
3. Arms resting on desk.
4. Head slightly inclined.
5. Left hand holding paper.
6. Right arm resting on large group of muscles.
7. Right hand resting on 3rd and 4th fingers and holding pen.
8. Right wrist nearly level.

9. Fingers easy natural position.

10. Penholder held loosely, pointing slightly to the left of a vertical plane.

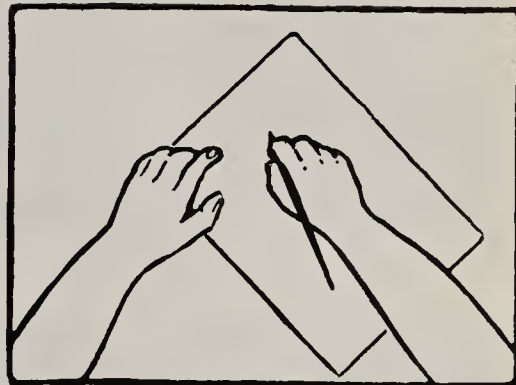


Illustration 3

B—Movement:

1. Propelling power, upper arm muscles.
2. Main rest, group of forearm muscles. Secondary rest, third and fourth fingers.
3. Motion of forearm to and from body, range depending upon elasticity of muscles. No motion of fingers.

C—Speed:

1. In beginning exercises, about 200 downward strokes to the minute.
2. In later exercises, large curves, rapid, small curves slow, and complete stops for all angles. The variation of speed will be treated at length in the April article, at the time it is most needed.

Materials:

Good quality of paper about 8x10½ inches, medium point pen, large cork tipped holder and ink that flows freely.

How to Begin:

Study the foregoing and comply with all instructions. Begin practicing the exercises on p. 220. Write at least an entire page of each line, then make a careful duplicate of pages 220 and 221

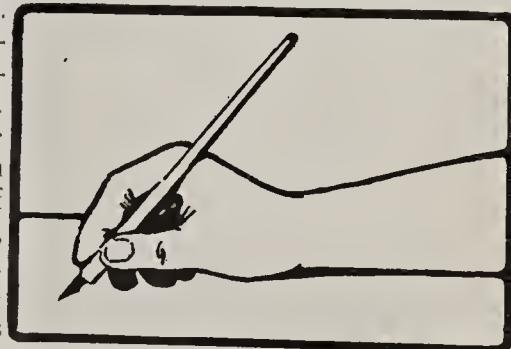
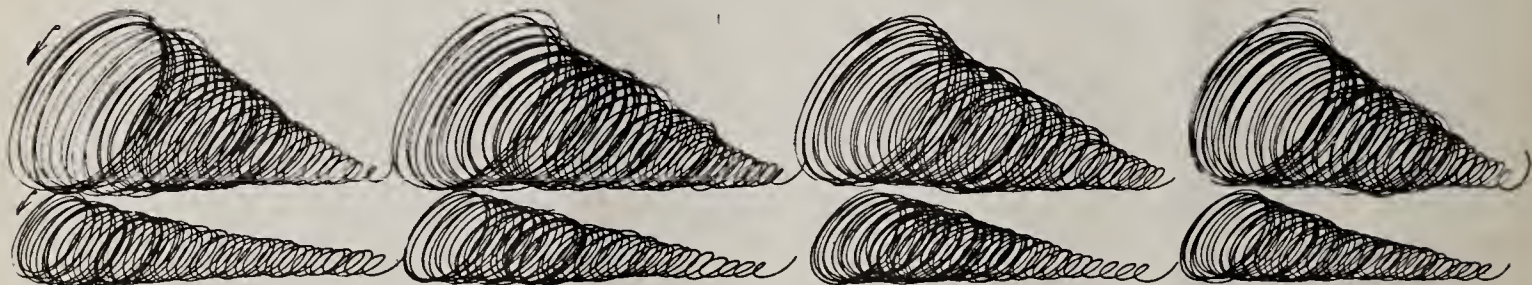
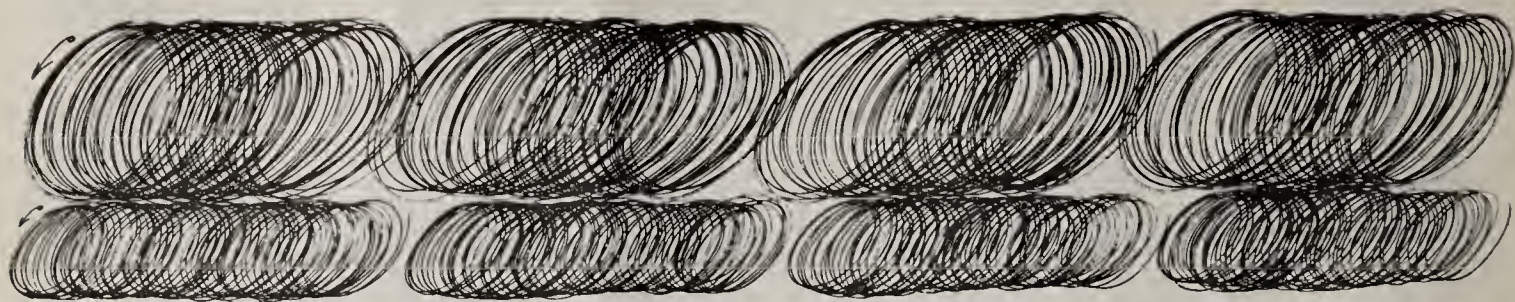


Illustration 2

continuing to practice the exercises until your work looks free and uniform, using a light line.



Mmm Mmm Mmm Mmm
m m m m m m m m m m
m m m m m m m m m m

Man Man Man Man Man Man
Moon Moon Moon Moon Moon
Main Main Main Main Main

Mmm Mmm Mmm Mmm Mmm Mmm
 N N N N N N N N N N N N
 N N N N N N N N N N N N

None None None None None None
 Noun Noun Noun Noun Noun Noun
 Name Name Name Name Name Name

O O O O O O O O O O O O
 O O O O O O O O O O O O
 O O O O O O O O O O O O

One One One One One One One One
 Our Our Our Our Our Our Our Our
 Oven Oven Oven Oven Oven Oven

C C C C C C C C C C C C
 C C C C C C C C C C C C
 C C C C C C C C C C C C

Come Come Come Come Come Come
 Corn Corn Corn Corn Corn Corn
 Crane Crane Crane Crane Crane Crane

When the two pages can be well done with good position, movement and speed, send your best practice pages for criticism to Personal Service Department, Hammock & Company, 31 East 27th Street, New York.

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(When the course is satisfactorily completed, the author will grant a certificate of proficiency, which is a credential well worth working for, and one that is accepted by a large number of school systems in lieu of other certificates or examinations in this subject.)

THE TEACHING OF WRITING IN THE FIRST TWO YEARS OF SCHOOL.

By C. S. Hammock.

The diversity of opinion as to the best method of procedure in the teaching of penmanship in the first two years of school has led the writer to make an exhaustive investigation of the subject from pedagogical physiological and practical points of view. The opinions expressed herein are therefore, not merely a personal estimate of the situation, but the result of much experimenting and investigating that has been conducted in many cities and towns in the United States with the co-operation of a large number of teachers, principals, supervisors, and superintendents.

Various psychologists have written upon the subject of writing and other primary school activities, and we believe they all agree that children in the first year or two of school should work with a pencil instead of a pen. For one reason, children are more familiar with a pencil and it requires less attention and mental effort to use it than does a pen. Psychologists agree also that a large diameter pencil is better than a small one. We think it safe to state that the written work of the first two years in school should be done with a large diameter, soft lead pencil.

We believe that the most important problems in the teaching of writing in the first two years are:

1. The development of the habit of sitting in a proper position.

Position.—The position assumed by the pupil should be a natural and easy one. The trunk should be comfortably erect, leaning neither forward against the desk nor back against the seat. The body should be turned slightly to the left, permitting the right side to be nearer the desk. The left hand should be employed to hold the paper in position; the right should rest in an easy position upon the desk, holding the pencil in a natural way, exerting as little pressure as possible upon the pencil. Small children are inclined to grip the pencil, and this should be overcome as soon as possible.

2. The teaching of the letter forms and their use in simple words and sentences without regard to muscular movement.

Letter Forms.—Psychologists tell us that no mental image is really complete without some

corresponding motor expression; that impression and expression are one. In teaching the letter forms we are not trying to develop the slightest originality; we are trying to give the child correct mental images of traditional characters. This is done in two ways:

(a) By visualizing.

(b) By retracing and by reproducing, thereby completing the mental image through motor expression.

Each pupil should be supplied with letters and words accurately written, and of such a size that he may easily retrace them. Retracing is one of the most important practices in connection with the teaching of letter forms in any grade. The printed forms should first be retraced with the reverse end of the pencil. Pupils should also retrace teachers' copies on the blackboard, and then retrace their own work on paper. This should be followed by independent work, giving practice in the use of the forms already learned, singly, in words, and in sentences.

In the beginning letters should be very large, and should diminish in size gradually until they become the size of normal writing, at the beginning of the third year.

I believe that the teaching of muscular movement forms no legitimate part of the teaching of writing in the first two years, for the following reasons:

First.—Those familiar with the education of small children are aware that they can learn almost anything we try to teach them; but it is a serious question to decide what is really worth while and expedient to teach in the earliest school years. Sane pedagogy suggests that we defer the teaching of a subject until the time arrives when that subject may be most easily taught (and learned) unless the need for the subject sooner occurs. Undoubtedly first and second year children have no particular need for muscular movement.

Second.—The first year in school presents to the child more problems than any other. He must become accustomed to a new source of authority—the teacher; he must submit to being confined to a room and to a particular seat for stated periods of time; he must control his desire to talk except by permission; he must apply himself to certain definite tasks not suggested by his own fancy; in fact he must learn to inhibit almost every natural impulse. Furthermore, the child is given new things to use—books, paper and pencil, and is required to learn the appearance and meaning of certain characters and their use in expressing thought. He must learn to reproduce these characters. If we add to all this the additional task of making the letters by means of a particular co-ordination of muscles which are as yet little developed, we are undoubtedly asking too much.

Third.—There is a physiological reason why muscular movement should not be taught to first and second year children. The group of extensor and flexor muscles of the forearm which

adults use as a cushion-rest for the arm in writing, is not sufficiently developed at five, six or even seven years of age to be a cushion at all. Small children may slide their arms back and forth, but they will get very little real muscular movement.

Fourth.—There remains at least one more reason—a very practical reason. Careful investigation shows that pupils gain little, if anything, by practising muscular movement during the first two years. The writer saw a very concrete illustration of this recently in one of our large cities. The investigation covered the work of one hundred school rooms, about five thousand children, working under similar conditions. All these pupils had been in school two full years, and were just entering upon the third. Fifty rooms had been practising muscular movement for the entire period of two years, while the other fifty rooms had given it no attention whatever until the beginning of their third year. By the middle of the third year it was impossible to tell by appearance or results to which group any of the rooms belonged, except that those who began movement with the third year made better letter forms. Practically, then, it is not worth while. In fact, time spent on muscular movement in the first and second years is not only productive of very little, if any good, but it robs the children of much time that could be better spent on other things.

It is impossible to say with any degree of accuracy at just what time all children would best begin the practice of muscular movement; but it is safe to say that about the beginning of the third year is the best time. This is also perhaps the best time to begin the use of pen and ink. The use of pen and ink need not begin simultaneously with the practice of muscular movement, but it should follow very closely.

Since this plan allows pupils to use finger movement or whole arm movement in the first two years, and since we all agree that muscular movement is the final aim, I am aware that the plan will be attacked by some as inconsistent. I am often asked "Why do you advocate the teaching of finger movement in primary grades, only to break it up later on?" The answer is we do not advocate the teaching of finger movement in any grade. Pupils come to school with finger movement already acquired; and while we know that we must break it up sometime, we believe in waiting until a suitable time arrives. If a surgeon on examining a patient finds an operation necessary, he does not immediately take out a knife and begin to operate; he first gets the patient into proper mental and physical condition. We know that we must "operate" on all children for finger movement in writing, but it is wisest to get them into proper mental and physical condition before "operating." For reasons before stated we believe that this should be deferred until about the beginning of the third year. We do not advocate the teaching of one movement for a time, then changing to another; but merely putting off changing until the most suitable time arrives.

Primary Writing (First Two Years).

The first efforts in writing should be directed to the retracing of good forms on the blackboard and on paper. As the whole process is imitative the child should continue retracing until a good concept of the form is acquired. Let him then make letters of his own. Encourage the class to criticise good and bad forms made on the board by the teacher for purposes of comparison.

Begin with simple letters, followed by easy words. Pupils' first work should be large and should decrease in size gradually. Teach the letters and words given here, having the pupils make them on their papers the size given after retracing them on the blackboard. For this work a large soft pencil is best. If you haven't found a suitable pencil, write to the editor of this magazine and he will tell you where to get one.

See page 224.

LITTLE THINGS.

By Alice Lotherington.

Despise not little things, my friend,

But always give them heed;
The flower that makes your garden bright

Came from a tiny seed;
The mighty oak which to and fro
Its branches great will toss,
Was but a little acorn once
Buried 'neath earth and moss.

The rain sent down from heaven above

In most refreshing showers,
Comes pattering gently, drop by drop,

To thirsty grass and flowers;
The snow comes softly, flake by flake,

In feathery forms so white,
And over all the earth she throws
A cover warm and light.

The spire that reaches to the sky
Stone upon stone is laid,
The coral island in the sea
By insects small is made;
Of drops are formed the ocean's waves

That beat upon the strand,
The shore which is by ocean washed

Is only grains of sand.

Perhaps one little word from you
May cause life to look bright,
A little act of kindness, make
A brother's burden light;
A tear dropped for a sorrowing friend

May help to heal and cheer,
A smile will scatter sunshine
On some one's path so drear.
Brooklyn, N. Y.

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MUSIC, PLAYS AND GAMES

By Laura Rountree Smith

A Holland Play.



(The Holland Song is given by children in Holland costume. The first verse may be sung by the school, the second and third verses and chorus by the children in costume. They stamp their feet while singing the chorus.)

Holland Song—

I.

Little Maids in
Holland,
Tell me why you
choose,

To wear funny 'kerchiefs,
And big wooden shoes!

Chorus—

Clumpety-clump, clumpety-clump,
Have you heard the news?
Clumpety-clump, clumpety-clump,
We wear wooden shoes!

II.

Little Maids in Holland,
We are very shy,
But we nod in greeting,
To the passersby!

III.

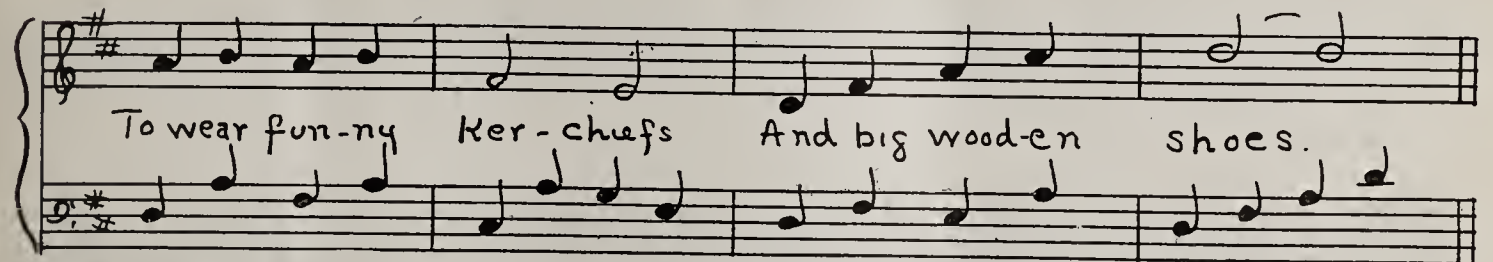
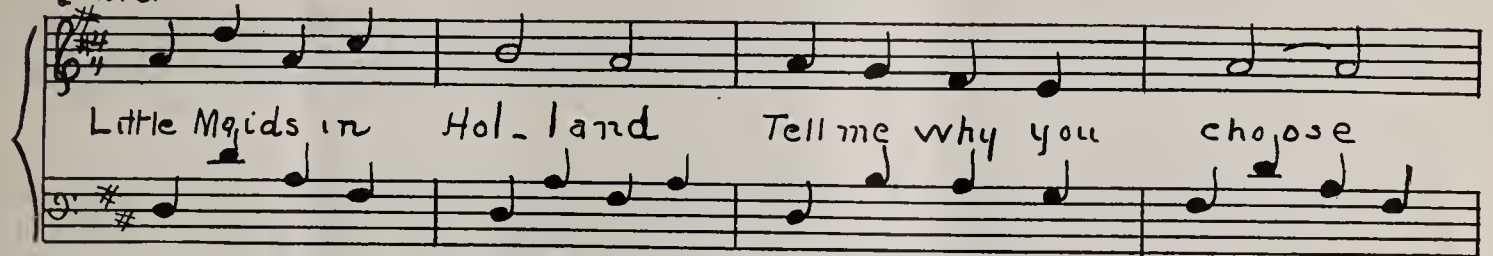
Little Maids in Holland,
We are very sweet,
But we often wonder,
At our clumsy feet!

Recitation—In Holland:

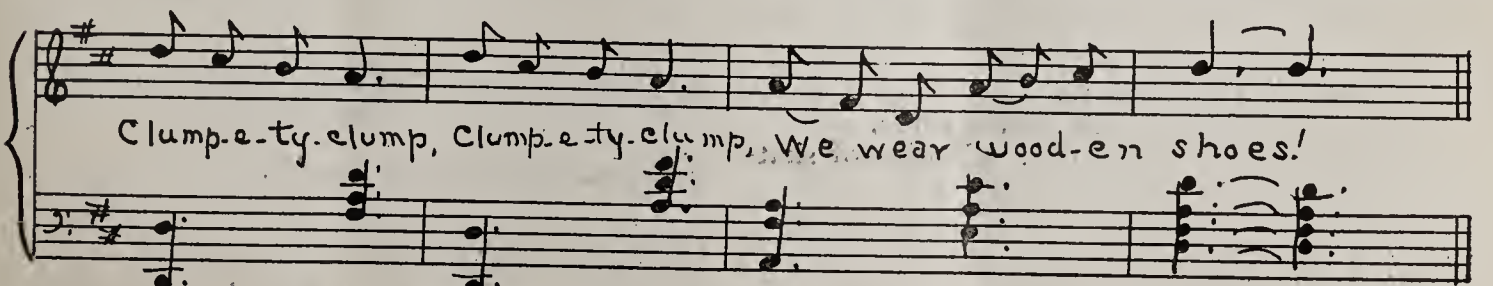
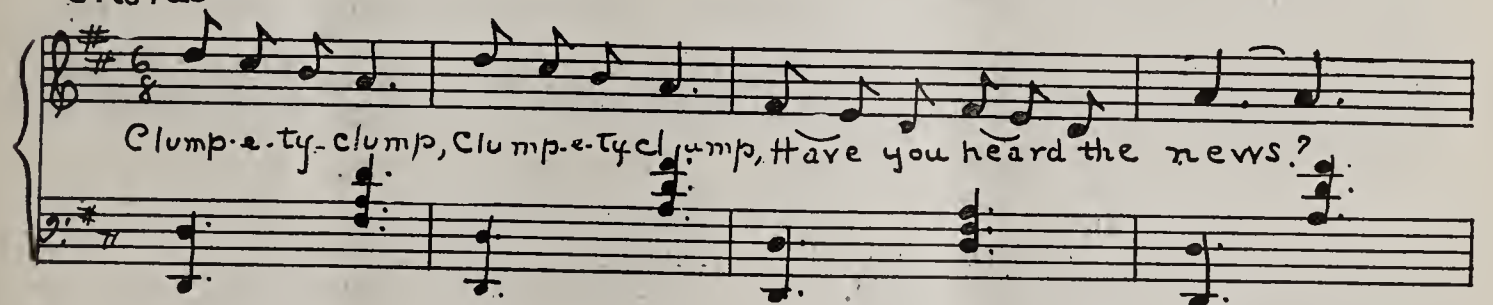
I.

In Holland, far across the sea,
The land is low, and do you know,
Wind-mills turn merrily. (All turn.)

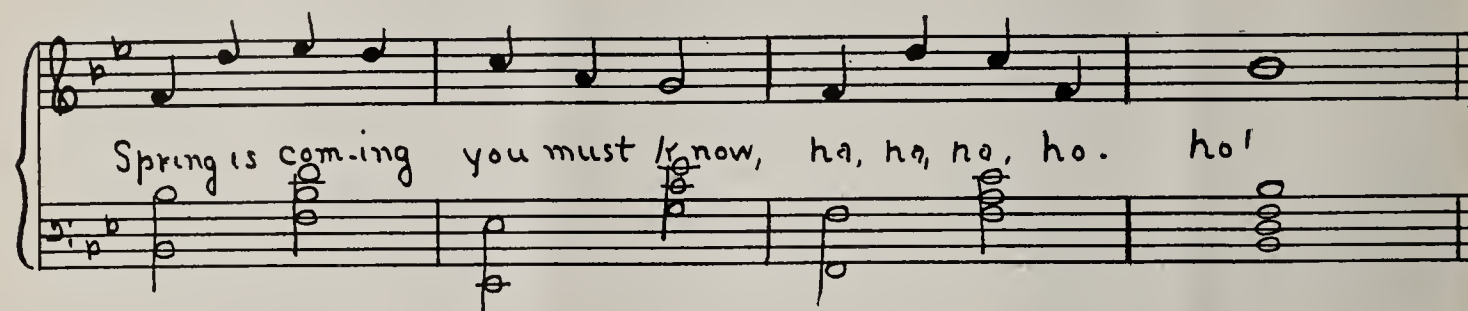
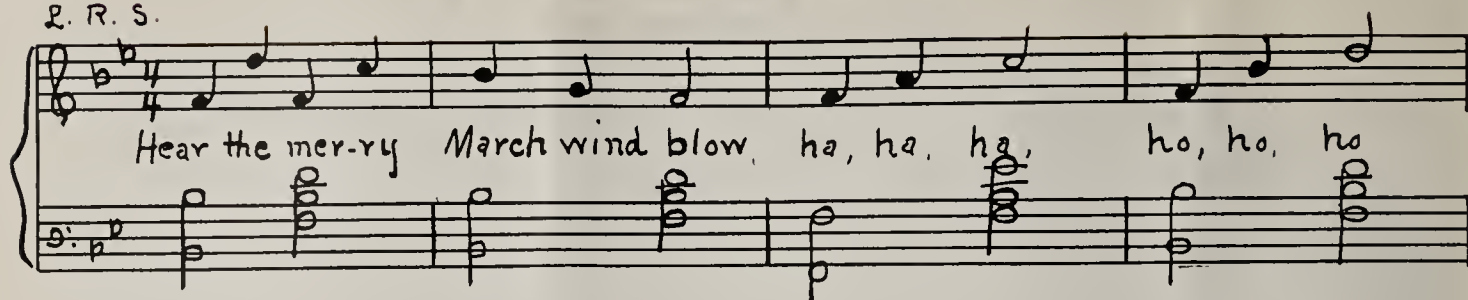
L. R. S.



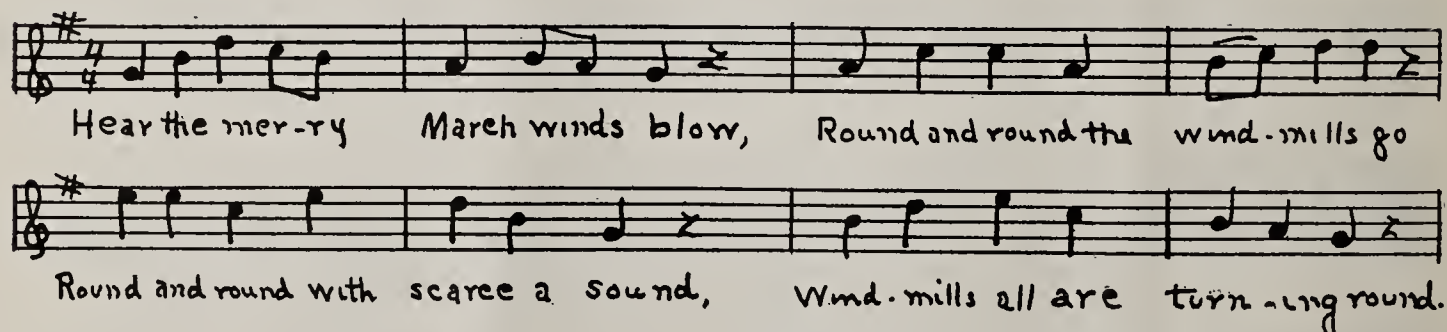
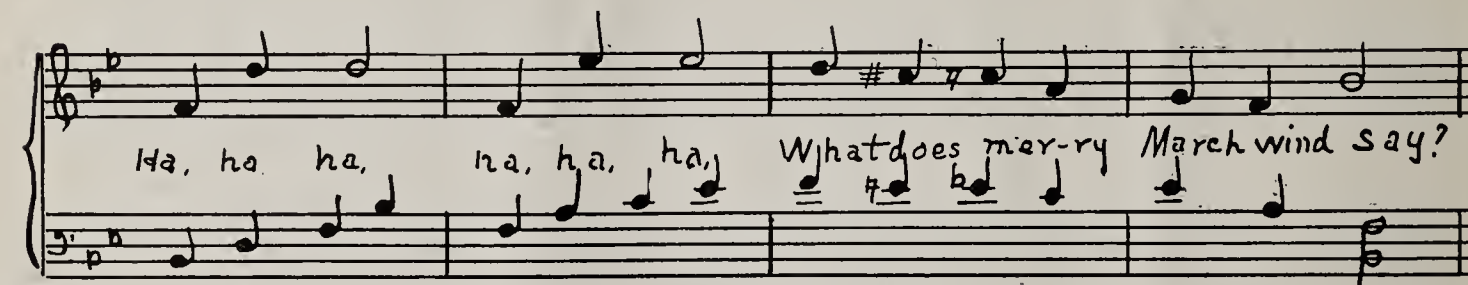
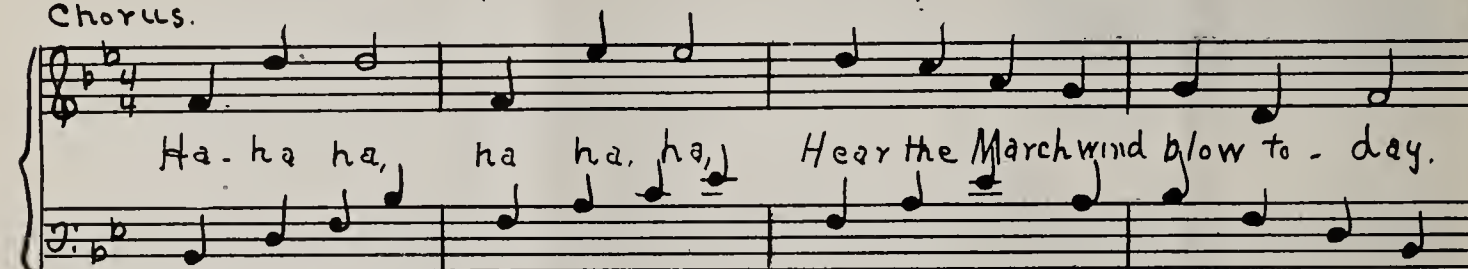
Chorus



L. R. S.



Chorus.



II.

In Holland, long ago, you know,
The dikes were made, they were afraid,
The water'd overflow. (Clasp hands.)

III.

In Holland, very far away,
The ice is fine, the bright skates shine,
They skate by night and day. (Motion of skating.)

All—

In Holland, by the Zuyder Zee,
In cap and 'kerchief white,

Little folks will bow to you,
And wish you all good night!
(Repeat chorus to song and go to seats.)

March Wind (running up and down the aisles):
I am the merry March Wind, ho, ho,
O'er valley and hill I come singing low,
The trees all sigh, as I'm whistling by,
Spring-time is coming, ho, ho.

Children in seats—
Merry March Wind here to-day,
Help us in our work and play.

March Wind—

Little Maids with wooden shoes,
And very funny clothes,
Can sing for us a melody,
Of Holland, I suppose!

Holland Maids—

We do not know any Holland songs. Will some
German songs do?

March Winds—

Sing for us, yes, sing and play,
Pretty songs of Germany!

(They may sing any of the following Folk-Songs of Germany with piano or guitar accompaniment. Folk-Songs and Other Songs For Children. Oliver Ditson Co., Boston):

Meeting.

The Fir Tree.

The Loreley.

How Can I Leave Thee?

Hedge Roses.

Lady Bird.

Dutch Warbler.

The Dutch Company.

(College Songs and Popular Ballads for Guitar. Oliver Ditson Co.)

The older pupils may read interesting papers about the Holland people, their country, costumes and customs. Refreshments should be served, using blue plates, cups and saucers.

The wooden shoes may be ordered from Novelty Wooden Shoe Company, Holland, Michigan, or Vay Zante Bros., Pella, Iowa. Order by size of shoe or drawing of foot, 50 cents a pair. March Game—

The children choose one child for the March Wind. This child runs round outside the circle. The children whirl round in the circle and remain facing out when they have sung the song:

Hear the merry March Wind blow,
Round and round the wind-mills go,
Round and round with scarce a sound,
Wind-mills all are turning round.

The March Wind runs in and out among them saying, "OO, OOO, OOO." He joins hands with any child, and they skip round the circle while the children repeat their song and remain facing in toward the centre of the circle this time.

The March Wind changes places with the child he has chosen and takes a place in the circle.

The new March Wind skips about the circle and the game continues as long as desired.

Every child will, of course, wish to become the March Wind.

A SPRING STORY—FOR THE LOWER GRADES.

By Alice Lotherington.

Spring was coming. The cold winds of March had almost past and only last week Fred had found a snow-drop hidden under the snow, while yesterday a blue bird had perched upon a branch of the maple tree which grew in front of the gate, and told the folks, "Spring is at hand."

"I am glad Winter is over," said Farmer Stanley. "This Winter has been a cold one, with plenty of snow, but the snow was good for the wheat. I'm sure we will have a good crop."

Just then May rushed into the room holding something behind her back.

"You can't guess what I've found," she cried.

"I'll not try," said Fred. "What is it?"

"A sprig of trailing arbutus. Look!" and she held the flower so he could see.

"Hurrah," cried the boy, "Spring has come."

"Ah," said grandma, with a shake of her head, "we will have many a cold wind before fine weather."

"Now, mother," said the farmer. "Don't croak. What are a few cold winds when we know Spring is here?"

"I saw teacher," he continued, looking at May, "and we had a little talk. She would like some pictures to decorate the school room walls, but has no money to buy them and the school committee will not give her any."

"What is the matter with the picture of Napoleon Crossing the Alps which is on our wall? It was there when you were a little boy, Tom," said grandma.

"Napoleon is very nice," said the farmer, "but we need more. These New York people are progressive."

"Humph," said grandma.

"Now, children," said father, "I have been thinking it over, and have an idea."

"What is it?" cried Fred. "Father's ideas are always good."

"I'll tell you," said the farmer, as he lighted his pipe and made himself comfortable. "I am going to give the school children that plot of ground near the school house. I mean that three-cornered lot that belongs to me. And I'm going to dig it up ready for planting."

"What good will that be?" asked Fred, "we can't plant money?"

"I know we can't," said father, "but we can plant something that will bring money."

"Oh!" exclaimed Fred, "I see."

"Bright boy," said the farmer.

"How many children are there in the school?"

"Thirty."

"Now, that piece of ground is large enough to divide into thirty flower beds. I have plenty of flower seeds which I will give. Each child will have his own flower bed and look after his own flowers."

"I don't see now where the money is to come from," said the boy.

"Suppose I take the flowers made into bouquets with my garden truck to market and sell them?"

"That is fine," exclaimed May. "We will surely get money that way. Hurrah for father."

Just then grandma called Fred to get some wood, and May to peel the potatoes for dinner.

"I'll bet a button," said Fred to May, as they passed out of the room, "teacher put that idea into father's head."

* * * *

The gardens were dug and the seeds planted. Then came watching and waiting time. Little by little the earth began to crack and the little seeds began to come up, most all with night caps on. Then came the weeds. The children came a half hour earlier every morning to work in the gardens. It did not take long for the weeds to disappear and some of the children's happiest moments were spent among the flowers.

One day Fred spied a tiny bud among his plants, which grew larger and larger until it opened into a lovely purple pansy. Soon the gardens, with the exception of Robbie's, were gay with blossoms.

Robbie was a brave little man, and although he felt disappointed, he made the best of it and teacher whispered, "patience."

The farmer had taken some of the flowers to market and had made arrangements with a woman who sold bouquets to take all he could bring.

The prospect for the pictures was very bright.

Every day Robbie examined his plants, but not a sign of a bud. On his way to school one morning he saw nestled among the green grass a dandelion, which he plucked and took to teacher.

"Oh," cried one of the boys, "that is only a dandelion. What did you bring that for, when we have so many nice flowers? Throw it away."

Robbie looked at teacher, who held out her hand. The little boy put the flower into it.

"Pretty flower," she said. "Would you like to hear a poem about this pretty little common flower?"

"Yes," cried the children.

Miss Wilson sat down and, putting her arm about Robbie, began:

The Dandelion.

When Spring her early blossoms strew

O'er valley, field and glade,

Among the first comes dandelion

In yellow gown arrayed;

All day she holds her bright face up,

The sunbeams warm to greet,

And when the sunbeams sink to rest,

She folds her petals neat.

She grows among the grasses green,

She nods beside the stream,

O'er hillside, meadow, vale and plain,

Her golden flow'rs are seen;

The little children love to seek

For dandelions fair,

And make out of their slender stems,

Chains for their necks and hair.

Soon dandelion her yellow gown

Puts off for one of gray,

Which little people love to blow,

To tell the time of day;

The gentle breezes take this dress,

Waft it o'er hill and plain,

It sinks from sight, but comes back soon,

To deck the fields again.

"How pretty," exclaimed Fred. "I never thought much of a dandelion."

"All flowers are beautiful," said Miss Wilson, as she rang the school bell.

One morning about a week later Robbie, all excitement, rushed into the school room.

"Oh, Miss Wilson," he cried, there are buds, there are buds. Come, please, and see them."

Sure enough, right on the top nestled among the green leaves was a tiny bud. Day by day the bud grew larger and larger until one morning Robbie saw a beautiful sunflower. Then came more buds, then sunflowers, until Robbie's garden was gay.

One afternoon Robbie was much later than usual leaving school. As he passed his garden he thought he would take a peep at his sunflowers. He looked and looked. He could scarcely believe his eyes. He was sure his flowers had faced the east when he visited them in the morning and now the flowers were all facing west. What could it mean? He would ask Miss Wilson.

"Sunflowers love Father Sun," said the teacher. "In the morning the sun rises in the east, and the flowers turn their bright faces that way. As the sun travels toward the west the flower also turns in that direction, until when the sun sets, its last rays shine upon the flower."

Next day the school closed for the Summer holidays. Miss Wilson reported that the sale of flowers through the Spring and early Summer had brought fifteen dollars. She said she was going to New York next day and would return early in September and would bring pictures for the school room bought with the flower money. She then wrote a letter of thanks to the farmer who had helped in the picture scheme.

Next morning, as Miss Wilson was about to take the train for New York, who should she see but her pupils, with Robbie at their head. In his hand was a large bouquet and right in the centre was a sunflower, the largest he could find from his garden.



ORIGINAL COMPOSITIONS

Too much of our language work is mere memorizing—the language lesson being merely a reflection of the questions and answers upon some topic or picture. Of course, memory should play an important part in language work, but let us not overlook the importance of developing the imagination, and of encouraging the free expression of the images formed.

If a picture is chosen as a subject for a composition, do not ask your pupils to write what they see in the picture except as an occasional test of their power of observation. A picture stands for a story and the composition should be the story suggested by the picture. Show the pupils a picture which all can understand like the one on this page, and ask them to write the story it suggests. At first many will be able to write only a few lines, which is sufficient proof that this kind of work is needed. Give plenty of time, and do not interrupt the class. After all have finished, have as many as possible read. Discuss with the class the good points in each. Give prominence to the ones that have a real story in them.

The best one may then be taken and discussed freely by the class, as to form, interest and omissions of the elements of a story. A good plan is then to ask all to rewrite this particular story in his own language. Another good way is to show the picture and suggest it as the beginning of a story, asking the pupils to write what followed. Again, it may be used as the ending,

writing what led up to it, or it may be used to illustrate some point of interest in the story. A little careful guidance is all that is needed to develop good story writers.

A GOOD STORY FOR LANGUAGE WORK.

The Provident Chipmunk.

At present my favorite denizen of the orchard is the chipmunk. He, too, likes the apple-seeds, but he is not given to chipping up the apples as much as is the red squirrel. He waits till the apples are ripe and then nibbles the pulp. He also likes the orchard because it veils his movements; when making his trips to and fro, if danger threatens, the trunk of every tree is a house of refuge.

As I write these lines in my leafy tent, a chipmunk comes in, foraging for his winter supplies. I have brought him cherry-pits and peach-pits and cracked wheat, from time to time, and now he calls on me several times a day. His den is in the orchard but a few yards from me, and I enjoy having him for so near a neighbor. He has at last become so familiar that he climbs to my lap, then to the table, then to my shoulder and head, looking for the kernels of pop-corn that he is convinced have some perennial source of supply near me or about me. He clears up every kernel, and then on his return, in a few minutes, there they are again! I might think him a good deal puzzled by the prompt renewal of the supply, if I were to read my own thoughts into his little noddle, but I see he is only eager to gather his harvest, while it is plentiful and so near at hand. No, he is not influenced even by that consideration; he does not consider at all, in fact, but just goes for the corn in nervous eagerness and haste. Yet, if he does not reflect, he certainly has a wisdom and foresight of his own. This morning I mixed kernels of fresh-cut green corn with a handful of the dry, hard popcorn upon the floor. At first he began to eat the soft green corn, but, finding the small, dry kernels of the popcorn, he at once began to stuff his cheek pockets with them, and when they were full he hastened off to his den. Back he came in about three minutes, and he kept on doing this till the popcorn was all gone; then he proceeded to make his breakfast off the green corn. When this was exhausted, he began to strip some choke-cherries (which I had also placed among the corn) of their skins and pulp, and to fill his pockets with the pits, thus carrying no perishable food to his den. He acted exactly as if he knew that the green corn and the choke-cherries would spoil in his underground retreat, and that the hard, dry kind, and the cherry-pits, would keep. He did know it, but not as you and I know it, by reason of experience; he knew it, as all the wild creatures know how to get on in the world, by the wisdom that pervades nature, and is much older than we or they are.—John Burroughs, in Harper's Magazine for March.



D R A W I N G

The ability to draw—to represent the appearance of things with pencil, pen or brush—is determined by one's ability to observe and to record the results of his observation. This ability, while normally greater in some than in others, is a matter to be cultivated, to be developed. While some learn to observe and to record more readily than others, all normal persons may acquire the ability to make very acceptable drawings if they proceed in the right way to develop their powers. We are not speaking now of producing world masterpieces of fine art, but of the ability to represent any ordinary object graphically, in proper proportion and perspective and with at least some degree of beauty.

Begin with common objects of simple form. One does not need fine pottery, casts, or other objects of art to draw from. In fact, it is better at first to draw jugs, baskets, bottles, boxes and cooking utensils as they present forms to which the eye is accustomed and the contours are usually simpler. The drawings on page 231 show a good style of work to begin with. Figure 1 shows the first rough sketch. Begin by indicating the left side, then the right, top and bottom, with a light line which merely suggests the placing and general form. Suggest the handle in the same way.

After locating the various parts, compare the proportions of the sketch with the object and correct your first estimates. Continue correcting until the form is properly drawn as in figure 2, leaving all the lines. These first lines should be left and since they are light the correct lines should be made somewhat heavier, but not solid and continuous. Study the quality of line in the illustrations. Figure 3 is another common object treated in a similar manner, while figure 4 has been drawn more accurately at first, leaving no extra lines. After you have made some progress in drawing objects singly, try simple groups similar to those shown in figures 5 and 6. Study the arrangements closely, noting that the various objects are not the same distance apart and that while some are partly in front of others to help "hold the sketch together," one object is never placed directly in front of the centre of another.

When you have made several group drawings from different arrangements, try "spotting" some of the best ones with brush and ink as in

figure 6. Plan to place a light object against a dark or a dark object against a light, thereby preventing monotony and the effect of overbalancing some part of the drawing.

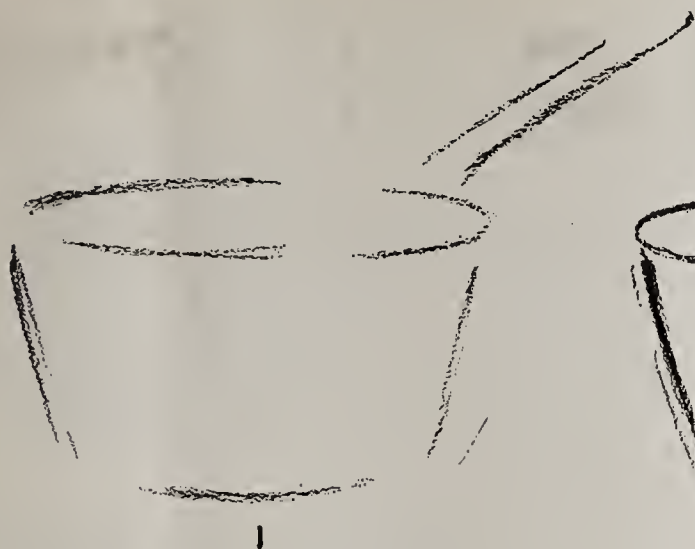
Make a careful copy of one of the drawings to see how it is done, making it about twice as high as shown here.

Page 232 shows more advanced work. The three drawings at the top were all done in pencil outline as explained before, and the one in the upper right corner was gone over with a tone of gray water color. (Diluted ink will do if water colors are not at hand.) In the middle row, the first was pencil outlined, then the masses were washed in. The sketch in the center was done with charcoal and chalk on gray paper, while the one at its right was made with gray and black on white paper.

The sketch at the lower left corner was made on brown wrapping paper with charcoal. See how simply the shadows were put in with broad lines close together. The remaining drawing was made on white drawing paper. A tone of charcoal dust was rubbed evenly over the paper by means of a small tuft of cotton, then the lines and darker tones were put on with a charcoal point. The white was taken out with kneaded rubber.

In preparing a drawing in this way it is well to make a drawing in line with pencil, correcting it until it is satisfactory. Apply the tone of charcoal to another piece of paper, taking care to get it even and smooth. Place the pencil drawing under the paper with the charcoal tone, hold both up against the window and trace upon the charcoal surface with the charcoal point. In this way all unnecessary lines are omitted on your final drawing and no erasures are necessary.

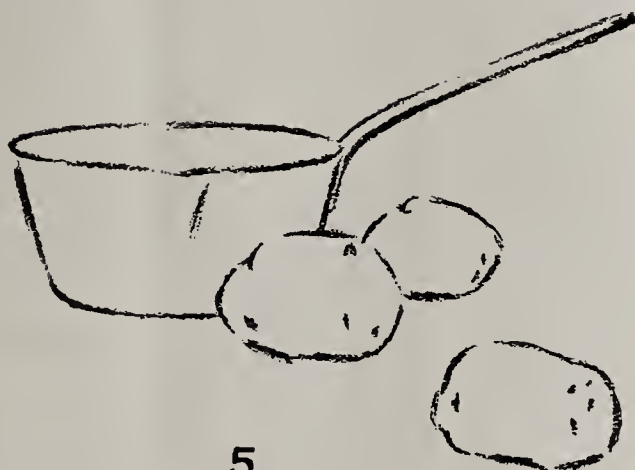
This will give you enough work for a month (at least!). Be sure that the outline drawing is right before applying tones or colors, as no amount of embellishment will make a poor drawing right. Study the grouping and the placing of the groups in enclosures. Now start in! Send your best work for criticism. Send as much and as often as you wish, addressing it to Personal Service Department of The Teachers Magazine, Hammock & Company, 31 East 27th St., New York.



1



2



5



4

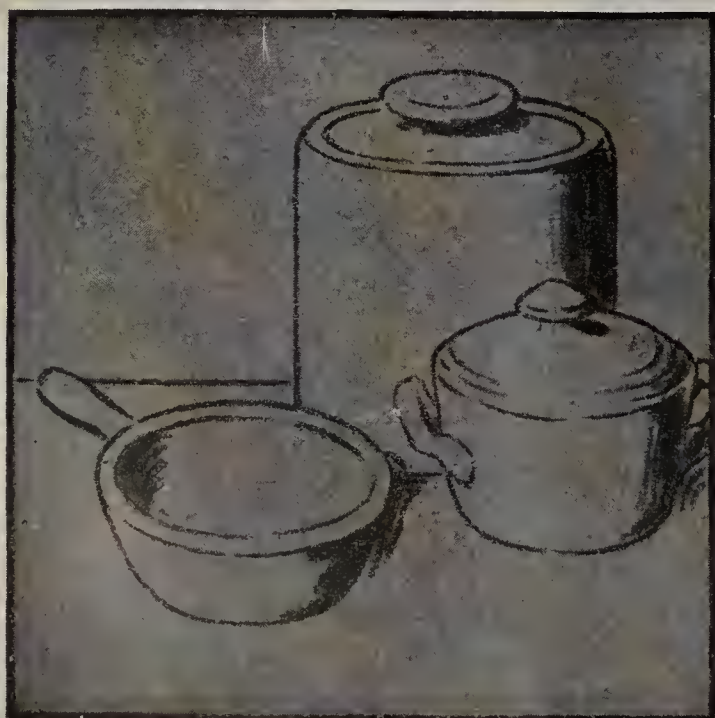
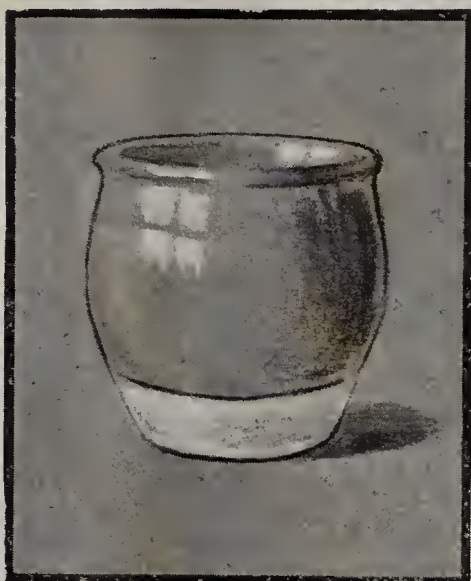
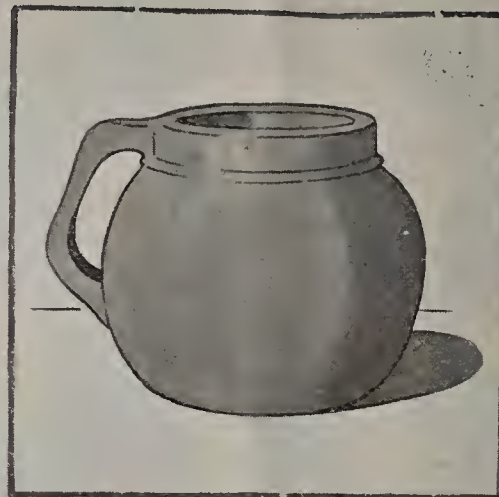
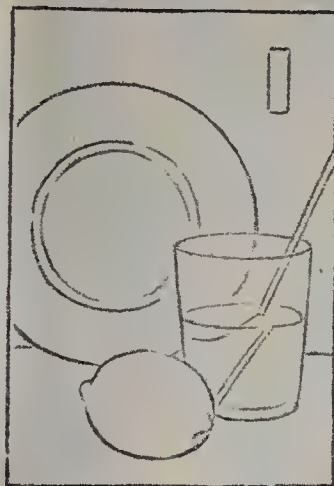
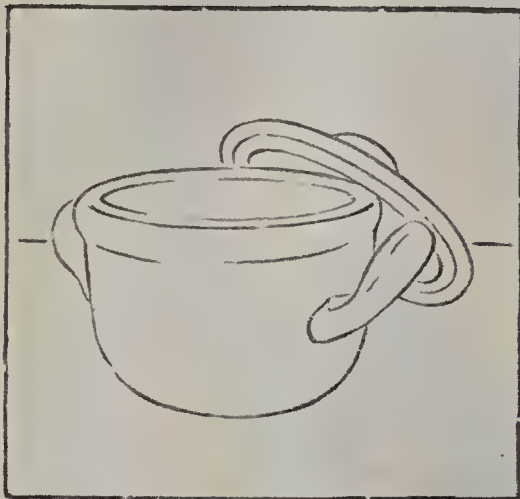


6



3

STILL LIFE DRAWINGS IN VARIOUS MEDIUMS



A. G. HAMMOCK.



[In this department we shall give all kinds of problems in elementary manual training. If you have in mind some special problems you would like to have presented, send us your request. We shall strive to make The Teachers Magazine serve you.]

Making a Mat and Mounting a Picture With Passe-Partout Binding.

Cut a mat from cardboard. Select a suitable piece of colored paper to cover it with. Fig. 1 shows the mat cut out and laid on the paper, and the paper cut ready to fold over the edges, and Fig. 2, after the paper is folded over and pasted in place. Cut a piece of paper and paste it over as shown by the white in Fig. 3, to cover the joints and to keep the mat from warping. Select a drawing from the pupil's work and paste it in place. Cover with glass and bind with passe-partout tape.

Rebinding a Book.

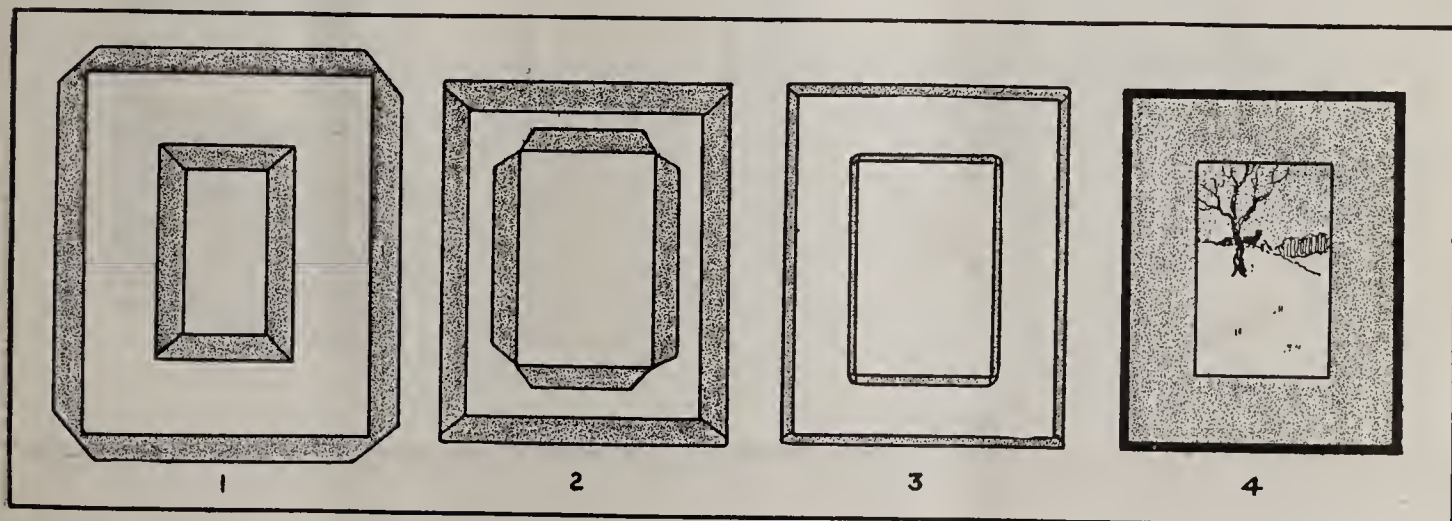
An excellent exercise for pupils (and teachers) is the simple rebinding of a book. The following instruction and illustrations will be found very practicable and may be carried out without special bookbinding equipment. This article refers only to the rebinding of a book from which the covers have been removed. If the sewing of the book is broken, it will need to be re sewn, and that process will be treated in an early issue.

Cut two pieces of binders board (or if the old covers are not broken they may be used) the size to fit the book, leaving about $\frac{1}{4}$ inch

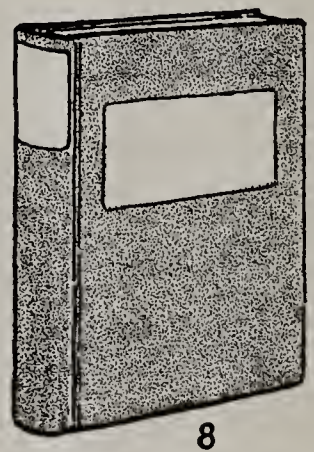
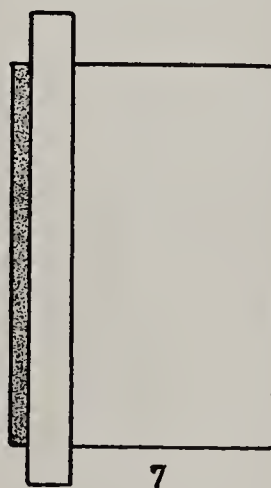
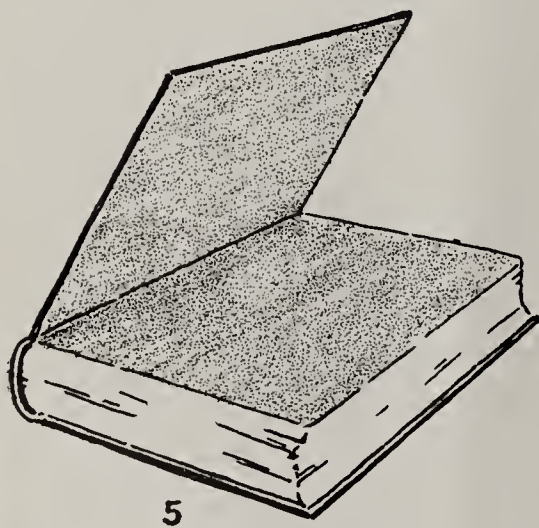
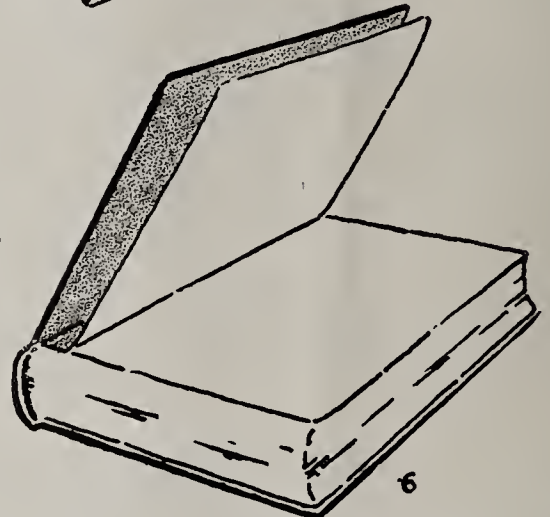
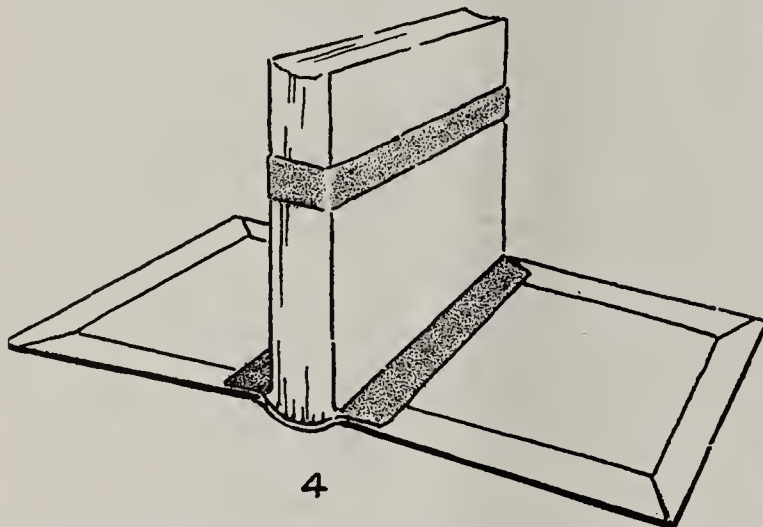
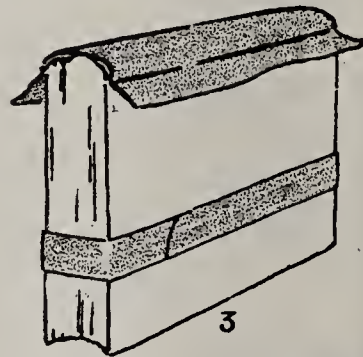
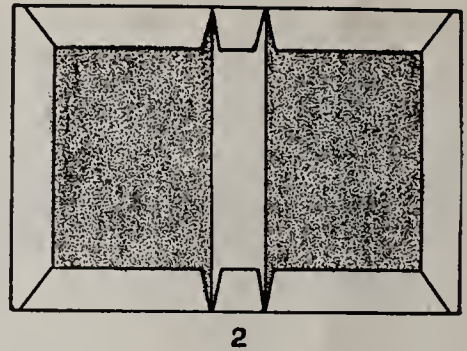
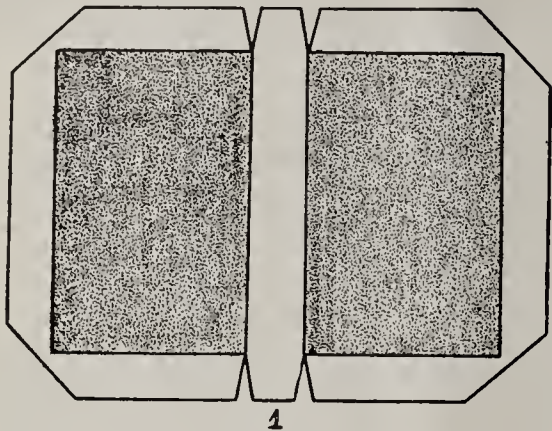
"overhang" on top, bottom and one side. Lay these boards on a piece of buckram or other cover cloth (obtained at any bindery and at some printing offices) and mark around them (on the back of the cloth). They should be placed far enough apart to receive the book. See Fig. 1, page 234. Next cut the cloth as shown in the same figure. Paste the boards in place on the cloth, fold the edges over and paste as in Fig. 2. Hold the leaves in place and around them paste a paper band (Fig. 3) to hold them, and against the back of the book glue a strong piece of muslin or linen (Fig. 3). This will need to dry thoroughly before proceeding. Place the book in the covers (Fig. 4) and glue the strips (shown by the gray tone) against the covers. Place a sheet of paper in front and back to keep the glue from the pages. Close the book, put under a weight and let dry.

Fold the "end papers" (shown by gray tone in Fig. 5). Paste against the backs. A narrow strip is then pasted against the first sheet. (Fig. 6). Fig. 7 shows how to lay the paste on evenly. Place a piece of paper over the end paper and apply the paste to the part shown by the gray tone in Fig. 7. Fig. 8 is the completed book, with paper pasted on for title, front and back.

Letter the titles with India ink or water colors and when dry cover the labels with shellac.



REBINDING A BOOK





Making a March Blackboard Calendar.

Clean the blackboard with an eraser, and then go over it with a cloth to make the tone even.

Copy the landscape in light outline, correcting and changing until the drawing is satisfactory. Go over the corrected lines with chalk, making very firm line. Go over the entire design with an eraser until the light lines disappear while the firm lines will remain. The board will now present a gray tone with the drawing in dim outline. Put in the solid white masses and lines with chalk, and the black with characoal. A little practice in this manner of drawing will greatly improve your work.

Paper Cutting and Brush Drawing of Animals.

As animal drawing depends upon observation and memory (not imagination) discuss with pupils the characteristics of the appearance of the various domestic animals, and use magazine, newspaper and other pictures for study before the class begins to cut or draw. After all have gained a clear mental picture of the animals under discussion, allow them to cut or paint freely and without interruption. Give them a definite idea of what to do and then give them a chance to do it in their own way.



For the Third Year.

The first necessity of the primary teacher in the matter of addition is to drill the children to recognize at sight the sense of each of the digits combined with each of the others. There are forty-five possible combinations; and the mastery of these is as much a necessity for future success in addition, as the learning of the multiplication table is to skill in multiplying.

[illegible]

50	51	52	53	54	55	56	57	58	59
+1	+1	+1	+1	+1	+1	+1	+1	+1	+1
—	—	—	—	—	—	—	—	—	—
60	61	62	63	64	65	66	67	68	69
+1	+1	+1	+1	+1	+1	+1	+1	+1	+1
—	—	—	—	—	—	—	—	—	—
70	71	72	73	74	75	76	77	78	79
+1	+1	+1	+1	+1	+1	+1	+1	+1	+1
—	—	—	—	—	—	—	—	—	—
80	81	82	83	84	85	86	87	88	89
+1	+1	+1	+1	+1	+1	+1	+1	+1	+1
—	—	—	—	—	—	—	—	—	—
90	91	92	93	94	95	96	97	98	99
+1	+1	+1	+1	+1	+1	+1	+1	+1	+1
—	—	—	—	—	—	—	—	—	—

By taking two of these combinations each day, the above work will be covered in a week, then the table of 2's, etc.

The Subtraction Decimation Tables should be made in chart form and used in the same way.

COURSE OF STUDY IN HISTORY.

Editors Note.—The following Course of Study in History has just been adopted for use in the New York City Schools. It is printed here for the convenience of teachers who may desire to follow what is considered a model course. In a later number of Teachers' Magazine a complete outline and plan of work for each grade will be given.

Grades 1A to 4B.

In the first four years, history is taught by story-telling and supplementary reading in connection

1. With current events and the celebration of national and local anniversaries.
2. With the City of New York.
3. With types of discovery and exploration.
4. With great historic personalities.

Grade 5A.

American history from the discovery of America through the period of colonization, with important related European history.

Grade 5B.

American history, through the Revolutionary War, with important related European history.

Grade 6A.

The History of the United States, from the adoption of the Constitution to the Civil War, with important related European history.

Grade 6B.

The history of the United States from the beginning of the Civil War to the present time, with important related European history.

Grade 7A.

Beginning of American history in Europe. Zones of influence of European nations on American continent as determined by explorations and discoveries. Inventions and discoveries that have

influenced the development of industries and the social life of mankind, with special reference to the progress of our country.

Grade 7B.

United States history, with related European history. The colonies and their governments. The conflict between the English and the French for supremacy in America. The Revolutionary War.

Grade 8A.

United States history, with related European history. The period from the close of the Revolution to the end of the Civil War.

Grade 8B.

United States history, with related European history. Growth and development since the Civil War. Topical reviews of the history of the United States.

GEOGRAPHY.

Outline and Plan of Work.

Course of Study. Grade 4A.

- (a) **Home Geography.** Topography of the City of New York and vicinity; the people and their occupations. Stories connected with the history of New York. Duties of citizens and public officials.
- (b) **The Earth.** Form and surface; the continents; the oceans; great islands and groups of islands; great seas, gulfs and bays.

Plan.

- (a) **Home Geography—**
Plan of school room, as an introduction to map study. School grounds.
- (b) **Directions:** North, South, East, West.
- (c) **Plan of room and grounds,** drawn but not to scale.
- (d) **Location of New York City.** (Teachers in other places should substitute own city, village or town.)
- (e) **Population—**reference to nationalities; occupations of the people, illustrated by reference to factories, shops, markets, street and river traffic; transportation.
- (f) **Local History.—**Read and discuss stories connected with local history. (If in New York City, the following persons, Peter Stuyvesant, DeWitt Clinton, and Peter Cooper, will furnish material for such stories.)
- (g) **Good Citizenship.—**Duties of citizens.
- (h) **The Earth.—**Studied as a whole from the globe and from a map.
 - (1) Points of the compass.—North, South, East, West.
 - (2) Names and relative positions of the continents and oceans.
 - (3) Distribution of land and water.
 - (4) Name and location of continental highlands—Appalachian Mts., Rocky Mts., Andes Mts., Alps Mts., Himalaya Mts.
 - (5) Name and location of great islands and groups of islands—West Indies, Newfoundland, Greenland, Iceland, the British Isles, Japan, the Philippine Islands, New Zealand, and Madagascar.

- (6) Location of the following seas, gulfs and bays—Caribbean Sea, Mediterranean Sea, Red Sea, Gulf of Mexico, Hudson Bay.

Grade 4B.**Course of Study.**

- (a) The Earth. Daily and yearly motions; zones.
 (b) Eastern and Western Hemispheres. — The continents, their location; bordering waters; chief mountain ranges; great rivers; animal and plant life; peoples; chief countries; large cities.
 (c) Duties of citizens and public officials.

Plan.

- (a) Review the earth, shape, continents.
 (b) Story of Columbus.
 (c) Western Hemisphere.—North America, bordering oceans; South America, size compared with North America; location of each in zones.
 (d) Location of the following: Behring Sea, Behring Strait, Caribbean Sea; Gulf of Mexico, Gulf of St. Lawrence, Hudson Bay, Baffin Bay. Effect upon commerce of broken coast line.
 (e) Elevations and Slopes.—Study from maps, and determine location and relative position of Appalachian, Rocky and Andes Mountains.
 (f) Drainage and River Systems.—Distinguish between river system and river basin. Systems of North America.—St. Lawrence, Mackenzie, Mississippi. Systems of South America—Orinoco, Amazon, La Plata.
 Teach children to read direction of a river from a map, and make them realize that the water flows in the direction that the land slopes.
 Use of rivers for drainage, manufacturing and navigation.
 (g) Climate.—Temperature and rainfall of the different sections of North America; effect on vegetable and animal life, and on the character of the people and on their occupations.
 (h) Chief Countries of North America.—United States, Canada and Mexico.
 (i) Cities of North America.—Location of the following: New York City, Chicago, Philadelphia, Boston, St. Louis, San Francisco, New Orleans, and Washington.
 (j) Good Citizenship.—Duties of citizens.
 (k) South America—
 (1) Locate Brazil, Argentina, Chile.
 (2) Locate Rio de Janeiro, Buenos Aires.
 (3) Characteristics of the people; principal industries; animal, vegetable and mineral resources.
 (l) Eastern Hemisphere.—Location and relation of continents and bordering waters; comparative size.
 (m) Europe.—
 (1) Elevations.—Location of Alps Mts., Ural Mts., Caucasus Mts.
 (2) Rivers—Location of Rhine, Volga, Danube.

- (3) Climate—Topics considered as in other continents. Life in Mediterranean countries contrasted with that in the northern and eastern parts of Europe.

4. Leading Countries.—Locate each. England, France, Germany, Russia, Italy; Austria, Spain.
 (5) Bodies of Water.—Locate North Sea, Baltic Sea, Black Sea, Mediterranean Sea, Red Sea, Bay of Biscay.
 (6) Important Cities.—Locate London, Paris, Berlin, Rome, St. Petersburg.
 (7) Historical anecdotes—grouped here for convenience; Great Britain—Alfred the Great, William the Conqueror; France—Joan of Arc; Italy—Julius Caesar, etc.
 (n) Asia.—
 (1) Compare with other continents as to location, size, surface, coast line.
 (2) Locate Himalaya Mts.
 (3) Locate Bay of Bengal, Arabian Sea.
 (4) Rivers—Locate Yangtze.
 (5) Cities—Locate Calcutta, Hongkong, Peking, Tokio.
 (6) Climate—Treated as in other continents.
 (7) Historical Narratives—Persia, Alexander the Great; India, Vasco da Gama; Arabia, Mohammed.
 (o) Africa.—
 (1) Location, surface, size, etc.
 (2) Locate Gulf of Guinea, Nile River, Congo River.
 (3) Climate.
 (p) Australia.—Location; comparison; products. relation to Great Britain.
 (q) Review.

MONTHLY PLANS by Mary E. Kramer**March.—By Celia Thaxter.**

I wonder what spendthrift chose to spill
 Such bright gold under my window-sill!
 Is it fairy gold? Does it glitter still?
 Bless me! It is but a daffodil!

And look at the crocuses keeping tryst
 With the daffodil by the sunshine kissed!
 Like beautiful bubbles of amethyst
 They seem, blown out of the earth's snow-mist.

And snow-drops, delicate fairy bells,
 With a pale green tint like the ocean swells;
 And the hyacinths weaving their perfumed
 spells!
 The ground is a rainbow of asphodels!

Who said that March was a scold and a shrew?
 Who said she had nothing on earth to do
 But tempests and furies and rages to brew?
 Why, look at the wealth she has lavished on
 you!

Oh, March that blusters and March that blows,
 What color under your footsteps glows!
 Beauty you summon from wintry snows,
 And you are the pathway that leads to the rose.

The Story of Hyacinth.

In a beautiful garden two boys were playing at quoits. It was a very interesting game, for they had played with almost equal skill. Still there was no jealousy between them for they loved each other dearly. Apollo, who had liked playing on the lyre or hunting with arrows, had neglected them since he met the youth Hyacinthus. Every day they were seen together, sometimes going fishing and sometimes taking pleasure excursions up the side of the mountain.

But on the day I speak of the two boys were playing quoits. Apollo had just thrown the discus, and Hyacinthus, eager for his turn had run to get it.

As the quoit struck the ground it rebounded and struck Hyacinthus, who was near, in the forehead. The boy who was so eager a moment ago, fell to the earth, as a flower dying droops upon its stem.

Apollo ran quickly to him, but saw that his dear playmate was dying. "You die," he said, "robbed of your youth by me. Yours is the suffering but mine the crime. Would that I could die for you! But since that cannot be you shall always live in my memory and my song. I shall always sing how I regret you. My voice shall be filled with sorrow. You shall become a beautiful flower."

And as he spoke a flower, silver and purple sprang out of the ground. The flower to this day is called Hyacinthus, and comes up from the ground each returning spring to remind us of his sad fate.

A hyacinth lifted its purple bell
From the slender leaves around it
It curved its cup in a flowing swell,
And a starry circle crowned it;
The deep blue tincture that robed it, seemed
The gloomiest garb of sorrow,
As if on its eyes no brightness beamed,
And it never clearer moments dreamed
Of a fair, a calm to-morrow.—Percival.

March Winds.

Signs of Spring:—

The Wind.

The Rain.

Flowers.

Trees.

Germination of Seeds.

Birds.

Butterflies and Moths.

In studying the winds of March, put particular stress on the velocity of the winds. The effect of the West wind, the South wind, and the North winds. As, for instance: Of what use is the wind of March? What effect does it have upon the snow and mud? Are the farmers and gardeners glad to have the winds blow? "Which is the wind that brings the flowers?"

The West wind, children, and soft and low
The birdies sing in the summer hours,
When the South wind begins to blow."

Has the West wind brought any birds? Any flowers? How about the pussy willows?

"Which is the wind that brings the heat?
The South wind, children, and corn will grow,
And peaches redden for you to eat,
When the South wind begins to blow."

The March Wind.

The bluff March wind set out from home
Before the peep of day,
But nobody seemed to be glad he had come,
And no one asked him to stay.

Yet he dried up the snowbank far and near
And made the snow clouds roll,
Huddled up in a heap like driven sheep
'Way off to the cold North Pole.

He broke the ice on the river bed,
And floated it down the tide;
And the wild ducks came with a "quack, quack!"
To play in the waters wide.

He snatched the hat off Johnny's head
And rolled it on and on;
And, oh, what a merry chase it led
Little laughing and scampering John.

He swung the tree where squirrel lay
Too late in its winter bed,
And he seemed to say in his jolly way;
"Wake up, little sleepy head!"

He shook all the clothes lines one by one;
What a busy time he had!
But nobody thanked him for all he had done,
Now, wasn't that just too bad?—Selected.

Wind Bibliography—

The Wind of March—John Greenleaf Whittier.

Ode to the Northeast Wind—Charles Kingsley.

The Four Winds—Hiawatha—Henry Wadsworth Longfellow.

The Wind-Flower—Lucy Larcom.

O, Wind of March—Elizabeth W. Harmon.

"Oh, blow, blow, away,
You jolly winds of springtime,
All rollicking, all frolicking,
Oh, blow, blow away.
Just catch our kites and toss them high,
Until like birds they seem to fly
Up, up, to the sky—
Oh, blow, blow away.

Oh, blow, blow away.
You jolly winds of springtime,
All rollicking, all frolicking,
Oh, blow, blow away.

Just blow our kites o'er hill and glen,
Above the woods and brooks, and then,
Down, down, down again,
Oh, blow, blow away.

Industries—

What are the farmers doing in March? The gardeners? What games do children play in March? Kites? Marbles?

A lesson on kites; where first used? What country produces the most wonderful kites?

What country has a national holiday called "Kite Day." Research work: let the children learn all about China and her national Kite Day; how kites are manufactured. Find all possible data relating to the manufacture of marbles; how the game originated, etc. Compare these games to those of the ancients, as "quoits," etc.

Picture Study.

Perry Pictures—

Spring—Ruysdail. No. 707.
 Springtime—Daubigny. No. 530.
 Spring—Corot. No. 484.
 Spring—Knaus. No. 820-C.
 Spring—Mauve. No. 757.
 Spring—Burne-Jones. No. 946.
 The Windmill—Ruysdael. No. 708.
 The Water Mill—Hobbema. No. 753.
 Landscape and Mill—Hobbema. No. 751.
 Landscape and the Mill. Rembrandt. No. 719.
 Study Mills and Milling. The old-time water mill; the new methods of milling. Read literature relating to milling. Recite, "Jerry, the Miller," "The Miller of the Dee," etc.

Myths and Stores—

Orpheus With His Lute—Shakespeare—Golden Treasury Reader.
 Hyacinthus and Apollo — Golden Treasury Reader, Book 4.
 The Garden of Paradise, The Four Winds, Wonder Stories—Anderson.
 The South Wind and the Sun—Art-Literature Fourth Reader.
 The General Thaw, Parables from Nature—Mrs. Gatty.
 The Swan Maidens, Nature Myths—Cooke.
 Rain in Summer; Where the Thunder Lives—Jones' Fourth Reader.
 Rain in the Garret; Tom the Water Baby—Cyr's Fourth Reader.
 A Sudden Shower—Carroll and Brooks' Fourth Reader.
 The Fog and Rain—New Education Fourth Reader.
 Hermcs, Nature Myths—Cooke.
 With the North Wind, Stories in Season—George and Whitten.
 The Sleeping Beauty, Old-Fashioned Fairy Tales—Washburne.

March Birthdays—

March 1, 1837—William Dean Howells.
 March 6, 1809—Elizabeth Barrett Browning.
 March 12, 1822—Thomas Buchanan Read.
 March 15, 1767—Andrew Jackson.
 March 16, 1751—James Madison.
 March 18, 1782—John C. Calhoun.
 March 18, 1837—Grover Cleveland.
 March 22, 1822—Rosa Bonheur.

St. Patrick's Day.

March 17th, being the accredited birthday of St. Patrick, Ireland's patron saint, it presents a good time for the presentation of some work on

the Irish people and their patriotism. Why do some people wear shamrocks on this day? What is the patriotic color of Ireland? What favors did St. Patrick bestow upon the Irish nation? Why is Ireland sometimes called the "Emerald Isle?" Show the flag of Ireland. Good stories of Ireland will be found in:—

Kathleen in Ireland, published by Little, Brown & Co.

A Little Journey to Ireland, published by A. Flanagan Co.

Study the life of Rosa Bonheur, the greatest woman painter of animals that the world has yet produced. She was born in the town of Bordeaux, on the west coast of France, on March 22, 1828.

Her father was an artist, who furnished illustrations to publishers and gave lessons in art and drawing. The mother was a musician.

Rosa was the eldest of a family of five children, and her early life was not an easy or pleasant one. The Bonheur family was poor, and the mother not at all strong. The struggle for bread was a severe one, and when Rosa was but a little child she was left motherless.

Her talent for drawing showed itself early, and when but four years of age she filled the white walls of her room as high as she could reach with drawings of horses and cows. When playing out of doors she would draw in the sandy roadsides, pictures of horses and sheep. From childhood she loved animals and studied them carefully. Her home was an asylum for stray animals, particularly dogs, and among her pets were rabbits, sheep and deer. From long strips of paper she would cut out pictures of these animals, of trees, and of people. Rosa's father gave her lessons in drawing when he found she liked to draw, but he was sorry and disappointed that she was not a boy. No girl, he thought, could ever become a great painter.

When Rosa was seven years old the family removed to Paris. Here she went to school for a time with her brothers, and later to a girls' boarding school, but she was not fond of study or of learning to sew. She begged her father to be allowed to stay in the studio with him, and learn to draw and paint instead of going to school. There were no women artists then and her father thought this a foolish thing to do. But the little girl begged and pleaded, "I'll cut off my hair and wear boy's clothes and be a boy," she said. And after this she went everywhere with her father, dressed in boys' clothes.

When Rosa was eighteen years old, she painted a picture of her pet rabbits, which attracted considerable attention. The next year she went into the country to live with a farmer, who owned live stock which she wished to paint. She earned several medals for paintings during the next few years.

Among her famous paintings are "Oxen Plowing," "The Horse Fair," "Denizens of the Highlands," "Crossing the Loch," "A Scottish Raid," and numerous others.

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Criticism of Pupils Work

If you are giving lessons that show unsatisfactory results, tell us about it and if it involves written or other graphic work of pupils, send their work and we will find what is wrong and suggest ways to correct it.

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Geography Readers.—By I. O. Winslow. It would be difficult to express an adequate opinion of this series of five very attractive books without saying something about the author. Mr. Winslow, Superintendent of Schools, Providence, R. I., is a man of broad scholarship and progressive spirit. He has an unusually clear view of school conditions and of child nature. He is not easily stampeded or lead away on false trails. Mr. Winslow has had enough experience with pupils and teachers to be able to write in a way that pupils enjoy reading and that teachers enjoy teaching. The Geography Readers present the facts of geography in most interesting story form and the absence of the dry lifeless stuff that is in so many geographies is very noticeable. We consider pupils very fortunate who have these excellent books to study.

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This series is well illustrated and beautifully bound with cover in two colors. D. C. Heath & Company, Boston, New York, Chicago.

The Teachers' Story Tellers' Book.—By Alice O'Grady and Frances Throop. Anything that will help teachers to a better grasp of how to tell stories or how to get children into the story-telling habit will always be welcome. Much of the language teaching effort should be directed toward giving pupils the ability to tell in an interesting way original or other stories. When the pupils get tired and restless, open this new book at any of the stories and you will not fail to interest your class at once. 352 pages, 12mo. \$1.00. Rand, McNally Company, Chicago, New York.

Better Rural Schools.—By George Herbert Betts and Otis E. Hall. This five hundred page book, copiously illustrated and well written, should play an important part in the betterment of rural school conditions. It is a careful study into the entire subject of rural schools from many points of view; not the least interesting among the chapters is that entitled, The Outlook for a Rural Education. We believe that anyone

connected with or interested in rural schools should read this book. Bobbs-Merrill Co., Indianapolis.

New Standard Dictionary.—It seems unnecessary for one ever to misspell a word or long to entertain any doubt about its use or meaning since the various editions of this most excellent dictionary have been placed upon the market. There is a large range in price between the concise edition which sells for a few cents and the full morocco edition. A four page circular of instruction from the publishers, entitled "How to Use Funk & Wagnall's New Standard Dictionary," helps to remove the aversion many people have to hunting up a word. To attempt to give an adequate review of the New Standard Dictionary in the space at our disposal would be futile. Suffice it to say that we believe this important work leaves absolutely nothing to be desired in the way of a dictionary. One volume, full sheep binding, indexed, \$12 net. Concise Standard Dictionary, 12mo. cloth, 60 cents. Funk & Wagnall Company, New York and London.

Introduction to Botany.—By Joseph Y. Bergen and Otis W. Caldwell. A distinctly elementary presentation of those features of plant life which are of educational, aesthetic, and economic interest to all people. The style of the book is simple and direct. Abundant illustrations are taken from common and significant aspects of plant life—the forest, field, wayside, farm, orchard, garden—and the industries. The book is intended for half-year courses, and for the first or second year of the high school. The point of view is that of the uninformed beginning student rather than of the specialist in botany. The botanical material included is chosen largely for its value as part of what every well-informed man or woman should know. 8vo, cloth, 368 pages, illustrated, \$1.15. Ginn & Company, Boston, New York, Chicago.

Graded Writing Textbooks.—By Albert W. Clark. Book One has just been received and if the other books of the series show as marked a departure from old methods of teaching writing as does this first book, the series is bound to be a very valuable addition to the books on this subject. We shall speak of these more in detail when the other books arrive. Books 1 to 8, \$1.60 per dozen. Ginn & Company.

Intensive Studies in American Literature.—By Alma Blount. This book contains most excellent directions for study for the subject of American Literature and is so arranged as to be a great time saver for the student in his library work. It gives very definite directions and suggestions and will prove to be a very valuable guide to a profitable course in reading and study in American literature. 12mo. 330 pages, \$1.10. The Macmillan Co., 66 Fifth avenue, New York.

Granny's Wonderful Chair.—By Frances Browne. A very interesting and attractive book of fairy tales for supplementary reading. The type is large and clear; illustrations very interesting and the cover design in color, is bound to be very attractive to any child. The author has been very happy in the choice of stories, in their arrangement and manner of presentation. 45 cents net. E. P. Dutton & Co., New York.

Graded School Spellers, Parts One and Two.—By Frank E. Spalding, Superintendent of Schools, Newton, Mass., and William D. Miller, Superintendent of Schools, East Hampton, Mass. A two-book series of spellers in which the words are arranged in related groups. One of the most noticeable features is that each word is accompanied by a complete sentence showing its use. While these books are just recently published, they already have had some important adoptions. Part One, 20 cents; Part Two, 30 cents. Ginn & Company.

Father Tuck's Fairy Folk.—By Garden Ways. Two painting books for children, with delightful illustrations. Some are colored and the remainder are to be colored by use of the paints in the book. Raphael Tuck & Sons, Ltd., New York.

Musical Art Series.—By Baldwin and Newton. Three pamphlets of 32 pages each, attractively gotten up. They have every appearance of being very serviceable and are issued under the titles:

- Standard Patriotic Songs.
- Standard Folk Songs.
- Familiar Operatic Classics.
- Ten cents each. Ginn & Company.

Other Books Received.

Le Bourgeois Gentilhomme.—Edited, with introduction, Notes and Vocabulary, by Thomas Edward Oliver, Ph.D. Price 45 cents.

Poems of Wordsworth, Shelley, and Keats.—By W. P. Trent and John Erskine. Price 25 cents.

Idylls of the King (Selections).—Tennyson. Edited by Willis Boughton. Price 30 cents.

The Mill on the Floss.—By George Eliot. Edited, with Introduction and Notes, by J. Milroy Dorey. Price 50 cents. Ginn & Co.

Elementary Education in England.—With Special Reference to London, Liverpool, and Manchester. By I. L. Kandel. U. S. Bureau of Education. Washington.

Story of the Ancient Nations.—By W. L. Westermann. 12 mo, cloth, \$1.50.

A History of the United States for Schools.—By MacLaughlin and Van Tyne. 12mo, cloth, \$1.00. D. Appleton & Co., New York.

These two books on history have just been received and the cursory examination shows them to be too important to review hastily. They will be reviewed in the April number.

THEATRES.

48th Street Theatre.—"To-day," by George Broadhurst and Abraham Schomer. A beautifully staged, splendidly acted play, containing rather too much tragedy to be altogether pleasant but portraying the inevitable consequences of some modern social practices. It sets one to thinking.

Belasco Theatre.—Miss Frances Starr is playing in "The Secret." Mr. Belasco knows how to run a theatre. The play is beautifully staged, the acting superb, and the play is full of intensely dramatic situations. The complications in the play arise from deceit and jealousy and the entire play is very close to life; more provocative to thought than pleasure.

Maxine Elliott's Theatre, N. Y.—Oliver Morosco's production of Jack Lait's drama, "Help Wanted," began the third week of its engagement at Maxine Elliott's Theatre with a special Washington's Birthday matinee.

Cort Theatre, N. Y.—Laurette Taylor will begin the sixty-third week of her engagement at the Cort Theatre in Oliver Morosco's production of J. Hartley Manners' comedy, "Peg O' My Heart," with a special Washington's Birthday matinee on Monday. On Saturday next, at the matinee performance, Miss Taylor will reach her 500th consecutive performance of "Peg" at the Cort Theatre.

William A. Brady's Playhouse.—"The Things That Count," in addition to large audiences drawn from habitual theatre patrons, is viewed by a great many persons who have not been going to places of amusement in recent months. Numbers of these have found themselves repelled from miscellaneous dramatic entertainments by the character of several of the season's highly flavored works, and are but now venturing back by reason of assurances that "The Things That Count," while a play of remarkable virility and abundance of fun, partakes of none of the features which are objectionable to clean minded men and women.

GEOGRAPHY

A Suggestion for Teaching Products.



HERE are many things to consider in the presentation of geographical material, as all who have attempted to teach geography are aware. Various questions present themselves for solution. Some of these questions are: What is the best source for facts which are to be taught?

Does the text-book satisfy all demands that good teaching makes? What part is the teacher to take in the recitation? What is the child to contribute? What is the best way to obtain a good wholesome interest in the work? What relationships should be established?

It is a too common practice for teachers to use the text-book to the exclusion of other material because it is easy to assign a column or so to read and when the recitation period comes ask a few questions which merely require a repetition of the words of the book. All the principles of good instruction are ignored, not because the class is too large, or for lack of time, or for a dozen other reasons that are usually given, but merely because it seems easier to teach by asking questions that are answered in the book and will be probably answered correctly from memory than it is to use a little time in thinking out plans for presenting the material at hand as it should be presented.

Many teachers think, too, that a device that the children are really interested in and call forth enthusiastic work from them is out of place in the school room. Enthusiasm with these teachers is mistaken for disorder. They do not care so much for enthusiasm on the part of the pupil as they do for a constant grind. They feel that their duty is done when they have a page or so memorized every day. To these teachers, pupils in school are not capable of thinking for themselves. Neither can boys and girls use any judgment in the recitation, nor can they take the initiative and do things for themselves if these teachers are to be believed. With such a teacher the class will always be a machine to feed the course of study to in quantities measured off with a rule, as it were.

The plan that follows is not offered as the very best for presenting this material, but it works out successfully when used in the class room and the results obtained are most satisfactory. It is not easy to teach as the plan suggests because of the collection of material. A good deal of time and effort are necessary to do good work, but the interest aroused and the enthusiasm on the part of the pupil is ample reward for any extra work that this kind of teaching requires.

As presented the plan is not necessarily complete. After using it teachers will find many ways to supplement it depending upon the classes that they may have.

The regular lesson plan form is not used in outlining the plan because it takes several recitations to do the work outlined, and it is feared that it might be misleading to use the word lesson.

When the subject of products is reached by sufficient preliminary study of the region under discussion instead of using the text to find out what is produced the class is required to think over the sources that are available for furnishing information about products in regions outside of their own community. Various suggestions are usually quickly given by members of a class when allowed a chance to think for themselves. First of all, as a rule, the text is offered. Others will suggest that some member

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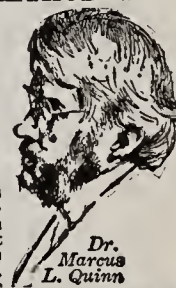
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of their family or some friend of the family has visited some city in the States under discussion. It does not take long, however, for some member of the class to think of the advertisements in the magazines and newspapers, labels on canned goods, etc. After a brief discussion of advertisements, labels, and other marks on goods showing the place of production the pupils should be asked to collect and bring to the class all advertisements that they can find of articles produced in the section being studied. If they understand that old magazines as well as current issues are good for this work there will be a good response from the whole class.

Such home work is really worth while. The boys and girls are interested, and the whole family is interested in school work that calls for the use of the home papers and magazines.

The most important part of this work is the discussion of the advertisements after the pupils bring them in. Just here is the pupil's opportunity for using his judgment and his ability to think. The teacher should sort over the material and any that seems absolutely valueless should be thrown away without questions, for there is not time for everything during the recitation period even though there might be some little value in discussing why some unimportant advertisement should not be used.

A good way to get the advertisements before the class is to paste them on some section of the blackboard where they can be left for several days. If this is done so the pupils can use their time before school in the morning or at noon to look over the various advertisements they will be ready to take up the work better when the recitation period comes.

For the work of the recitation the pupils should be asked to pick out, in the order of their importance, the products advertised that mean something to them in their school or home life. If the New England section is under discussion boots and shoes from Boston will easily find first place. The woolens and cotton goods will probably come next. Many pupils have meat choppers or some other piece of hardware in their homes that was made in some Connecticut factory. Some boys own air guns made in the same State. Other pupils will remember that their fathers have watches made in Waltham. There will be homes represented that have used maple syrup from Vermont. Someone in the class will probably recall that their home has some silverware or jewelry made in New England. The town paper will probably furnish some notice that Maine potatoes are on sale in some grocery store.

A continuation of such work will eventually give information about all the different products that the child needs to know about. There will be many products in the list made up from the advertisements that are not of enough importance to justify much emphasis, but the pupils

Continued on page 247.

Indigestion is relieved by Dys-pep-lets. Pleasant sugar-coated tablets Try them. 10c. Made only by C. I. Hood Co., Lowell, Mass.

Monthly Plans—Continued from page 241

Rosa Bonheur was the only woman of her day who was decorated with the Cross of the Legion of Honor.

Rosa Bonheur died at the age of seventy years. She was beloved and revered by the people of all nations.

Ethics.

Let me live in a house by the side of the road
Where the race of men go by—
The men who are good and the men who are bad,
As good and as bad as I.
I would not sit in the scorner's seat,
Or hurl the cynic's ban.
Let me live in the house by the side of the road
And be a friend to man.—Sam Walter Foss.

But what are past or future joys?
The present is our own;
And he is wise who best employs
The passing hour alone.—Heber.

Look for goodness, look for gladness;
You will meet them all the while.
If you bring a smiling visage
To the glass, you meet a smile.—Alice Cary.

True worth is in being, not seeming,
In doing each day that goes by
Some little good—not in dreaming
Of great things to do by and by.
For whatever men say in blindness,
And spite of the fancies of youth,
There's nothing so kingly as kindness,
And nothing so royal as truth.—Alice Cary.

Be good, sweet maid, and let who will be clever;
Do noble deeds, not dream them all day long;
And so make life, death, and that vast forever
One grand, sweet song.—Charles Kingsley.

And, when the world shall link your names
With gracious lives and manners fine,
The teacher shall assert her claims,
And proudly whisper, "These were mine."
—J. G. Whittier.

Continued from page 246.

should not be allowed to lose sight of the fact that there are other products in the region besides those that he needs to remember. The opportunity presented for selecting the important products out of the whole group is, as has been suggested, one of the really valuable features of this plan of presentation. Pupils who do this kind of work are studying, not merely acting as reservoirs for facts to be poured into.

Work of this character in teaching products helps to make geography a live subject. It is no longer looked upon as so much "coarse" print and so much "fine" print. The "fine" print in many cases to be omitted because it really tells something outside of bare facts which may help to prepare for the term examination.

H. R. CORNISH,

Principal of School No. 17, Paterson, N. J.

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GENERAL NEWS.

We are in receipt of announcements to the effect that Mr. Edgar A. DeWitt of Dallas, Texas, and Mr. L. B. Robeson of Atlanta, Georgia, have been admitted to membership in the firm of Ginn & Company.

Orlando Merriam Baker, 81, one of Springfield's oldest and most beloved citizens, died at his home in Springfield, Mass., February 3rd. Death was due to an apoplectic stroke that came on while Mr. Baker was crossing the street.

Mr. Baker had for the past nine years been president of the G. & C. Merriam Company, publishers of Webster's Dictionary. To this work he devoted his life, holding it to be of the greatest public importance, and the high standard maintained by the Merriam Company has caused the dictionary to have a reputation far greater than nation-wide and to be accepted as authority wherever English is spoken, and "according to Webster" has been a household word for years. To his high calling Mr. Baker applied his fine mind up to the very end of his long life. In spite of his years, he had the heart of a boy and his friendship has been a never failing delight to scores of Springfield people.

Under the provisions of the new school code of Pennsylvania, the West Chester State Normal School was transferred to the State on December 30th, 1913. The State Board of Education has appointed a new and strong board of trustees of nine persons, who have unanimously re-elected Dr. G. M. Phillips to the Principalship. Dr. Phillips, who had been principal of the school since 1881, resigned on December 9th, in order that the transfer might be made. The West Chester State Normal School is one of the largest of the eastern normal schools, and now has an attendance of over 800 students, exclusive of its model school. Under Dr. Phillips' management it has been extraordinarily successful and prosperous. Its faculty is recognized as one of the strongest Normal School faculties in the country.

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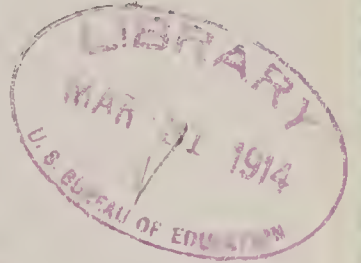


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NEW YORK CITY

The TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

Vol. XXXVI

CONTENTS
APRIL, 1914

No. VIII

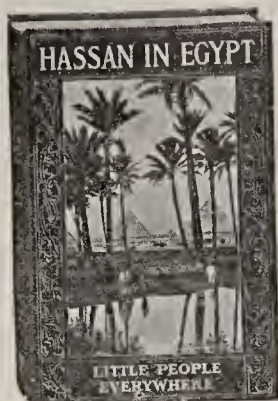
Editorial	257
Writing Department	
Primary and advanced— <i>A. G. Hammock</i>	258 & 273
Plays and Games— <i>Laura Rountree Smith</i>	261
Alice in Gooseland— <i>Mrs. Cora King Graves</i>	264
Paper Cutting and Brush Drawing of Figures.....	275
Original Story Writing.....	263
Department of making	
1. Easter Cards	271
2. A Savings Bank	272
3. April Blackboard Calendar	273
Agriculture in Elementary Schools	279
Grade Work— <i>Charles H. Davis</i>	277
Drawing Department— <i>A. S. & A. G. Hammock</i>	268
Monthly Plans— <i>Mary Eleanor Kramer</i>	281
Books.....	284
Plays	287

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The TEACHERS MAGAZINE

APRIL, 1914

Eastern Art Teachers Meeting.

Every teacher who can do so should be present at the meeting of the Eastern Art & Manual Training Teachers Association at Atlantic City April 9th, 10th and 11th. This Association has been growing in interest for the grade teacher as well as for the special teacher for a number of years and all indications are that the 1914 meeting will be the best ever held. Fortunately, indeed, is the grade teacher who can attend this session.

* * * * *

A Successful Supervisor.

We have had occasion to watch the work of Harry W. Jacobs for the past few years since he was a senior in the Massachusetts Normal Art School. During that year Mr. Jacobs displayed unusual ability in managing the affairs of the "Centre of Vision," a paper published by the students. Upon graduation he became director of drawing at Poughkeepsie, New York, and later was in charge of the Art Department of the State Normal at Potsdam, from which position he was called to become director of art instruction in the City Schools of Buffalo. Very few men have taken so many long steps in the right direction in so short a time as has Mr. Jacobs. During these years he has developed a style of technique in pencil drawing that is unsurpassed. It is with great pleasure that we announce an illustrated article on pencil drawing by Mr. Jacobs for the May number of Teachers Magazine.

* * * * *

Personal Service.

One of the most popular innovations attempted by Teachers Magazine is the Personal Service Department. We were very much surprised and gratified by the number of requests sent to this department during the past month. Requests for services are as varied as the individuals asking them. We believe this department has been of material help to a large number and we shall continue it as a permanent feature. You will find particulars about it on page 283 and we shall be very glad to have you take every advantage of the offer.

Bouquets.

Since the March number of Teachers Magazine has been mailed, we have received a large number of congratulatory letters. We are not going to allow ourselves to be carried away by these kind words and favorable comments; however, they are very encouraging and help to make the work of editing Teachers Magazine more pleasant. We shall not at this time publish any of these letters, as it would take about all of the April issue to reproduce them; but we shall keep them on file to refer to "when everything goes dead wrong."

* * * * *

Work or Worry.

Frequently we hear teachers complain of being "worked to death." It is very doubtful if anybody ever hurts himself working. It is worry, uncertainty and poorly planned work that saps vitality. If one likes his work, has it well in hand and is not worrying, he might work until he falls over, but he would simply go to sleep—it would never kill him! A good many people engaged in school work get prematurely old and make hard work of something that is not hard at all. I do not mean to say that teaching school is not hard work, but I do mean to say that no kind of work is as hard as we are likely to think it. Let us not indulge in self-pity and think that we are worked to death. When your work piles up and you feel that there is no possible way of getting through, lay it aside for a while and enjoy some kind of recreation. When your nerves get wrought up until you feel that you cannot possibly do your work, it is simply nature's way of warning you that you have reached your capacity and would better rest a while. You will not accomplish much by failing to heed this warning.

One of the most successful men I know and one of the busiest, has always made it a habit to leave his work when it gets piled up, to go out and play. He explained that he comes back refreshed and is able to do in one hour what would otherwise take him three or four hours.



W R I T I N G

By A. G. Hammock

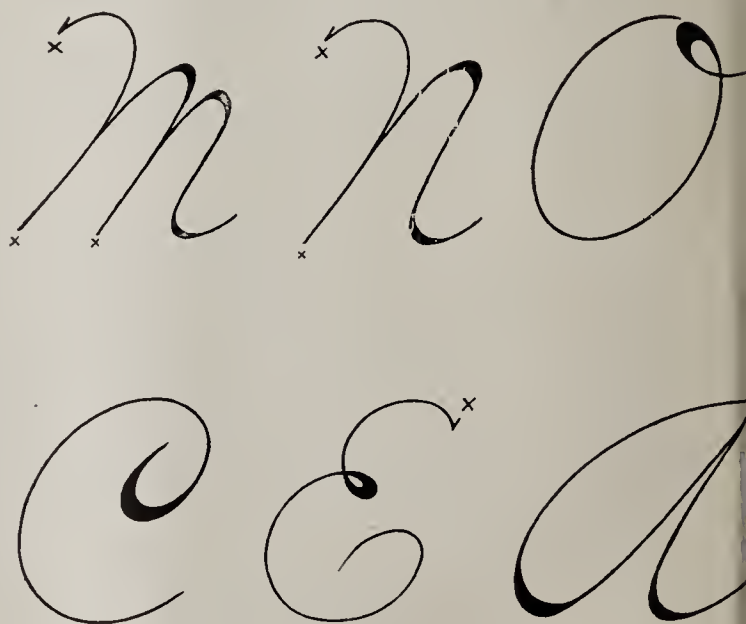
In the teaching of muscular movement writing there are three periods that produce more than the usual amount of discouragement on the part of the pupil. One source of discouragement is the appearance of the general writing when one first begins practising the muscular movement. Having learned to write by the use of another movement the change will naturally affect the appearance and legibility of the writing. Pupils at this stage are rather likely to want to give up the muscular movement and parents are likely to feel that the work is getting poorer, instead of better. It should be explained freely in taking up muscular movement that this period will come; that is, that the general appearance of the writing will deteriorate for a short time; but if the proper method of practice is followed, within two or three months it will be very much better than it was before.

Another period of discouragement is after the pupils have acquired considerable facility in making the movement exercises, and begin to apply the movement to all their written work. They need to be watched and guided very carefully to prevent their using muscular movement in their writing practice and finger movement in their general work. If they are allowed to do this, very little permanent progress will be made. Encourage them to break away from the finger movement and use the other for everything they write. Teach the pupils to be their own critics and to watch their own progress very carefully.

The three periods, then, to be watched with care are: first, when the transition is being made from the finger or whole arm movement to the muscular movement; second, when going from muscular movement drills to the application of muscular movement in the making of letters and words; third, when going from the writing of letters and words to sentences and paragraphs.

Continue the practice begun last month following the exercises on the following pages. When you find an exercise unusually difficult give it more time, keeping on each one until it is easily done with a free, rapid movement.

Following are some diagrams which show the variations of speed in some of the capital letters. Diagrams for the remaining capitals will be given each month as the letters are taken up. These diagrams are to study, not to practice. The making of good letter forms is accomplished by varying the speed in the various parts of the letters. In the following diagrams, light lines indicate rapid strokes, heavy lines indicate slow places and a full stop must be made at each place marked by a small "X." Study the diagram for each letter carefully before attempting to write the letter, then go to the practice on the following pages, referring to these speed diagrams as needed.



O O O O O O O O O O O O
E E E E E E E E E E E E
E E E E E E E E E E E E

Earn Earn Earn Earn Earn Earn
Error Error Error Error Error
Emma Emma Emma Emma Emma

D D D D D D D D D D
D D D D D D D D D D
A A A A A A A A A A

Aim Aim Aim Aim Aim Aim
Arm Arm Arm Arm Arm Arm
Anna Anna Anna Anna Anna

M M M M M M M M M M
m m m m m m m m m m
m m m m m m m m m m
mine mine mine mine mine
moon moon moon moon moon
mean mean mean mean mean

MUSIC, PLAYS AND GAMES

By Laura Rountree Smith

BIRD AND ARBOR DAY PLAY

(This play is to be given if possible outdoors and real trees planted. Where this cannot be done, have the boys place little trees or twigs in tubs.)

ALL.—

Oh little trees that we plant to-day,
For many a year may your branches sway,
Put out your little green leaves again,
Grow, little trees, 'mid the sunshine and rain,
Plant little trees in an even row,
'Tis the spring of the year, you must
Grow—grow—grow.

FIRST BOY—

We'll plant a maple tree this spring,
In its branches birds will sing.

SECOND BOY—

We'll plant a willow tree, you know,
By the streams they love to grow.

THIRD BOY—

We'll plant a poplar, by and by,
It will grow up straight and high.

FOURTH BOY—

Come all, and plant the pine tree here,
'Tis evergreen throughout the year.

(All march round the pine tree singing, tune
"Comin' Thro' the Rye.")

1.

Evergreen throughout the year,
We love these little trees,
Evergreen throughout the year,
Stirred by the passing breeze,
So we go a-planting trees,
On happy Arbor Day,
And evergreen throughout the year,
Long may their branches sway.

2.

Evergreen throughout the year,

ARBOR DAY

Ar-bor Day has come a-gain, Ar-bor Day, Ar-bor Day.
Ar-bor Day has come we sing, " " " " " "

We will go a-planting trees, Up-on Ar-bor. Day.
We are hap-py in the spring, " " " " " "

Chorus.

In its branches birds will sing. Building nests there in the spring,

Is it not a pleas-ant thing plant-ing trees when sweet birds sing?

Through sunshine and through rain,
 Evergreen throughout the year,
 Come, join our glad refrain,
 Little tree we now are planting,
 Raise your branches high,
 You're casting shade for happy children,
 As they're passing by!
 (Little girls with green wreaths enter.)

ALL—

A whisper out in the woodland was heard,
 A murmuring breeze and song of a bird,
 What did the breeze say? What did the bird
 sing?

'Tis a glad time of year, 'tis spring, 'tis spring!

FIRST GIRL—

Pussy Willow must have heard,
 What 'twas all about,
 For she raised up from her pillow,
 And her head peeped out!

SECOND GIRL—

Rollicking Robin has come again,
 Blue-bird is on the wing,

Oriole soon, in black and yellow,
 From his hammock-nest will swing.

THIRD GIRL—

All the birds so sweetly sing,
 Nests they're building in the spring,
 Meadow Lark and Thrush and Wren,
 Bobolink has come again.

FOURTH GIRL—

Dandelions with heart of gold,
 In the grass appear,
 And, oh, the secret now is out,
 For happy spring is here.

(They face in two and two, holding wreaths
 up, recite):

"So it is we sing and say,
 Welcome, welcome, Arbor Day."

They face the front, hold wreaths over faces,
 with both hands, hold front, up, down, right,
 left, sway to and fro, recite:

"To and fro the breezes sigh,
 In the branches strong and high,
 Round the little trees we'll go,
 For 'tis Arbor Day you know."

LADY APRIL

La - dy Ap - ril's come to town, And she wears a fresh green gown,
 La - dy Ap - ril calls the flowers, All re-freshed by gen-tle showers,

La - dy Ap - ril, now ap - pears, With her smiles and with her tears,,
 La - dy Ap - ril, we all sing, "Wee - come, wee - come, to sweet spring."

Chorus
 Pat - ter rain, pat - ter rain, pat - ter on the win - dow pane,

Pat - ter rain, pat - ter rain La - dy Ap - ril's come a - gain.

They skip round the little tree, holding wreaths up in right hand. Pause, every other one holds wreath in right hand, every other one holds wreath in left hand, skip as before, go to centre and back, every other one to center and back, return to circle, face each other two and two, one stands still while the other circles round her, holding wreath high. Skip round the tree in two's, return to places. Go to the centre, hold wreaths high up over the little tree and recite: ..

"We will protect the little tree,
In Springtime and in Fall,
We love all of the trees we plant,
But the evergreen best of all."

(Boys line up back of girls, all sing "Arbor Day" Song, girls wave wreaths to and fro while singing chorus.)

A Play for April.

By Mary Eleanor Kramer.

ALL.—

Three little Rain-Coat Girls are we,
Upon an April day,
We are happy as you all can see,
Upon an April day.

FIRST.—

I wear Rain-Coat and hat,
Without any doubt,
Though I start in the rain,
The sun will come out!

ALL.—

We're happy together,
We don't care whether,
We have rain or sunshiny weather,
Upon an April day!

SECOND.—

'Tis fun in the rain,
We laugh and shout,
With new overshoes
We splash about!

ALL.—

We're happy together,
We don't care whether,
We have rain or sunshiny weather,
Upon an April day!

THIRD.—

Open umbrellas,
Open them wide,
Under umbrellas
We all like to hide.

ALL.—

We're happy together,
We don't care whether,
We have rain or sunshiny weather,
Upon an April day!

Song, Tune "Lightly Row"

1.

Patter rain, patter rain,
All the children sing and say,
Patter rain, patter rain,

On an April day,
With our Rain-Coats we will go,
Proudly walking to and fro,
Patter rain, patter rain,
On an April day!

2.

Patter rain, patter rain,
On to school we all will go,
Patter rain, patter rain,
We march to and fro,
Dressed for storm from top to toe,
We don't mind the rain, no, no,
Patter rain, patter rain,
We march to and fro.

(This little play is to be given by any number of children wearing rain-coats and hats, and carrying umbrellas.)



Original Story Writing

Another excellent picture for original story writing is given on this page. Refer to the suggestions given for this kind of work in the March number, then have pupils write original stories based upon the picture. On page 227 is a good story to be used in connection with language and supplementary reading lessons. Read the story to the pupils, asking them to reproduce it in their own words.

ALICE IN GOOSELAND.

By Mrs. Cora King Graves.

Characters.

ALICE.
 OLD KING COLE.
 THE QUEEN OF HEARTS.
 THE KNAVE OF HEARTS.
 MISTRESS MARY.
 MISS MUFFET.
 MARY, WHO HAD A LITTLE LAMB.
 JACK HORNER.
 SIMPLE SIMON.
 LITTLE BOY BLUE.
 WILLIE BOY.
 A BLACK SPIDER.

THE PRETTY MAIDS. { Four Flowers.
 { Four Cockle Shells.
 { Four Silver Bells.

BO-PEEP.

Costumes.

ALICE, simple white dress, blue ribbons.

MARY, a flowered dress, wreath of roses. She carries a watering-pot and has pruning shears attached to her belt by a ribbon.

BO-PEEP, quaint panniered skirt. She carries a crook.

KING COLE, should wear a crown and flowing robe of purple or crimson.

QUEEN OF HEARTS, should have a cloak attached to shoulders, a crown of hearts, colored-paper hearts pinned on white dress.

KNAVE, jester's cap of red and blue. Red paper hearts on blue pajamas.

MISS MUFFET, any dainty little dress. Her hair should be curled.

SIMPLE SIMON, tall dunce cap. White pajamas, tied at wrists and ankles with ribbons, make an excellent clown's suit. His face should be whitened and made up like a clown.

JACK HORNER, white paper cap and white cook's apron.

LITTLE BOY BLUE, blue sailor suit, or white with blue trimmings.

WILLIE-BOY, blue overalls and wide hat.

THE SPIDER, black mask and black suit with stuffed stockings sewed to sides to simulate additional legs, or an artificial spider may be lowered from above.

THE FOUR FLOWERS, may have paper dresses to simulate the rose, daisy, violet, sunflower, or have the flowers on white dresses.

THE COCKLE SHELLS, dresses are made of paper like paper doll dresses and are lined off with crayons to look like scallop shells.

THE SILVER BELLS, have quantities of tiny tin bells sewed to sleeves, sashes and skirts.

The aim has been to keep the costumes so simple that they would take little time to prepare, but the little girls may be dressed more elaborately by following the illustrations in Mother Goose and Alice in Wonderland.

Scene.

A garden. Potted plants and ferns will set the scene easily, with a settee and a few chairs; the settee placed near the center, for King and

Queen. There should be a door or gate at back and after Alice sleeps this sign may be hung over it:

**JACK HORNER'S BAKERY
FRESH PLUM PIES.**

TIME.—One-half hour or more, depending on dances and drills.

ALICE IN GOOSELAND. (Scene: A garden. Enter Alice, who had so many adventures in Wonderland.)—How lovely the garden is today. Mother said she wanted me to do a little number work each day during vacation. I'm so very poor in numbers. And if I must do it, I think the garden is the very loveliest place. It would be ever so nice to bring my dolls out here and put them in rows beside the flowers. That would be like the old rhyme, "Pretty maids all in a row." I would be mistress Mary. What a funny, queer garden she must have had—"Silver bells and cockle shells and pretty maids." Three kinds of flowers. Now let's see, if she had eight maids and eight bells and eight shells, that's three—no, there are three eights, and three eights is—no, are twenty-four. That is number work, only queer number work. Dear me! I mustn't get sleepy. Such remarkable things have happened to me when I sleep out-doors. My, oh, think of Wonderland! Well, if Mary had three gardens,—Dear me! Why can't I stop thinking about Mother Goose people. I haven't read it since I was quite small. Wouldn't it be fun if it wasn't a book but a real place like Wonderland! How I should like to meet all those funny little people. Why, oh, what strange things I keep thinking! I must be getting sleepy and that is a bad thing for me to do. I'll do a few numbers to keep awake. (Yawns.) Ten and ten are twenty. That's right. (Slower and slower.) Five and five are ten. That's right, I guess—two and two are—are four! Oh—(Yawns) one and one—one and one is—no are, one and one are—four. (Sleeps.) (Enter four little girls with bells on dresses, four little girls dressed as cockle shells, four dressed as flowers, daisy, sunflower, rose and violet. Two by two they circle around the stage, one, two, three, hop, one, two, three, hop. They form a circle and sing, "Here we go round the mulberry bush.")

ONE FLOWER.—Sh, Sh, She's coming. (All hide.) (Enter Mistress Mary carrying basket, watering pot and pruning shears hanging from belt.)

MARY.—I really must hurry. I promised to send some flowers to the palace. Now where are those pretty maids! Pretty indeed! 'Pretty is as pretty does' and they are the plague of my life. Always playing tricks, always hiding. I get almost beside myself trying to keep this garden in order. O, there you are, naughty flowers. Stand in your rows every one! Quick! (Stamps her foot. A simple drill may be introduced here. Mary discovers Alice.) Why, what are you doing in Gooseland! Wake up, wake up, I say.

ALICE—Let's see, where was I, one and one—Oh, I beg your pardon, I am sure. Why,

what a pretty girl! Won't you play with me and my dolls?

MARY (Stamps her foot.)—No, I won't. And they're not your dolls. They're my flowers. And a bothersome set, too! (The maids take three running steps to right, bow, three running steps to left, bow.)

ALICE.—Well, I am astonished! But, my dear, shouldn't you say, "No, thank you, I do not care to play to-day?"

MARY.—No! I shouldn't and I wouldn't and I couldn't!

ALICE.—Oh, I beg your pardon. You almost take my breath away. And how queer! I thought it was a garden.

MARY.—So it is. My garden, and the finest garden in Gooseland, too. The King and Queen come here almost every day to eat ice cream. There is Jack Horner's Bakery and he brings in fresh pies and cakes which my pretty maids serve.

ALICE.—Gooseland! I am enchanted and this is another of my astonishing naps. Well, never mind, it is going to be very delightful (Crying is heard.) Why, what is that?

MARY.—That is probably Bo-peep, the most careless child in Gooseland, always losing something. (Enter Bo-peep.)

BO-PEEP.—Oh, dear, Oh, dear, I've lost my sheep and I can't tell where to find them.

ALICE.—Poor child! "Leave them alone and they'll come home, bringing their tails behind them."

BO-PEEP.—But they won't and they always lose their tails. The last time I hunted and hunted and finally I got so tired I fell asleep on some hay and dreamed I heard them, but, Oh, dear! It wasn't true. When I woke up, no sheep in sight.

ALICE.—Yes, I remember hearing about that, "Little Bo-peep fell fast asleep and dreamed she heard them bleating. But when she awoke, she found it a joke, for still they were but fleeting."

PRETTY MAIDS.—

"Then up she took her little crook
Determined for to find them,
She found them, indeed,
But it made her heart bleed,
For they'd left their tails behind them."

BO-PEEP.—It was dreadful. The old black sheep had stolen them. I asked her. "Baa, baa, black sheep, have you any wool?" And she said, "Yes, Marry, have I, three bags full!" So I followed her and found them hanging up to dry.

PRETTY MAIDS.—

"She heaved a sigh and wiped her eye,
And ran over hill and dale-o,
And tried what she could
As a shepherdess should
To pin to each sheep its tail-o."

ALICE.—Perhaps you'll find them again, and next time I'd sew them on, pins come out so easily.

BO-PEEP.—You see, Little Boy Blue said he'd help me take care of them and he let them get lost.

MISTRESS MARY.—You silly child to trust that sleepy head!

BO-PEEP.—I've called and called,
"Little Boy Blue come blow your horn,
The sheep are in the meadow,
The cows are in the corn."

Where is the little boy that looks after the sheep?

MISTRESS MARY.—Where he always is, "under the hay-cock fast asleep, Wake him up!"

BO-PEEP.—"Wake him! No, not I,
For if I do he'd be sure to cry."

MISTRESS MARY.—Well! I'm not a 'fraid cat! (Runs off stage.)

BO-PEEP.—Mary always makes people do as she says. She makes me feel wilted.

ALICE.—I shouldn't think her flowers would grow. I love my flowers.

THE PRETTY MAIDS COME FORWARD.
—"She loves us."

ONE FLOWER.—Only she's too contrary to say so. (They dance in a ring around Bo-peep and Alice.)

BO-PEEP.—Sh! Back to your places. Here comes Mistress Mary leading Boy Blue by the ear.

MISTRESS MARY.—Now, sir, stop your crying.

THE PRETTY MAIDS.—"Cry, baby, cry!
Stick your finger in your eye,
And tell your mother it wasn't I."

ALICE.—O, you dear little boy! There, don't cry. They are very saucy flowers. So you are Little Boy Blue.

LITTLE BOY BLUE.—Yes, everybody's always calling, "Little Boy Blue, come blow your horn." And it's hard work to blow a horn all the time; course, I have to go to sleep.

ALICE.—Of course you do, dear. Hark, I heard some one whistling. (Enter Willie-Boy carrying a rake.)

BO-PEEP.—Why, it's Willie-boy.

"Willie-boy, Willie-boy, where are you going?
May we go with you this sunshiny day?"

WILLIE-BOY (Nodding).—"I'm going to the meadows to see them mowing; I'm going to see them turn the new hay."

MISTRESS MARY.—I had forgotten. It's Chop-nose Day.

ALICE.—What's that?

MISTRESS MARY.—"On Chop-nose Day the farmers rise, as every one supposes,
And march upon the grass and flowers and cut
off all their noses."

ALICE.—Oh, how dreadful!

MISTRESS MARY.—Stupid! It is plain to be seen you are no gardener. If your old nose isn't cut off there isn't any place for a new one to grow, is there?

WILLIE-BOY.—Right you are, Mary. But I must be going for I see the Royalties coming and these overalls are not very good court-dress. Good-bye.

ALL.—Good-bye, Willie-boy. (Mary hurries to put the flowers in order.)

THE PRETTY MAIDS (Singing).—
 "Old King Cole is a merry old soul,
 A merry old soul is he.
 He called for his pipe and he called for his bowl,
 He called for his fiddlers three,
 And every fiddler had a very fine fiddle,
 A very fine fiddle had he.
 Oh, there's none so rare as can compare
 With Old King Cole and his fiddlers three."

(During this song the Knave of Hearts enters backward and the King leads in the Queen of Hearts. All curtsy.)

MISTRESS MARY.—Welcome to my garden,
 Your Majesties.

KING COLE.—Good afternoon.

"Mistress Mary, quite contrary." How does
 your garden grow?

MISTRESS MARY.—"With silver bells and
 cockleshells and pretty maids all in a row," Your
 Majesty.

KING COLE.—Yes, I see. And just as hard
 as ever to keep the saucy things in a row, I sup-
 pose. No wonder you are quite contrary.

KNAVE OF HEARTS.—Your Majesty, I
 have discovered a stranger in Gooseland.

KING COLE.—Bring him forward.

KNAVE.—Beg your pardon, Your Majesty,
 it's she.

KING COLE.—Bring her forward then. (The
 Knave leads Alice up. She kneels.)

KING COLE.—Welcome to Gooseland, my
 dear. Arise.

"Little miss, Pretty miss, blessing light upon
 you,
 If I had half a crown a day, I'd spend it all upon
 you."

QUEEN.—Well, not if I know it.

KING COLE.—O, certainly not, my dear.
 What is your name, little girl?

ALICE.—Alice. Alice who went to Wonder-
 land.

KING COLE.—Well, Alice, we are very glad
 you came from Wonderland to Gooseland. I
 present you to the Queen of Hearts, especially
 of my heart.

QUEEN (Putting out her hand to be kissed).
 —Yes, you remember "The Queen of Hearts, she
 made some tarts all on a summer's day." By
 the way, Knave, bring Alice some tarts.

KNAVE.—I can't, your Majesty, I ate them.

QUEEN.—You see how it is, I never have any
 tarts and I am so fond of them. That bad Knave.
 Don't do it again.

KNAVE.—I'll try not to, Your Majesty.

ALICE (To herself).—"The Knave of Hearts,
 he stole those tarts and then he ran away."

KING COLE.—Never mind, my dear. We
 will have one of Jack Horner's pies. Rap on the
 door, Knave, and see if they are ready. Mistress
 Mary, may one of your maids bring us lemonade
 from your fountain?

MARY.—Yes, Your Majesty. Go, Silver Bells,
 to the lemonade fountain, and bring some lemon-
 ade.

SILVER BELLS.—

"If all the world were apple pie,

And all the sea were ink,

And all the trees were bread and cheese,
 What would we have to drink?"

(Exit running as Mary starts for them.)

KING COLE.—Never mind, Mistress Mary,
 they amuse me.

QUEEN.—Oh, I'm so hungry. I wish I had
 a tart.

FLOWERS AND COCKLE-SHELLS.

"Little King Brogan built a fine hall,
 Pie-crust and pastry-crust that was the wall.
 The windows were made of black currants
 and white,

And slated with pancakes,

You ne'er saw the like.

Little King Brogan—"

KING COLE.—Silence. (Mistress Mary hus-
 tles the maids back.) That calls up painful
 memories. The last time we visited King Bro-
 gan, the Queen ate the roof off our room and in
 the night it hailed candy marbles. In the morn-
 ing I was all bumps and bruises—O, my poor
 nose! (Feels of imaginary bumps.)

QUEEN.—I can't help it. If you would teach
 the Knave to let my tarts alone, I wouldn't be
 hungry all the time.

(The door in the wall opens and Jack Horner
 comes out with a tray.)

JACK HORNER.—

"Hot cross buns, hot cross buns,

One a penny, two a penny, hot cross buns.

If your daughters don't like them,

Give them to your sons,

One a penny, two a penny, hot cross buns."

(Knave takes tray and passes it to Queen, who
 takes two. Silver Bells come in with pails of
 lemonade and all the flowers sing.)

"Pat a cake, pat a cake, baker's man,
 Bake me a cake as fast as you can.

Pat it and prick it and make it with B,

And toss it in the oven for baby and me."

QUEEN (To King).—They're calling me baby.

MARY.—I'll snip your heads off.

ALICE. (To Bo-peep).—She is a baby and
 greedy, too.

BO-PEEP (Aside).—Sh, or she'll have Tom-
 my Green put us in the well.

KNAVE.—Jack Horner, are your pies ready?

JACK HORNER.—What a good boy am I!
 All ready. I've baked forty-four pies to-day and
 eaten forty-four plums, one from every pie. So,
 I know every pie is good, Your Majesty. (Brings
 a pie and passes it.)

THE PRETTY MAIDS, ETC.—

"Little Jack Horner

He sat in a corner

Eating a Christmas pie

He put in his thumb

And pulled out a plum

And said, What a good boy am I."

ALICE.—How very queer! Hot cross buns
 and Christmas pies at the same time. We have
 hot cross buns on Good Friday.

KING COLE.—It is quite right in Gooseland.

KNAVE.—Oho! Here comes the pet of
 Gooseland. (Enter Miss Muffet, who sits on a
 small stool.)

JACK HORNER.—What will you have, pretty one, plum pie or candy?

PRETTY MAIDS, COCKLE SHELLS AND SILVER BELLS.—“Handy-spandy, Jack a dandy, loved plum pie and sugar candy.”

MISS MUFFET (Shyly).—Curds and whey, if you please.

JACK HORNER.—Oh, certainly. Wouldn't you like ice cream?

MISS MUFFET.—No, thank you. Just a bowl of curds and whey, please. (Jack runs off.)

KNAVE (To Miss Muffet).—
“Curly-locks, curly-locks, wilt thou be mine?
Thou shalt not wash dishes nor yet feed the swine;

But sit on a cushion and sew a fine seam,
And feed upon strawberries, sugar and cream.”

MISS MUFFET.—Thank you, kind sir, I prefer curds and whey.

ALICE (Aside).—Wouldn't that little girl just suit my mother! To say “no” to pie and candy and ice cream; O my! (Enter Jack Horner.)

JACK HORNER.—Here it is, Miss Muffet.

ALICE.—Isn't she a dear?

KNAVE.—Indeed she is! We all love her.

ALICE.—Of course, you do. (Enter Spider, who sits down close to Miss Muffet.)

KNAVE.—O bother that spider! (Miss Muffet shrieks, throws her bowl and runs. Alice runs to bring her back, while the Knave takes out the spider.)

SINGING BY MAIDS.—

“Little Miss Muffet sat on a tuffet
Eating of curds and whey,
There came a black spider
Who sat down beside her
And frightened Miss Muffet away.”
(Enter Mary with a lamb.)

KNAVE.—Here is another Mary.

MAIDS SING.—“Mary had a little lamb.”

KING.—Poor little Mary, what a bothersome time you have had. Do you like school any better than you did?

MARY.—O, Your Majesty, I try very hard, but “Multiplication is Vexation, subtraction is as bad. The rule of three perplexes me and fractions drive me mad.” Then my lamb is such a care.

MISTRESS MARY.—One lamb a care! You ought to have my cares! What your lamb needs is a severe punishing.

MARY.—I shut mine in Simon Brodie's stable yesterday, but it made me cry to hear him bleat, so I let him out.

MISTRESS MARY.—Ninny!

BO-PEEP.—I don't wonder. It always makes me feel bad, too, when my sheep cry. O what is that? Someone is hurt. (Cries of “O, O,” are heard. Enter Simple Simon, hopping first on one foot, then on the other, his fingers in his mouth.)

KING COLE.—Why, Simple Simon, what is the matter? Take your finger out of your mouth.

SIMON.—Greetings, Your Majesty, greetings. I tried to gather plums and pricked my finger. O—O—O. (Whistles.)

KNAVE.—Pricked your finger on a plum-tree!

SIMON.—O, it wasn't a plum-tree, it was a thistle.

ALL.—A thistle. Ha, ha, ha.

KING COLE.—Oh, Simon, what next? You certainly keep this court merry. Plums on thistles, ha, ha, ha.

SIMON.—Well, Tom Piper told me they did.

ALL.—Tom Piper! Oho!

KING COLE.—Dear me, dear me, this will finish me. Tom Piper. Ask Dame Trot what she thinks of Tom Piper. I have to forgive that rascal all his tricks, he keeps things so lively. And, Simon, for all the laughs you have caused this day, I shall present you with a fine new fishing rod.

MAIDS, SHELLS AND BELLS SING.—
“Simple Simon went to see if plums grew on a thistle

He pricked his finger very much, which made poor Simon whistle.”

KING COLE.—Well, my dear Queen, we must go back to the Palace to hear the new melody my fiddlers have composed.

QUEEN.—And I shall make some more tarts for supper.

KNAVE (Aside).—O goody! goody!

KING (Takes Queen's Hand).—

“Lavender, blue, and rosemary green,
I am the King and you are the Queen.
Call up my maids at four o'clock

Some to the wheel and some to the rock,
Some to make hay, and some to shear corn;
And you and I will keep ourselves warm.”

Good-bye, Mistress Mary. We shall be here to-morrow. Miss Alice, I invite you to the dance at the palace to-night. Everyone comes and it will be merry, I assure you.

ALICE.—Thank you, Your Majesty, but you see I don't know whether I shall still be here by night. However, I have found Gooseland too good to leave of my own accord and I shall never forget, my dear, contrary Mistress Mary, dear Bo-peep and the others, especially Your Merry Majesty. (All join hands and dance around King Cole and Queen of Hearts, singing, “Old King Cole was a merry old soul, etc.”)

(Curtain.)

Primary teachers will be interested in the January, 1914, number of Teachers College Record, which is devoted to Experimental Studies in Kindergarten Theory and Practice.

It is edited by Patty Smith Hill, Director of Department of Kindergarten Education, Teachers College, Columbia University.



D R A W I N G

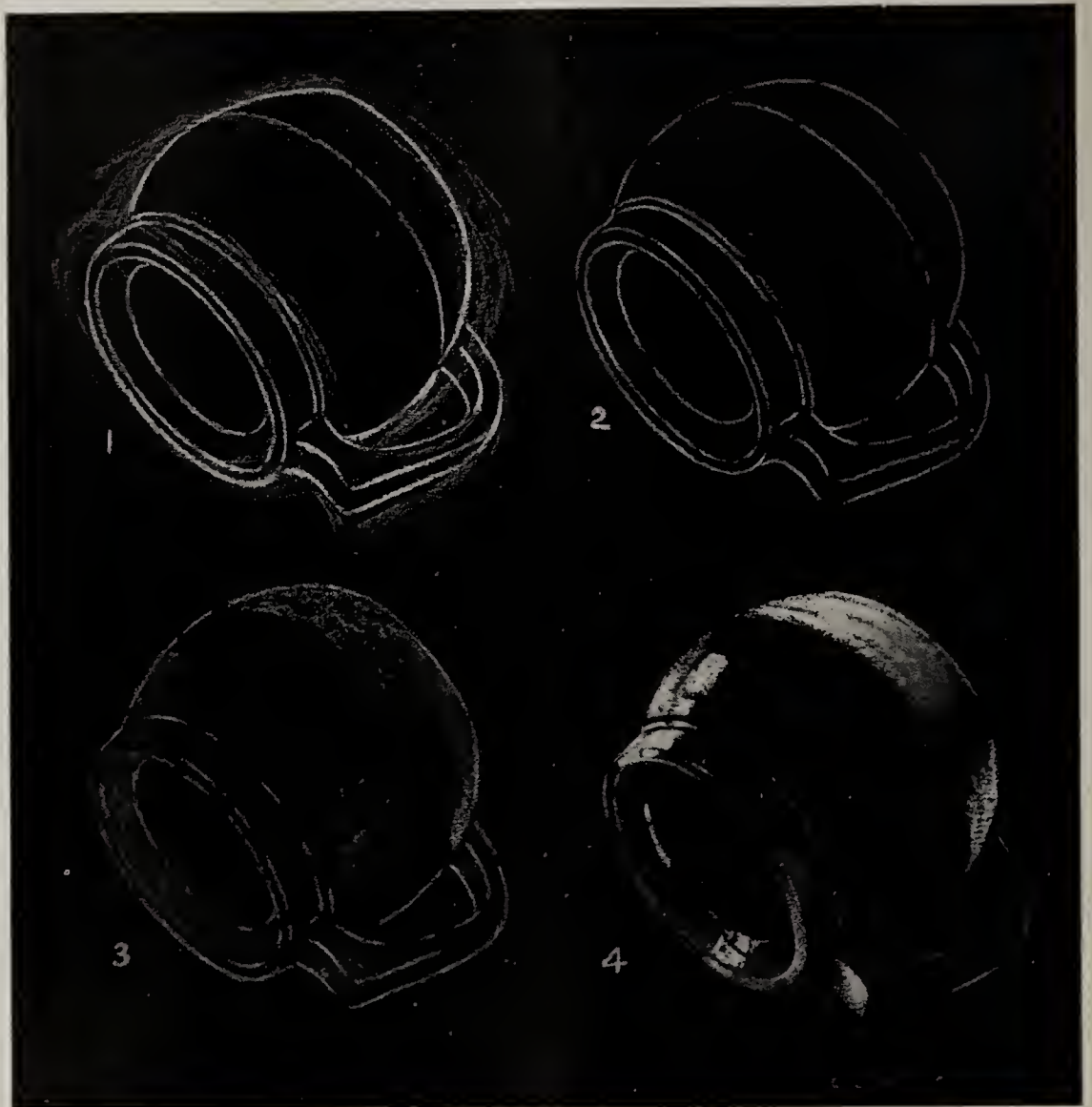
By C. S. & A. G. Hammock

Many of the leaders in Art Education in the United States have written us complimenting the drawing work presented in the March number. As this magazine is published primarily for the help of the teachers in the classroom, the present article is prepared in answer to many requests for a method of presenting from the blackboard, the subject of object drawing. We shall therefore devote the space this month to a very effective method of blackboard drawing.

In drawing upon the black board the problem is to represent objects upon a dark surface with a light medium, thereby reversing the usual process of drawing on paper where a dark medium is used upon a light surface. The mistake commonly made is to proceed in exactly the same way upon a blackboard as upon paper. The result is a negative instead of a positive drawing. In drawing upon a light surface the problem is to put in the dark lines and surfaces and to leave the light. In working upon a blackboard, we should attempt to put in the lights and let the blackboard itself represent the darks. A little practice will enable one to do this with considerable facility. The illustration on this page shows 4 steps in the process of reproducing a simple object. Begin by sketching in the form with very

light lines going over and over the object, correcting and changing until the contour is properly represented. When this is accomplished, go over the correct lines with a firmer stroke, making them stand out as in figure 1. An eraser may then be passed lightly over the entire drawing, removing the light lines and leaving only the firmer lines, showing the corrected form (Figure 2).

Do not slight this first part of the drawing as no amount of elaboration will make a good drawing from one that is carelessly or improperly





drawn in outline. Having secured a good outline drawing, the next step is to put in the gray tones part way between the black and white. This is done by dipping the fingers or a piece of cloth in the chalk dust and rubbing it over the parts of the drawing to be made gray, as shown in Figure 3. One is very likely to be discouraged with his work when it reaches this stage as it will look smudgy and indistinct.

The next step, however, will remove the difficulties. After gray tones have all been laid in, they may be cut down to the proper size and shape by means of a piece of charcoal and the highest lights and reflections may then be laid on with a firm stroke with a soft piece of chalk. Do not attempt to make solid connected lines, but try rather to represent only the brightest whites with the chalk, the middle gray tones with the chalk dust, cutting out the strongest black with the charcoal. The drawing should then appear like Figure 4.

The illustration on this page represents a group of objects treated in the way just described. Begin first by making a light outline drawing with very light strokes, correcting and changing until the forms are properly represented and until the arrangement is satisfactory. (In an early number we will have an article dealing with the arrangement of objects in a group and of groups

in an enclosure.) After the outline drawing is complete, study carefully the effects of light and dark. Then proceed as before.

As it takes comparatively little pure white properly to represent an object and as it takes very little solid black, the gray of the black-board should stand for as much as possible. In this group note how the forms have been relieved from the background and the group held together by the white strokes back of the objects. Object drawing in any medium consists more largely of the ability to leave out than to put in and the chief thing in beginning any kind of expression work is to know when one is through. Make a drawing of a simple object, studying it very carefully, then try eliminating various lines until you have it reduced to the simplest possible drawing.

The drawing of flowers on page 270 was produced in the manner under discussion and the drawing of grass on the same page was begun in the same way, but was not carried so far, the tones being omitted.

If you would care to have your drawing criticised and corrected it may be done on black paper with white crayons, chalk and charcoal and then sent to the Personal Service Department of Teachers Magazine.





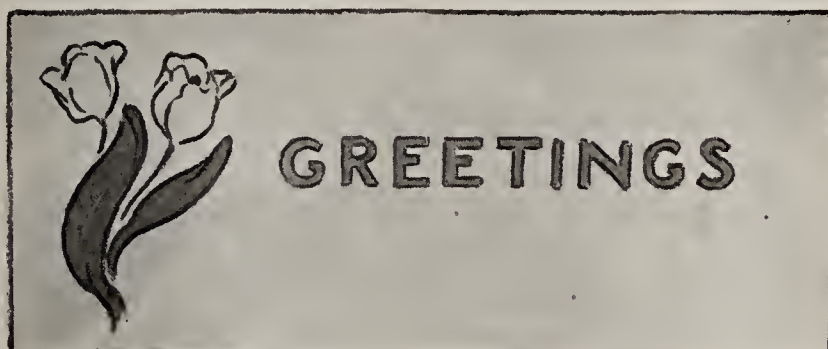
M A K I N G

By C. S. & A. G. Hammock

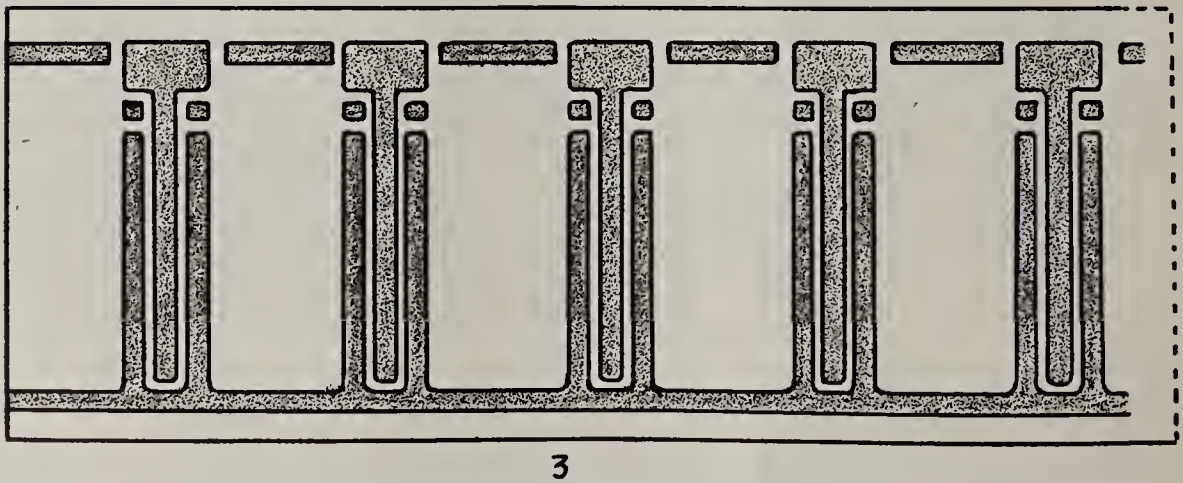
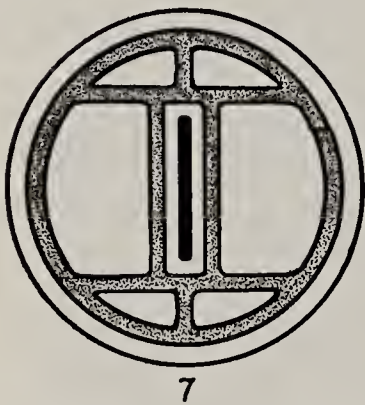
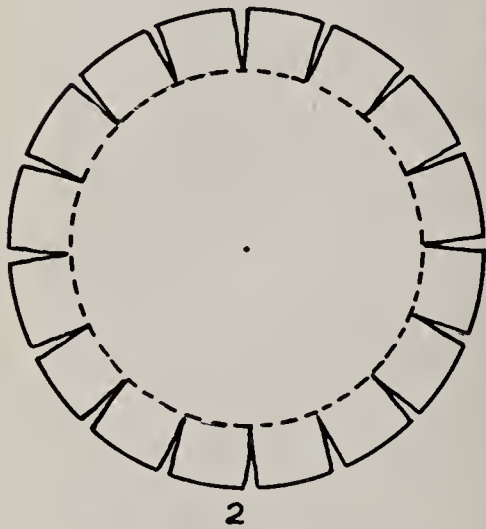
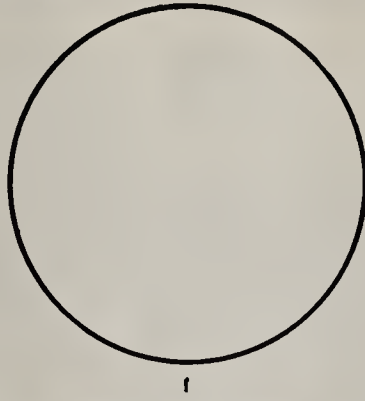
Children always enjoy making Easter cards and the suggestions given on this page should be productive of very excellent results. Many school-rooms are provided with stuffed birds from which sketches may be made to be used in the manner suggested by the illustration at the left. The drawing of tulips on the cover of this magazine might well be copied on the blackboard large enough that children may make sketches from it to be used as suggested by the second illustration. Encourage the selection of a small part of the cover drawing and try to have it arranged and drawn as simply as possible. From the animal drawings made last month, pupils should easily gather material like the third illustration. The method of treatment is very simple, being merely a pencil outline washed

in with water color, or if that is not obtainable, diluted ink. Colored pencils may also be used for this work with excellent results. Let the keynote of the whole scheme be simplicity. The drawing may be worked over until the forms are properly drawn and the final results traced upon the card to be used. After the water color is dry it might be desirable to go over the drawing outlines again with pencil to strengthen them.

The Savings Bank on page 272 is another good problem in construction involving the use of paper and cardboard. The completed bank is shown in figure 5. The first step is to take a piece of thin strawboard or pasteboard, roll it into cylindrical form, glue it and allow it to dry. Instead of this, one may take a section from a mail-



A SAVINGS BANK MADE OF CARDBOARD



ing tube. Cut two circular pieces of cardboard like figure 1, paste them upon pieces of paper, cut like figure 2 and paste the little projections down over the cylinder as in figure 4. (Before doing this, however, it will be necessary to cut the coin slot in one of the pieces.) While this is drying a decoration for the entire object may be made by laying out a piece of cover paper like figure 3 and applying to it a simple design in water color with pencil outline or with colored pencils. One design for the decoration is shown in figure 3 and another in figure 5. Figures 6, 7, 8 and 9 show simple line and mass schemes for the decoration of the top. When these decorations are completed, they may be pasted on and allowed to dry. Paste the side decoration beginning at the right end of the strip shown by dotted lines in figure 3, so that the left end will lap over and complete the design. To find the length of this strip, take the radius of the circle in figure 1 and step it off six times on a line. This will be the length needed to go around the cylinder. Add $\frac{1}{2}$ inch as shown at the right in figure 3.

A BLACKBOARD CALENDAR FOR APRIL.

The design for a blackboard calendar is based upon the drawing of tulips, given on the April cover design. The cover designs that appear on this magazine from month to month will be very suggestive for blackboard calendars and for other purposes in connection with drawing. As the principal article on drawing this month is devoted to work on the blackboard, it is not necessary to give any definite suggestions here concerning the making of the blackboard calendar.

(See page 274)

FIGURE DRAWING WITH BRUSH AND INK.

In the March number we gave a page of paper cutting and brush drawing of animals.

The page of figure drawing printed this month is very suitable for either brush drawing or paper cutting. Inasmuch as this must be done from memory, children should observe pupils posed in different attitudes for one or two minutes at a time, then draw or cut from memory. The best results should be mounted and placed before the class as a stimulus to better work and as a basis for criticism. It is best to lead the pupils to criticise their own work as criticisms by the teacher are liable to intimidate rather than encourage. One of the nice things about the teaching of small children is that they are not afraid to try anything. We should not do anything to change this attitude, but encourage them to see defects in their own work and then suggest ways of getting better results. Figure drawing illustrating people on the street, in the homes, in school and at work will give plenty of opportunity for observation and study for this very interesting line of work.

(See page 275)

PRIMARY WRITING.

Continue the work in large writing with a soft pencil following the instructions given in the March number, using the words and letters given herewith. The size of the writing will decrease gradually and it may not at first be perceptible, but it decreases at a uniform rate throughout the course.

Teachers will do well to save this series of copies and instructions as they will embrace the entire work to be covered in the first two years of school. It is assumed that all teachers will give additional work not contained in these pages and the amount of such work must be determined by the teacher; however, any less than what will be given here would not prepare the pupil to approach the writing of the higher grades in the easiest manner and with the best preparation.

Several teachers have asked if these writing copies can be secured printed on cardboard for pupils to trace and copy. To all those who are interested in this matter we beg to say that an announcement of such publication will be made very soon and eventually the entire series of graded copies for the first two years will be available in card form. Undoubtedly the best way for small pupils to acquire a proper concept of letter forms is for them to retrace well made letters and words. For the present it will be well to arrange the copies on the blackboard or they may be traced on paper from the magazine page and hectographed for the pupils to retrace and copy.

(See page 276)

"Teaching Material in Government Publications" is the title of Bulletin No. 47, of the Bureau of Education. It may be ordered at 10 cents from the Bureau of Education, Washington, D. C. It has an ample index and puts the educator in touch with a great storehouse of recent productions.

Sets of lantern slides on consolidating rural schools may be borrowed by superintendents, by writing the Commissioner of Education, Washington, D. C. The service is free and printed matter for lecture is sent with the slides.

Examination for educational work in the Philippines will be held in the large cities of the United States, March 11-12. Supervisors of school districts, teachers of English, mathematics, history, science, manual training, and agriculture are needed. Women who can teach domestic science and home economy are in demand. Young persons of good character, education, and ability will find these positions very desirable. \$1,200 a year and expenses to the islands is the entrance salary. Promotions run to \$3,000. For particulars write to Bureau of Insular Affairs, Washington, D. C.



A P R I L						
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19	20	21	22	23	24	25
26	27	28	29	30		

(See page 273)

FIGURE DRAWINGS WITH BRUSH AND INK



A. G. HAMMOCK

(See page 273)

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GEOGRAPHY FOR THE FIFTH YEAR.

Term Plan for 5A Grade.

By Charles H. Davis.

COURSE OF STUDY.

The Earth.—The seasons; latitude and longitude.

North America.—Location; coast line; surface and drainage; climate; countries; large cities.

United States.—Location, extent, and boundaries; surface and drainage; climate; agriculture, mining and manufacturing; chief cities; the people.

PLAN OF WORK.

The Earth.

I.—Shape and size.

Shape—Round or spherical.

Proofs that the earth is round:

- (1) The shadow of the earth on the moon or sun, (Eclipse on March 11, 1914).
- (2) A ship sailing toward the shore seems to come from below the horizon. We see the top of the mast first and then the whole ship.
- (3) Men traveling in the same general direction will after a while arrive at the place from which they started.

(Other proofs might be given.)

Size—Diameter, about 8,000 miles.

Circumference, about 25,000 miles.

II.—Motions of the earth.

- (1) Rotation of the earth on its axis, causing day and night.
- (2) Revolution of the earth around the sun, causing change of seasons.

Definitions of equator, axis, poles.

III.—Zones.—Names.—Extent.—Seasons.—Life.

- (a) Names.—North Frigid, North Temperate, Torrid, South Temperate, South Frigid.
- (b) Extent.—(1) The North Frigid Zone extends from the North Pole to the Arctic Circle. It is $23\frac{1}{2}$ degrees in width. (2) The North Temperate Zone extends from the Arctic Circle to the Tropic of Cancer. It is 43 degrees in width. (3) The Torrid Zone extends from the Tropic of Cancer to the Tropic of Capricorn. It is 47 degrees in width. (4) The South Temperate Zone extends from the Tropic of Capricorn to the Antarctic Circle. It is 43 degrees in width. (5) The South Frigid Zone extends from the Antarctic Circle to the South Pole. It is $23\frac{1}{2}$ degrees in width.

(C) Seasons.

- (1) In the Frigid Zones there are two seasons—summer and winter. The summers are short, lasting about two months. The winters are long and severe.

- (2) The Temperate Zones have four seasons—spring, summer, autumn, and winter. Spring begins on March 21 and lasts until June 21. Summer from June 21 to September 22. Autumn from September 22 to December 21. Winter from December 21 to March 21. March 21 and September 22 are called equinoxes, because the days and nights are equal. December 21 is the shortest day of the year and is called the winter solstice. June 21 is the longest day of the year and is called the summer solstice.

- (3) The Torrid Zone has two seasons—a wet and a dry season. The seasons south of the equator are just the opposite of those north of the equator.—Explain.

(C)—Life.

- (1) In the Temperate Zone we have a great variety of homes, food and clothing. (Let pupils describe, giving reasons for their answers.)
- (2) In the Torrid Zone homes are built of bamboo, and have no chimneys. People live out of doors as much as possible. The civilized wear light clothing made of cotton or linen, while the uncivilized wear very little clothing. They eat very little meat; but exist chiefly on fruit, nuts and various kinds of bread.
- (3) In the Frigid Zones, where they are inhabited, the people live during the winter in huts built of snow and ice. In summer they live in tents made from the skins of animals. They wear furs and skins for clothing. Their food is mostly meat, fats and oils. Why?

IV—Latitude and Longitude.

Uses—For locating places.

- (a) Latitude is the distance North or South of the equator. It is measured in degrees. The distance from the equator to the North Pole being one-fourth of a circle or 90 degrees. We use imaginary lines, running east and west across the surface of the earth to measure latitude. These lines are called parallels of latitude.
- (b) Longitude is the distance east or west from some given meridian called the prime meridian.

Meridian circles are imaginary lines running through the poles, around the earth. One-half of a meridian circle is called a meridian. The meridian running through Greenwich, near London, and the one running through Washington are the prime meridians most commonly used. Since there are 360 degrees in every

circle. 180 degrees is the greatest longitude a place can have.

North America.

- I.—Location. It is in the Western Hemisphere, north of the equator. Including Greenland, it extends from 9 degrees to 84 degrees North latitude; and from 20 degrees to 170 degrees west longitude. North America is west of Europe, northwest of South America and east of Asia.
- II.—Size. It is the third in size of the grand divisions, containing 8,843,070 square miles. In shape it is triangular.
- III.—Countries. Canada, United States, Mexico, Central America, Panama, and Alaska, which belongs to the United States.
- IV.—Boundaries. North, Arctic Ocean; east, Atlantic Ocean; south, Atlantic Ocean, Gulf of Mexico, South America, Pacific Ocean; west, Pacific Ocean.
- V.—Coast Line. Very irregular on the northern and eastern coasts; quite regular on the western coast. It is more indented than any other continent except Europe. The indentations on the eastern coast afford excellent harbors.
- VI.—Surface.
 - (a) Mountain Systems.—Appalachian, Rocky.
The Appalachian system is in the eastern part, parallel to the eastern coast. The Rocky is in the western part, parallel to the western coast.
 - (b) Plains. (1) Great Central Plain, extending from the Arctic Ocean to the Gulf of Mexico. The plain is divided into two parts by the Height of Land. North of this divide the slope is toward the Arctic ocean, Hudson Bay and Gulf of St. Lawrence. South of the divide the slope is toward the Mississippi River and the Gulf of Mexico. (2) Coastal Plains.—The Atlantic Slope is east of the Appalachian mountains and extends to the Atlantic Coast. The Pacific Slope is very narrow. The lowland surrounding the Gulf of Mexico is sometimes called the Gulf Coast Plain.
- VII.—Climate. The greater part of North America is in the North Temperate Zone. On account of its extent it has a great variety of climate. It is slightly colder than that of grand divisions in corresponding latitudes in Eastern Hemisphere. The climate of the of the eastern coast is colder than that of the western.
- VIII.—Drainage.
 - (a) River Systems: Mississippi, Hudson, St. Lawrence, Yukon.
 - (b) Other Rivers: Nelson, Saskatchewan, Missouri, Red, Colorado, Mackenzie, Ohio, Arkansas, Columbia, Rio Grande, Delaware, Connecticut, Potomac, Susquehanna.
- IX.—Peninsulas: Labrador, Nova Scotia, Flor-

ida, Alaska, Lower California, Yucatan.

- X.—Seas, Gulfs, and Bays: Caribbean Sea, Behring Sea, Gulf of Mexico, Gulf of California, Gulf of St. Lawrence, Hudson Bay, Baffin Bay.
 - XI.—Straits: Behring, Davis, Florida, Hudson.
 - XII.—Lakes. The Great Lakes—Superior, Huron, Michigan, Erie and Ontario—Great Salt Lake, Great Bear, Nicaragua, Winnipeg.
 - XIII.—Capes: Barrow, Farewell, Race, Sandy Hook, Sable, San Lucas, Flattery, Prince of Wales.
 - XIV.—Islands: West Indies—Cuba, Hayti, Porto Rico, Jamaica—Greenland, Newfoundland, Bermuda, Bahamas, Aleutian, Vancouver.
 - XV.—Mountains: Appalachian, Rocky.
 - (a) Ranges: Allegany, Blue Ridge, Cumberland, Adirondack, Catskill, White, Sierra Nevada, Sierra Madre, Cascade, Coast Range.
 - (b) Mountain Peaks: McKinley (about 20,000 ft. high); Logan, Popocatepetl, St. Elias, Mitchell, Marcy, Washington.
 - XVI.—Industries: Agriculture, mining, manufacturing, lumbering, ship building, commerce, stock raising.
 - XVII.—Products: In the northern part, grain and lumber. In the south, tropical fruits, dye and cabinet wood, cotton; tobacco, etc. North America is rich in mineral wealth, coal, iron, gold, silver, copper, lead, zinc, mercury, tin, petroleum and natural gas are found in great quantities. Horses, cattle, sheep and swine are extensively raised. Fur bearing animals are found in various localities. The civilized world depends on North America for many of the necessities of life.
 - XVIII.—Cities: New York, Chicago, Philadelphia, Boston, San Francisco, St. Louis, Montreal, Quebec, Mexico City, Panama.
- #### UNITED STATES.
- States required for study in the 5A Grade according to the course of study: Massachusetts, New York, New Jersey, Pennsylvania, Maryland, Georgia, Virginia, District of Columbia, Florida, Louisiana, Texas, Missouri, Illinois, Ohio, Minnesota, Colorado, California, Washington.
- (A)—The United States as a Whole.
- The United States should be studied along the same line as that previously given for North America. Many of the topics are the same as those already given, and so will not be repeated here.
- I.—Location.
It is in the central part of North America; and extends from 25 degrees to 49 degrees north latitude, and from 67 degrees to 125 degrees west longitude.
 - II.—Boundaries.
North, Canada, Great Lakes, St. Lawrence River.
East, Atlantic Ocean.
South, Rio Grande River, Mexico, Gulf of Mexico.
West, Pacific Ocean.

III.—Size: The United States is a little smaller than the continent of Europe.

IV.—Climate. It is in the North Temperate Zone, but on account of the various elevations, and depressions it has nearly every variety of climate. Because of this great variety of climate. Because of this great variety nearly all kinds of products.

V.—Coastline. Same as North America.

VI.—Mountain Systems and Ranges. Same as North America.

VII.—Rivers. Mississippi, Missouri, Ohio, Connecticut, Delaware, Potomac, Arkansas, Red, Colorado, Columbia, Hudson, St. Lawrence, Rio Grande.

VIII.—Cities. New York City, Boston, Buffalo, Newark, Philadelphia, Baltimore, Richmond, Washington, Savannah, New Orleans, Galveston, St. Louis, Chicago, Detroit, Cleveland, Minneapolis, Denver, San Francisco, Seattle.

Note.—This work will be continued in the next issue, and will take up the work of the United States, each State separately, and the States by groups, thus completing the work of the fifth year.

QUESTIONS FOR THE 5A GRADE GEOGRAPHY.

1. Name three parts of a mountain and tell where each is. What is the difference between a mountain and a valley?

2. What is a delta? How is a delta formed?

3. Tell what each of the following is: cape, bay, island, lake, isthmus. Give an example of each.

4. What are the following parts of a river: source, mouth, bed? State two uses of rivers.

5. What is soil made of? Why do farmers plow their land?

6. Tell how clouds are formed. Mention some simple illustration that shows how clouds are formed.

7. (a) Name some part of the earth where it rains but never snows. (b) Tell why snow does not fall there.

8. What is the shape of the earth? State two ways by which we may know its shape.

9. (a) What do we call the distance around the earth? (b) How long is the greatest distance around the earth? (c) What do we mean by diameter of the earth? (d) How long is its diameter?

10. Name the oceans. Which is the largest? Which border on North America? Which is west of the United States?

AGRICULTURE IN THE ELEMENTARY SCHOOLS.

A Weekly Plan of Work.

By Charles H. Davis.

PUBLIC opinion is demanding that work in vocational subjects be taught in the public schools. Agriculture is and always will be a vocation of a vast number of people. It

should be taught in the public schools, particularly those schools in the rural or suburban districts.

Agriculture as something to be taught in the elementary schools conveys but little meaning to many teachers; but this subject is easily correlated with arithmetic, drawing, home geography, composition and elementary science.

The teaching of agriculture, teaches the dignity of farm labor; it educates to and not from the soil; it shows that the strength of the Nation lies in its farm homes. This subject teaches pupils to be more independent workers by teaching them to observe, interpret, reason, and judge.

The following outline covers a term's work and is arranged by weeks. It aims to acquaint the pupil with the fundamental ideas and terms essential in every day life.

During the entire term, each pupil should keep an account of the weather, storms, early and late frosts, prevailing winds and temperature each day.

After some garden plot or piece of land has been secured, pupils should draw map of this area. This map should be drawn to scale. Plan the arrangement of the various beds on the map, and then carry out the plan when planting time comes. Seeds should be sown in boxes in the school room in time to have plants ready for transplanting when the proper time comes.

A collection of seeds, and various kinds of woods, showing longitudinal and cross sections, and a library of agricultural magazines, books on nature study and bulletins from the Department of Agriculture at Washington will add to the interest in this work.

The following bulletins, which are sent free of charge, will be found particularly helpful:

Farmers' Bulletin, No. 218, The School Garden.

Farmers' Bulletin, No. 35, Potato Culture.

Farmers' Bulletin, No. 408, School Exercises in Plant Production.

Farmers' Bulletin, No. 413, The Can of Milk and Its Use in the Home.

Farmers' Bulletin, No. 423, Forest Nurseries for Schools.

Farmers' Bulletin, No. 428, Testing Farm Seeds in the Home and in the Rural District.

Note.—It is not intended that all the work outlined in the following plan can be covered, in full, but the teacher should select those parts which are particularly adapted to the locality of the school. The plan was tried very successfully last year in P. S. 25, New York City, and one acre of land was planted and cared for during the season.

OUTLINE.

First Week.—

Country life.

Dignity of farm labor.

Owning a farm.

Contract of purchase.

Deed. Filing same.

Mortgage.

Second Week.—

Working plan of garden, drawn to scale.
 Selection of seeds to be used for planting.
 How and where to purchase seeds.
 Make collection of seeds, etc.

Third Week.—

Classification of Crops.

- (a) Cereals:
Barley, buckwheat, corn, oats, rye, wheat.
- (b) Forage:
Clovers, grasses.
- (c) Vegetables—root and tuber:
Root—Beets, carrots, parsnips, turnips, etc
Tuber—Potatoes.
Quantity of seeds required per acre.

Fourth Week.—

Soil and soil management:

- (a) Agencies in forming soil:
Atmosphere, frost, water, winds.
- (b) Composition of soil:
Decaying vegetable matter.
Decaying animal matter.
Rock particles, chemical action.
- (c) Kinds of soil:
Sandy (L. I. soil), gravelly, loam, clay, muck, limy.

Fifth Week.—

Cultivation.

Purposes:

- To mellow the soil.
- To admit air to the roots.
- To mix fertilizers with the soil.
- To hasten decomposition.
- To regulate moisture.
- To kill weeds.

Sixth Week.

Rotation of crops.

Advantages.

- Keeps land occupied.
- Great aid in truck gardening.
- Blight and insects lessened.
- Best paying crops.

Seventh week.—

Fertilizers.

Kinds.

- (a) Natural.
- (b) Artificial.

Elements.

- (a) Nitrogen.
- (b) Lime.
- (c) Potash.
- (d) Phosphoric Acid.
- (e) Salt.

Kinds of fertilizers best adapted to crops.

Loss by leaching and fermenting.

Eighth Week.—

Parts of plants.

- (a) Root, stem, leaves, flowers, seeds.
- (b) Pollination.
- (c) Aid of bees and insects.

Ninth Week.—

Preparation for planting school garden.

- (a) Selecting and testing seeds.
- (b) Planting seeds in window boxes or under glass.

(c) Assigning of pupils to certain work in caring for plants.

(d) Use Farmers' Bulletin, No. 428.

Tenth Week.—

Wild Birds and Insects.

Classification.

Value to the farmer.

Destroyers of crops.

(This work could be extended over more than one week but it ought better be left for the mature study work.)

Eleventh Week.—

Farming.

Kinds:

General Farming.

Truck farming.

Hot beds.

Machinery and tools.

Twelfth Week.—

Animal husbandry.

Domestication of animals.

Stages of development.

Thirteenth Week.—

Cattle.

Dairy breeds.

Beefs breeds.

Care of cattle.

(This work might be omitted, except in dairy regions.)

Fourteenth and Fifteenth Weeks.—

Poultry raising.

Kinds.

Egg breeds—Leghorn, etc.

Meat breeds—Broilers.

Fancy breeds.

Methods of raising.

(a) Natural.

(b) Artificial.

Incubator.

Brooder.

Plan of poultry houses.

Sixteenth Week.—

Dairying.

Care of Cattle:

Milk.

Butter.

Cheese.

Tests for butter fat.

(This work might be omitted except in dairy regions, although it is very instructive.)

Seventeenth Week.—

Sheep and Swine.

(a) Sheep.

Method of obtaining wool.

Long wool breeds.

Eighteenth Week.—

Harvesting.

Grains.

Vegetables.

Other crops.

Condition of cellars.

Burying vegetables.

Nineteenth and Twentieth Weeks.—

General review.

MONTHLY PLANS

By Mary Eleanor Kramer

APRIL IN THE SCHOOL ROOM POEM FOR THE MONTH.

The Little Brown Seed in the Furrow.

A little brown seed in the furrow
Lay still in its gloomy bed,
While violets blue and lilies white
Were whispering over head,
They whispered of glories strange and rare,
Of glittering dew and floating air,
Of beauty and rapture everywhere,
And the seed heard all they said.

O, little brown seed in the furrow,
At last you have pierced the mold;
And quivering with a life intense.
Your beautiful leaves unfold
Like wings outspread for upward flight;
And slowly, slowly, in dew and light
A sweet bud opens—till, in God's sight,
You wear a crown of gold.

—Ida W. Benham.

APRIL BIRTHDAYS.

April 3, 1783—Washington Irving.
April 3, 1783—Washington Irving.
April 3, 1837—John Burroughs.
April 7, 1770—William Wordsworth.
April 7, 1780—William Ellery Channing.
April 11, 1794—Edward Everett.
April 21, 1838—John Muir.
April 23, 1564—William Shakespeare.
April 26, 1820—Alice Cary.
April 27, 1822—Ulysses S. Grant.

SPECIAL DAYS.

Easter—April 12, 1914.
Arbor Day—No fixed date.

ALICE CARY

"The Sweet Singer of Clovernook."
Study her life.

Representative Poems.

"A Dream of Home."
"The Old Homestead."
"An Order for a Picture."
"Nobility."

EDWARD EVERETT HALE

Sketch of life.
Read, "A Man Without a Country."

ARBOR DAY.

In connection with Arbor Day read to the children the story of Luther Burbank, "The Plant Wizard." (See Farm Life Reader, grade 4—Silver-Burdett Co.)

ARBOR DAY BIBLIOGRAPHY.

Apple Seed John—Lydia Maria Child.
The Forest Hymn—William Cullen Bryant.
The Vine and the Oak—Emerson.
The Last Dream of the Old Oak—Hans Christian Anderson.
Oak and Ivy—Eugene Field.
The Birch Tree—James Russell Lowell.
The Oak—James Russell Lowell.
Planting the Apple Tree—William Cullen Bryant.

What Do We Plant—Henry Abbey.

Woodman, Spare that Tree—George P. Morris.

Out in the Fields with God—Elizabeth Barrett Browning.

"A strong, fair shoot from the forest bring,
Gently the roots in the soft earth lay;
God bless with His sunshine, and wind, and rain,
The tree we are planting on Arbor Day.
May it greenly grow for a hundred years,
And our children's children around it play,
Gather the fruit and rest in the shade
Of the trees we are planting on Arbor Day."

—Selected.

APRIL POEMS.

Buttercups and Daisies—Mary Howitt. "Golden Treasury Fifth Reader."

The Crocus's Story—Hannah F. Gould. "Golden Treasury Fifth Reader."

The April Wind—Anon. "Golden Treasury Fifth Reader."

The Daffodils—William Wordsworth. "Golden Treasury Fourth Reader."

April—Susan Coolidge. "Golden Treasury Fourth Reader."

Hark! Hark! The Lark—Shakespeare.

The Voice of Spring—"Wide Awake Second Reader."

The South Wind and the Sun—"Art Literature Fourth Reader."

A Song for April—Robert Loveman. "Heart Throbs."

A Song of Spring—Lovejoy. "Nature in Verse."

Spring—Henry Timrod. "Songs of the South."

The Garden of Play—James W. Foley. "Boys and Girls."

Spring Day—"Jones' Fourth Reader."

STORIES AND MYTHS.

Hyacinthus and Apollo — "Golden Treasury Fourth Reader."

Apollo and Mercury — "Golden Treasury Fourth Reader."

The Legend of the Arbutus—"Golden Treasury Fourth Reader."

Why Violets Have Golden Hearts.—Bigham. "Wide-Awake Fourth Reader."

The Star and the Lily—Miss Emerson's "Indian Myths."

A Story of an Apple-Tree—Anna M. Wells. "Williams's Choice Literature. Book 5."

Uncle Rain and Brother Drouth—Joel Chandler Harris. In "Mr. Rabbit at Home."

Tom and Maggie's Happy Day—George Eliot. "The Mill on the Floss."

Spring and Her Helpers—Poulsson. "In the Child World."

The Sleeping Beauty—Washbourne. "Old Fashioned Fairy Tales."

The Garden of Paradise—Hans Christian Anderson. "Wonder Stories."

Echo and Narcissus.

INDUSTRIES.

Sugar and Sugar Making.—
Making Maple Sugar.—

The Sugar Camp.
Collecting the Sap.
"Sugaring off."
Maple Sugar Parties.

Read.—

A Maple-Sugar Camp. "The Language Reader. Number 4."

Making Maple Sugar. "Summers' First Reader."

Maple Sugar. "Lights to Literature Third Reader."

Making Cane Sugar.—

Study the process.

Making Beet Sugar.—

Study the process.

Cultivating the Soil—Farming.—

Preparing the Seed Bed.

Why the Farmer Cultivates the Soil.

The Home Vegetable Garden.—

What to Plant, and How.

The Hotbed.

(See Farm Life Readers.—Silver-Burdett Co.)

PICTURES FOR THE MONTH.

(Numbers from the Perry Pictures Catalogue.)

575—Song of the Lark. Breton.

707—Landscape. Spring. Ruysdael.

484—Spring. Corot.

540—Ploughing. Rosa Bonheur.

73—William Shakespeare.

74—Shakespeare's home.

74A—His Birth-room.

74B—Stratford-on-Avon.

74C—Church and River. Stratford.

74D—Grammar school. Stratford.

75—Anne Hathaway Cottage.

75B—Interior Anne Hathaway Cottage.

1—Washington Irving.

2—Irving's home—Sunnyside.

2573—Edward Everett Hale.

84—William Wordsworth.

129—U. S. Grant.

51—Alice Cary.

53—Home of the Cary Sisters.

815—"He is Risen." Plockhorst.

GAMES.**Kite Flying.—**

Why do we fly kites in the spring?

Kite Flying in the Orient.

"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 butterflies,
Or fierce striped tigers, staring owls,
Or yellow dragons, fish or fowls.
With tiny lanterns some are hung,
And others have long tassels strung."

Read—

Kite-Flying, in "Blossoms from a Japanese Garden." (Frederick A. Stokes Co.)

The Paper Kites and the Birds. "Fables and Tales." Rochleau.

Learn of Benjamin Franklin and his famous kite.

Marbles.—

How manufactured? Where manufactured?
Write the story of a marble.

Stilts.—

Where did this game originate? How are stilts made? How do boys walk on them without falling?

ETHICS.

(Quotations for this department, this month, have been selected from the authors whose birthdays are celebrated in April.)

We get back our mete as we measure—
We cannot do wrong and feel right,
Nor can we give pain and gain pleasure,
For justice avenges each slight.
The air for the wing of the sparrow,
'The bush for the robin and wren,
But always the path that is narrow
And straight, for the children of men.

—Alice Cary, in "Nobility."

My crown is in my heart, not on my head;
Not deck'd with diamonds and Indian stones,
Nor to be seen: my crown is called content;
A crown it is, that seldom kings enjoy.

—Shakespeare. "Henry IV."

Be mine some simple service here below,—
To weep with those who weep, their joys to
share,

Their pain to solace, or their burdens bear;
Some widow in her agony to meet:
Some exile in his new-found home to greet;
To serve some child of Thine, and so serve Thee,
So, here am I! To such a work send me.

—Edward Everett Hale.

Dreams, books, are each a world; and books, we
know,

Are a substantial world, both pure and good;
Round these, with tendrils strong as flesh and
blood,

Our pastimes and our happiness will grow.

—Wordsworth. "Personal Talk."

I have loved the feel of the grass under my
feet; and the sound of the running streams by
my side. The hum of the wind in the tree-tops
has always been good music to me, and the face
of the fields has often comforted me more than
the faces of men.—John Burroughs.

A tart temper never mellows with age, and a
sharp tongue is the only edged tool that grows
keener with constant use.—Washington Irving.
"Rip Van Winkle."

God be thanked for books. They are the voices
of the distant, and the dead, and make us heirs
of the spiritual life of past ages. Books are the
true levelers. They give to all who will faith-
fully use them the society, the spiritual presence,
of the best and greatest of our race.—William El-
lery Channing. "Self-Culture."

True worth is in being, not seeming,—

In doing each day that goes by

Some little good—not in dreaming

Of great things to do by and by.

For whatever men say in their blindness,

And in spite of the fancies of youth,

There's nothing so kindly as kindness,

And nothing so royal as truth.

—Alice Cary. "Nobility."

Personal Service Department

We believe this department will be of unusual interest and help to teachers. The plan is for us to be your personal representative in New York and we make no charge whatever for our service. We will get information for you upon any subject whatsoever. Let us be your educational clearing house in New York. Following are some of the ways in which we will serve you:

CRITICISMS OF SCHOOL WORK

Writing Criticism

Your own practice papers in penmanship will be criticised, corrected and returned to you once a week until the course is completed. A certificate of proficiency, countersigned by the Brooklyn Teachers' Association, will then be issued.

Drawing Criticism

We will criticise your drawing papers as often as you care to send them—marking the errors, suggesting reviews and advance exercises.

Criticism of Lesson Plans

Send lesson plans on any subject for criticism and suggestion. Ask any questions you wish about any branch of school work and we will supply you with the opinions of leading specialists with whom we have arranged for co-operation.

Criticism of Pupils Work

If you are giving lessons that show unsatisfactory results, tell us about it and if it involves written or other graphic work of pupils, send their work and we will find what is wrong and suggest ways to correct it.

GENERAL INFORMATION

When you want to know what is a good steamship line to Europe, the dates of sailing, the price of passage, names of party conductors, we'll get it all ready for you and send the information in complete form.

We'll tell you at any time what to see at the theatres, the art galleries, the museums—tell you the price of admission, when they are open and how to reach them.

When you need school supplies or equipment let us get the necessary information for you.

If you want a new position, or desire to have a prospective position investigated, tell us about it and get a report. It will be all done quickly and in confidence.

If you are coming to New York and wish hotel accommodations, theatre tickets, etc., we will get them for you and have them ready when you arrive.

State whether you desire your questions answered personally or in this department of the magazine. If personally, enclose postage. Postage should also be enclosed for work sent for criticism, if it is to be returned.

Address all communications to

Personal Service Department of the
TEACHERS MAGAZINE

HAMMOCK & COMPANY

31 East 27th Street

NEW YORK



Education for Social Efficiency. A Study in the Social Relations of Education. By Irving King, Ph. D., University of Iowa. New York and Chicago. D. Appleton & Co., Cloth. 310 pp. Price \$1.50 net.

Dr. Irving King has given us an interesting and useful account of many important features of educational progress. Dr. King has marshalled the facts in such a way as to make a profound impression upon his readers. Nowhere else can there be found in one volume so much that is distinctly helpful to teachers, superintendents, and boards of education who wish to put their schools on a thoroughly modern basis, from the standpoint of social efficiency. There is nothing cranky or freakish in the thought or purpose of Dr. King. A notable and noble feature of the book, a feature deserving all praise, is the wholesome way in which he views both the schools as they have been and as they should be. It is exceedingly rare to find a progressive man who has such faith in his convictions that he dares to present them on their own merits without starting out with a tirade on all that has been. That vicious and absurd tendency is wholly eliminated from this work. An everyday teacher can read it without sacrificing his self-respect. Social efficiency is here based upon human nature and upon historic foundations. It is safe and sane, clear and convincing.

Health and the School. By Frances Williston Burks and Jesse D. Burks, with an introduction by Frank M. McMurry. 411 pages. D. Appleton & Company, New York.

Never has there been so great a movement for the study of health producing surroundings in schools as at the present time. Hygiene has become something more than a theoretical study. All this is good, and the present volume is a contribution to this end and is a portion of that literature that summarizes both the theory and the practice of modern methods and is thoroughly clear and understandable to the ordinary reader. The book is written in the form of conferences, or dramatic dialogue, and in this is both unusual and interesting. Health and the school is enhanced in value by having at the end of each conference or chapter a number of Suggested Readings.

Unpopular Government in the United States. By Albert M. Kales. 270 pages. 12mo. Cloth. Postpaid \$1.62. The University of Chicago Press, Chicago.

An illuminating study of our state and municipal governments, their clumsy complexity, and the opportunity they offer to unprincipled "politocrats"; with a plea for reforms, especially for the short ballot.

Among the concrete political subjects of great present interest discussed in separate chapters are the Australian ballot and civil service acts; the abolition of the party circle and party column; the primaries; the initiative and referendum; the recall; the commission form of government; contemporary plans for a union of executive and legislative powers in the state governments; the second-chamber problem; methods of selecting and retiring judges; and proposed improvements in the plan of the federal government.

This book should be read by every present and prospective voter.

History of the United States. By Henry E. Bourne and Elbert J. Benton. D. C. Heath & Company, New York. \$1.

This text-book is based on the plan of study recommended for the seventh and eighth grades by the Committee of Eight of the American Historical Association and is planned to follow a shorter grade book, entitled, "Introductory American History." Of course the problems that present themselves to the author of such a text-book are those of selection and emphasis. Only the significant and characteristic events of our history within the comprehension of a seventh or eighth grade pupil have been selected, and the two great facts which have been emphasized and which give unity to the treatment are the migration of people from many different nations to America and the westward movement in America. Another fact emphasized is the effort and success of the early settlers to reproduce in this country the civilization of the country from which they came. Only the simpler aspects of political institutions and controversies have been treated, while the occupations, industry, trade, manners, and customs have received special attention. Whenever an understanding of the events in

(Continue on page 286)

Teaching Children to Know Right from Wrong.

By Richard Arnold.

"Why isn't Edgar playing with you to-day?" the teacher asks as she watches her class at play. The answer comes readily, with assurance.

"He don't play fair. He says he's goin' to, though. We'll try him to-morrow."

Edgar comes from a home where Christianity and its facts are topics of daily discussion. He has been taught the tenets of the faith, he has been told ethical stories, he goes regularly to church with his father and mother. If his mother were told that her son was a sneak, she would not believe it. If she were told that the child republic of his school play yard was teaching him more about Christianity than she could, she would be still more incredulous. But such is the case.

Edgar is the embodiment of activity. He feels rather than reasons. He learns through the exercise of his senses, not by listening to what grown-ups tell him about life. To hear the story of the Good Samaritan helps him on his road to spirituality, but the fact that fifty children have by unanimous vote isolated him from their merrymaking because he kicked a boy who was "down" yesterday, and appropriated one of his glass alleys, is a lesson in Samaritanism that goes to the boy's heart and makes him feel the things of the spirit.

His mother has unconsciously hurt his spirit by not watching and directing his home play, says The Mother's Magazine. Edgar's mind is active, and he has been encouraged to play games with adults. It was most attractive to see the little chap, last summer, darting in and out of the croquet ground on the home lawn, playing as good a game as his elders, and winning, too, more than once. It is charming to see the round brown head bent low under the lamplight, close to father's in an engrossing game of checkers. But the strain on the boy's plastic

mind of meeting the adult mind in these games has been too great. Edgar cheated at croquet, to win by pushing his ball through a wicket or nearer the stake. He cheats at checkers, too, when his father isn't looking.

Bringing about spiritual activity in children is vastly more productive in developing the life of the spirit than talking about being good. It is more important to help the child to learn how to make certain sharp distinctions in the spirit life for himself—this is right, that is wrong—than to try to pour into his soul our own adult conceptions of spirituality.

"All works of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest. They are attended with much less profit to the artist than those things which everybody calls cheap. Beautiful forms and compositions are not made by chance, nor can they ever, in any material, be made at small expense."

—Ruskin.

"P'taters is good this mornin', madam," said the old farmer making his usual weekly call. "Oh, is they?" retorted the customer. "That reminds me. How is it that them you sold me last week is so much smaller at the bottom of the basket than at the top?"

"Weal," replied the old man, "P'taters is growin' so fast now that by the time I get a basketful dug the last ones is about twice the size of the first."

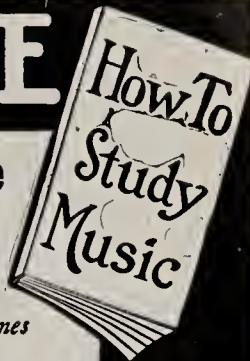
The U. S. Bureau of Education contemplates the recommending of a National Rural Teacher's Reading Circle. The preliminary announcement states that there will be fifteen books on principles and methods in education, fifteen books on general culture, and fifteen books on rural life.

When a teacher reads five or more of these books in each list a diploma will be awarded as evi-

dence of her professional spirit. This certificate will be signed by the U. S. Commissioner of Education and the state superintendent of public instruction of the proper state.

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(Continued from page 284)

Europe require it, the history of the foreign country has been explained. But this is a small portion—and even here the point of view is American. The construction of this book has been planned with a knowledge of what constitutes a text-book of good make-up, and the history of our country is set forth clearly and convincingly. It is an excellent text-book.

Play and Recreation. By Henry S. Curtiss. 8 vo. Cloth, 165 pages, illustrated, \$125. Ginn & Company, Boston, New York and Chicago.

The greatest problem of our rural communities is how to make country life attractive enough so that farm people will find it satisfying and be content to remain on the farm.

This book is an attempt to show some ways in which the adventure and romance and social co-operation which the country had in the days of the pioneer, but which it has so largely lost, can be brought back to country life. It contains many helpful suggestions for the organization of recreation in the rural home, in the rural school, and in the rural community. It is intended for parents, teachers, and other students of rural life.

The author has brought to this work a unique preparation, as he has been at different times a general director of playgrounds in New York City, supervisor of playgrounds for the District of Columbia, and founder and first secretary of the Playground Association of America. More recently he has been engaged in organizing the movement in many cities and has given courses at universities, normal schools, agricultural colleges, and teachers' institutes. Both by early training and by later study he is thoroughly familiar with the problems of the rural community.

Psychology and Pedagogy of Writing. By Mary E. Thompson, A. M., Pd. D. 12 Mo., 128 pages. Warwick & York, Inc., Baltimore, Md.

A great deal has been written on the subject of writing, but very few have gone into the matter so deeply as has Miss Thompson in this very readable little book. Writing specialists as a rule know so little about psychology and psychologists usually know so little about writing that it is very gratifying to find some one who has dealt with the subject in such a scholarly and practical way.

While we are inclined to take exception to some of the statements made in the book, especially with reference to right and left-handedness and to the part of the book devoted to the scale for handwriting, taken altogether it is a book that would help give any teacher a much better viewpoint for the teaching of this much-neglected subject.

Pencil Sketching. By Harry W. Jacobs 15 plates, 11x14 inches in portfolio, 75 cents, complete, Scott, Foresman & Company, Chicago and New York.

One dislikes to use the word "best" in connection with any publication, since it means so much or so little, depending on how it is used. No other word, however, will explain adequately our opinion of Pencil Sketching by Harry W. Jacobs. There have been many attempts to treat the subject of pencil drawing in such a way that any teacher or student might readily understand it and acquire a good style of technique by following the examples given. Among all these efforts we consider Pencil Sketching by Mr. Jacobs the best that has been produced. The sketches are well-drawn, freely rendered, well composed, beautifully engraved and printed on an excellent quality of dull finished cardboard, which makes them look strikingly like the originals. Any teacher who knows anything at all about drawing, can take these plates as examples to work from and by following the instructions, develop an excellent style of pencil rendering.

The Aldine Readers. By Dr. Frank E. Spaulding, Superintendent of Schools, Newton, Mass., and Miss Catherine T. Bryce, Supervisor of Primary Schools, Newton, Mass., joint authors of the Aldine Language Method. Newson & Company, Boston, Chicago.

The authorship of The Aldine Readers represents an ideal combination of scholarship and experience. Both Dr. Spaulding and Miss Bryce have had unusual opportunities in their extensive supervisory work for studying and meeting some of the chief problems confronting our school systems, especially in reading and its allied subject—language. Their success in these subjects has been extraordinary.

The Aldine Readers have been a success from the start. They are simply and interestingly illustrated, are well bound and the covers are unusually attractive.

Primer, First, Second and Third Reader, and Teachers' manual.

Tone Up The Blood

Everybody is troubled at this season with loss of vitality, failure of appetite, that tired feeling, or with bilious turns, dull headaches, indigestion and other stomach troubles, or with pimples and other eruptions on the face and body. The reason is that the blood is impure and impoverished.

Hood's Sarsaparilla relieves all these ailments. Ask your druggist for this medicine and get it today. It is the old reliable medicine that has stood the test for forty years,—that makes pure, rich blood—that strengthens every organ and builds up the whole system. It is the all-the-year-round blood-purifier and health-giver. Nothing else acts like it, for nothing else is like it. Get Hoods.

Tree Studies. By Earl A. Warner. 10 plates, 50 cents a set, Scott, Foresman & Company, Chicago and New York.

A series of ten pencil drawings of trees on tinted cards, 11x14 inches. While these drawings do not show the artistic touch so prevalent in Mr. Jacobs's work just referred to, they are nevertheless a very interesting set of well rendered subjects. They have the advantage of being rather simply done in a style that teachers and pupils can readily acquire.

Story Hour Readers. By Ida Coe and Alice J. Shristie. Illustrated by Maginal Wright Enright. American Book Company, New York, Cincinnati, Chicago.

A series, consisting of Primer, Book 1 and Book 2.

From every point of view—method, material, illustration, typography and binding, this series of readers is very satisfying. The advance in text-book making has been so great that one is not surprised at anything. We are intensely gratified, however, to find that any series of books has had so much artistic thought given to its making-up. There may be readers more beautifully illustrated than the "Story Hour Readers," but we have not seen them. The beautiful drawings in color by Miss Enright are very inspiring to both teacher and pupil and the end papers illustrating the various characters in the Mother Goose Rhymes seem singularly appropriate and well executed. In fact, the circulars sent out advertising these books are more attractive than a great many text books now on the market.

The Story of Europe. By Samuel Bannister Harding, Ph. D., Professor of European History in Indiana University, and Margaret Snodgrass, A. M., Teacher of History in Shortridge High School, Indianapolis. 12 mo. 364 pages \$.60. Scott, Foresman & Company, Chicago and New York.

In this text book of history for the 6th grade, the authors have put into practical form, the general plan outlined in the report of the committee of Eight to the American Historical Association. The years work is designed to present to the child in tangible, concrete form, the European background of American History and the book deals with history from the times of the ancient Greeks to the colonization of America. The best recommendations we could give this book is that from the time the reader took it up to read the first page, he continued until he had entirely completed the book! It is well written, intensely interesting and does give as suggested, a background for American history.

Not the least interesting item that comes to the reviewer each month is the list of new Victor records. The list for April is full of new music numbers and dances, grand opera selections and in fact about everything necessary to one's entertainment. Get a list of the Victor records from your nearest dealer, who will play for you any of the selections you would like to hear.

THEATRES.

One of the most enjoyable and thoroughly satisfying plays that we have witnessed this season is "Omar the Tentmaker," being played by Guy Bates Post at the **Booth Theatre**. The interior decorations of the Theatre itself, the stage settings, the beautiful coloring and the oriental music of this well played Persian drama, based upon the Rubaiyat of Omar Khayyam, combine to make one entirely forget himself for a couple of very pleasant hours.

Astor Theatre, 45th Street and Broadway. Wallace Eddinger is playing one of George M. Cohan's latest and best plays, "Seven Keys to Baldpate."

This is one of the funniest plays of the season. A novelist, on a wager, goes to a summer hotel on top of a bleak mountain in mid-winter to write a complete novel in 24 hours. He is supposed to have the only key to the place. In getting him settled, the caretaker gives him a bit of gossip about local characters which he weaves into a very humorous novel. You will not do any sleeping while watching "Seven Keys to Baldpate," and unless something very serious is the matter with you, you will have a very laughable and enjoyable evening.

The teacher of a large school sent one of her scholars to buy a pound of plums from a fruit vendor outside, and as she handed the little girl 10 cents, said:

"Be sure, Mary, before buying the plums to pinch one or two, just to see that they are ripe."

In a little while the girl returned with flushed face and a triumphant look in her eyes. Handing the teacher the bag of plums, she placed the money on the desk and exclaimed:

"I pinched one or two, as you told me, and when the man wasn't looking I pinched a bagful."

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Chester Kent & Co., Boston, Mass.

Teachers throughout the South as well as educators of the whole country will be interested in learning of the opening of the Central Teachers College of the South. This is the first institution of this kind ever established in the South. There has been much demand for such an institution. Teachers of the South have formerly had to travel long distances at great expense to get such training as George Peabody College for Teachers will give them right at their doors.

In a number of respects this Teachers College will differ from the teachers colleges of New York and Chicago. It will offer training of a much more practical nature and give special attention to the vocational and industrial lines in addition to the usual educational and pedagogical lines.

The location is in the very heart of the South; but it is not so far South as to forbid the attendance of many teachers from the more northern states.

The first opening of George Peabody College for Teachers will be June 25th, when a six weeks' Summer Session will begin. Already several large fireproof buildings are nearly completed and will be ready for use during the Summer Session. One feature which will please all teachers who contemplate attendance there during warm weather is the provision for artificially cooling the buildings by use of pre-cooled air forced through the class rooms and laboratories.

Two men were at breakfast and one had ordered kippered herring and poached eggs. The other said "Bring me the same but eliminate the eggs." The waiter took the order but soon returned to inquire, "How's dat y'all wants your aigs cooked?" "Eliminated," said the guest. In a few minutes the waiter returned and apologetically announced, "Sorry, sah, but de chef he say he done broke de liminator, and he'd be mighty obleeged if y'all would take dem aigs some other way."

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—Isaac Barrows.

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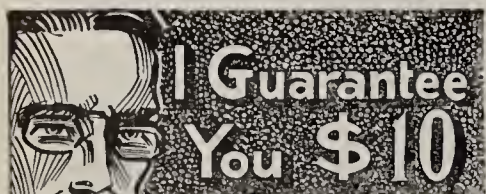
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THIRTY-SIXTH YEAR



TEACHERS MAGAZINE



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MAY, 1914

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SCOTT FORESMAN AND COMPANY
New York Chicago

The TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

Vol. XXXVI

CONTENTS
MAY, 1914

No. IX

Vocational Guidance as an Opportunity, for Teachers of the Practical Arts— <i>Frederick Gordon Bonser</i>	297
Pencil Sketching— <i>Harry W. Jacobs</i>	301
Illustrating with Brush or Scissors	305
Making Portfolios and Books	306
Calendar for May	307
Report of Eastern Art and Manual Training Teachers Convention	308
Grade Work— <i>Charles H. Davis</i>	310
Purpose and Content of the Elementary Curriculum — <i>Supt. F. E. Downes</i>	315
Music, Plays and Games— <i>Laura Rountree Smith</i>	316
Monthly Plans— <i>Mary Eleanor Kramer</i>	319
Writing—Primary and advanced— <i>A. G. Hammock</i>	321
Books	324
Theatres	vi

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The TEACHERS MAGAZINE

MAY, 1914

Vocational Guidance as an Opportunity for Teachers of the Practical Arts.

By Frederick Gordon Bonser

Director of Industrial Arts, Teachers College, Columbia University.

The teacher of the practical arts has a direct opportunity and obligation for vocational guidance denied to teachers of most other school subjects. Broadly considered, the industrial and household arts are not subjects at all as are arithmetic, history, or geography, but they are rather fields of human endeavor made up of activities of the workaday world. Just because the teachers in these fields do represent the world's work as it is carried on, their responsibility for help in vocational choices of children and young people is especially large.

In the main, the help of the teacher of the practical arts, whether the pupils be boys or girls, may be of three fairly definite types, namely: 1, the discovery of aptitudes and capacities and acquainting children with their own strongest possibilities; 2, providing vocational information as a basis for vocational choices; and 3, directing the further training and education of children whose vocational possibilities are fairly well determined or whose choices are evident.

In discovering the aptitudes and capacities of children, the teacher of the practical arts may judge directly from the work itself. If the work done is really representative of the practical arts as conducted in the world of production, the aptitude for doing this representative school work is also a measure of aptitude for doing the same kind of work within the vocation. If a boy shows clearly by work in wood that he has no capacity for constructions in wood, that he is clumsy with tools and materials, and that his interests are not strongly appealed to by the work, it is fair to conclude at once that he will probably not succeed well in carpentry or cabinet making. If, in dealing with tools and machines, he is unable to do anything well with them, to understand their workings, or to take any interest in machines or machine operating, he will probably not succeed in making a mechanic of more than the most mediocre kind. If his draughtsmanship is poor, if he is inaccurate and careless in his drawings or other mechanical work, it is probably an evi-

dence of a low grade of ability for doing anything requiring the finer qualities of mechanical control and finish. If his sense of form and proportion is poor, if he is not more or less fertile in imagination in thinking out forms, and if he takes no pleasure in fine qualities of line and space and color, then it is fair to predict that he would succeed only in a very small degree in any field requiring constructive design. Hence, the practical arts teachers may conclude rather directly and definitely who among his pupils or students will probably not succeed in any calling requiring mechanical or artistic ability and be able to direct these into other fields. For those who do show ability of aptitude for the practical arts, the problem is one of much detailed observation and study that the particular aptitude may be found whose development or application will point to the highest success. Much work in the analysis of both the vocations and the child's aptitudes will be necessary for this phase of the work.

Of course, not all of those having capacity for effective work in the practical arts will desire to enter these fields for life work. Many of these may have abilities enabling them to enter vocations in which they may render greater social service and hope for greater personal success. Conditions of home life, of probable opportunities for further education, and of interests other than the merely practical will enter into the problem.

The teachers of the practical arts may perhaps well leave the vocational counseling of those children found wanting in the qualities making for success in these fields to other teachers. For these teachers of other subjects the problem is a much more difficult one, on the whole, because they can not make direct tests—they can only infer from performance in school subjects that abilities exist which would make for success in the professions, or business or agriculture, or some other form of work in the outside world. It is not easy, for example, from a boy's school work in mathematics and history and English and lan-

guage, and even in science, to tell whether he would probably succeed well in medicine; it is not any easier from these to determine whether he would make a good lawyer or teacher. But from his good work, his latent capacity for carpentry or cabinet making is fairly well revealed; from metal working of various kinds, it is somewhat evident how he would probably succeed in forging or foundry work or sheet metal work or machine shop work; from school printing it may be relatively easy to determine who would make the successful printer. In girl's work, success in foods and cookery, textiles and clothing, interior decoration, and various forms of design are evidences of probable accomplishment in cookery or dress making or millinery or costume design or interior decoration respectively.

The practical arts teachers will soon either consciously or unconsciously have determined who are the abstract thinkers and who the concrete thinkers. With the problem before them of helping young people in choosing wisely their life work it would seem that this ought to be a matter of conscious attention.

In studying his students or pupils, the instructor will be helped, perhaps, by making a few fairly well-defined distinctions. Of the concrete thinkers—those who think best in terms of objects and materials—he will find two types, the imitative concrete thinkers and the creative concrete thinkers. Some of these will be mechanically minded, others not. The imitative concrete thinkers are those who will always need to work under a foreman, or upon problems that have already been thought out by others. They will not probably succeed in securing work as foremen or secure any recognition because of doing anything original. The creative concrete thinkers, on the other hand, will probably show inventive ability, or capacity for leadership. They have a much higher potential outlook than the imitative thinkers. Then there are the occasional students or pupils who will show artistic capacity in the practical arts problems—ability to design well, to appreciate fine qualities in line, tone and color. These are among the richest discoveries the teacher may make. Not one of these can we afford to lose. Another quality still will have to be taken into account in estimating the possibilities of the prospective worker—has he initiative and ambition? Those who are ambitious and original, who do things without being told, and who have a mechanical turn of mind, who have good ability for practical arts work, represent the best social capital for the arts and industries, and the teacher is partly responsible for the best investment of this capital.

The opportunity for discovering these several qualities all lies in the character of the work in the practical arts courses. To test the capacities in such a way as to give a knowledge upon which intelligent vocational advice may be based requires that the work must include, not only elements in manipulative skill, the capacity for mere muscular control and co-ordination, but also elements involving design, freehand and mechanical

draughtsmanship, the taking of an independent problem and working it through to a finish, and the working out of some problem or problems with other individuals. From the standpoint of determining the child's abilities within the various fields of the practical arts, the school work will have to include all of the elements characterizing the problem aspects of the vocations themselves, excepting those elements that are purely commercial. Under these conditions, the teacher will be able to forecast with a considerable degree of certainty, the probable line of work which the prospective worker will enter with the greatest hope of success, and also those in which the chances of failure are greatest. This, of course, assumes that the teacher should know what the essential requirements for success in his several fields really are. Beyond the first six grades of the elementary school, it is reasonable to expect the special teacher to be prepared for this kind of study of the boys and girls.

In addition to discovering aptitude and capacities for vocational efficiency, the teacher also has a large obligation and opportunity in providing the prospective worker with information about the vocations which will help him to select from among those in which he would probably succeed, that field in which there is the best chance on the basis of other considerations than that of ability alone. Among the kinds of information there are prominent: 1, the intrinsic attractiveness of the work itself; 2, the present and probable demands for workmen; 3, the probable continuity of work and income; 4, the opportunities for advancement; and 5, the social aspects of the work and the workers.

1. As to the intrinsic attractiveness of the work itself, each prospective vocation or phase of work may be studied as to the pleasantness of the surroundings and of the activities themselves. Are the activities enervating or energizing—that is, do they deaden one's initiative, use up his energy without in any way offering chances for variation, are they monotonous and matters of mere mechanical repetition, as feeding pieces of material into a power-driven machine, or, on the other hand, are they stimulating, calling for intelligence, varying from hour to hour or day to day with new problems, requiring more or less constant constructive thinking? Occupations exist to-day in which both types of work are found in extreme form.

2. Under the present and probable demands for workmen, it is necessary to study vocational distribution quite thoroughly. From State labor bulletins, from reports of the Federal Bureau of Commerce and Labor, and from the census reports many important facts may be secured. These will give conditions of labor as they now are and as the trend has been during the past five or ten years, perhaps thus indicating the probable trend during the next five or ten years. A few example statistics from the Abstract of the 1910 census, table XIX, will show how such sources of material may be used.

The percentage of increase in wage earners in several typical industrial fields illustrates how some are growing smaller in the relative number of workers while others are rapidly demanding more workers. For the periods 1899-1904, and 1904-1909, respectively, the percentage of increase of workers in these several fields was as follows:

	1899-1904	1904-99.
Furniture and refrigerators	26.0	12.05
Carriages, wagons and materials....	5.5	-10.2
Foundry and machine shop products.	3.8	19.8
Electric wiring and supplies	43.9	44.3
Copper, tin, and sheet iron products..	38.4	38.8
Iron and steel works and rolling mills.	13.3	15.7
Printing and publishing	12.2	18.0
Automobiles, bodies and parts	437.7	528.4
Wood preserving	54.2	226.1
Springs—steel, car and carriage	29.1	17.8
Sewing machines, cases and attach- ments	28.1	12.7
Steel pens	40.2	5.4
Leather goods	16.8	7.1

Where there are marked increases within the last five years, conditions should be carefully studied to find whether this increase will probably continue, or whether it may not be reasonably expected that there may soon be a maximum reached, or even a decrease. Where there is a decrease, look for its cause. Is it a passing industry, or are inventions replacing men by machines, thus reducing the number of workers? Some of the foregoing figures are suggestive of this question. Statistics will soon be available for the number of workers in definite branches of trade in 1910, and comparisons may be made with 1900. In the decade from 1890 to 1900, the number of carpenters and joiners in the United States dropped from 618,242 to 600,252; cabinet makers, from 35,915 to 35,619; while machinists increased from 186,828 to 283,145, and workers in the printing and book binding trades from 123,059 to 155,147. Such statistics help to show the trend of things.

3. The conditions of unemployment are also important in this connection. From the New York State Bureau of Labor Report, issued in 1913, the percentage of union workers who were idle in several fields are taken. These figures represent the mean monthly idleness in trade unions for the eight years, 1905 to 1912, inclusive, in New York State.

Building and stone work	24.4
Wood working and furniture	17.4
Transportation	17.3
Metals, machinery, etc.	13.3
Printing, binding, etc.	10.2

Counselling boys to avoid trades or occupations in which there is seasonal work only, or in which the mean monthly percentage of unemployment for long periods is high would seem wise. Entering trades already overcrowded should be avoided unless one has ability of such an order as to hope for that part of the work not much affected by fluctuations, the more advanced and responsible positions. To know what these are requires much further analysis than I have made here.

4. The opportunities offered to beginners for advancement in the various callings is a somewhat complex question, yet much of importance may be provided by the school. Studies of wages, of the time required to reach full journey standing, of the qualifications for advancing to the higher phases of any given calling, and of the education and training necessary for advancement are questions upon which much helpful information may be given.

That the untrained and unskilled have very great competition relative to that of those in the skilled vocations is shown by the study made of St. Louis children who left school with working papers in 1911-12. Of these, 4,386 in number, 90% entered unskilled occupations, 7% low grade skilled, and only 3% skilled occupations.

In the unskilled occupations the maximum of advancement and income is soon reached—sometimes within a few weeks or months. In the low grade skilled the maximum is also reached relatively early. In the skilled work opportunities for advancement are open for a number of years. From statistics compiled by the Bureau of Commerce and Labor it is found that the average weekly wages for unskilled laborers in the five main branches of the building trades are \$10.45 a week, for the skilled, \$22.27 a week; similarly, for five of the machinery trades, the average wages of unskilled workers are \$9.69 a week, and for skilled, \$17.70 a week. Here are the differences of \$11.92 and \$8.01, respectively. The wages of the skilled workers are practically double those of the unskilled. And just here is another great opportunity for the teacher to show the relation between opportunity for advancement within the skilled occupations for those of good vocational education and training, and those who enter the shop without training and work up.

After six months of school, the graduates of the Williamson Free School of Trades earn, as an average for five trades, between \$16.00 and \$17.00 a week. This high wage, almost equal to that of the journeyman worker, these graduates have become able to earn through three years in the Trade School. For them the work has just fairly begun. They will probably advance in wages right along for a good many years. For the usual shop-trained man there will be little advance possible. A table has been worked out showing a comparison between the earning capacity of shop-trained men and vocational school trained men, each beginning at sixteen years of age:

Age.	Average Wages Per Week.	
	Shop-trained.	School-trained. (In Trade School.)
16	\$3.00	
17	4.25	
18	5.50	
19	7.00	
20	9.00	14.00
21	12.00	15.50
22	14.00	16.75
23	15.00	18.50
24	16.00	20.00

25	16.00	22.00
26	16.50	22.50

The shop-trained worker reaches his limit at about twenty-five unless very exceptional. The school-trained worker gets needed drawing, mathematics and science to keep on increasing his annual earning capacity for years—almost indefinitely. It can easily be demonstrated that every day the boy or girl spends in school in definitely preparing for efficiency in vocational work is worth at least \$10.00 in cash value. To impress this opportunity and this need through appropriate vocational studies is one of the means for vocational guidance of the most helpful kind to those whose aptitudes are known.

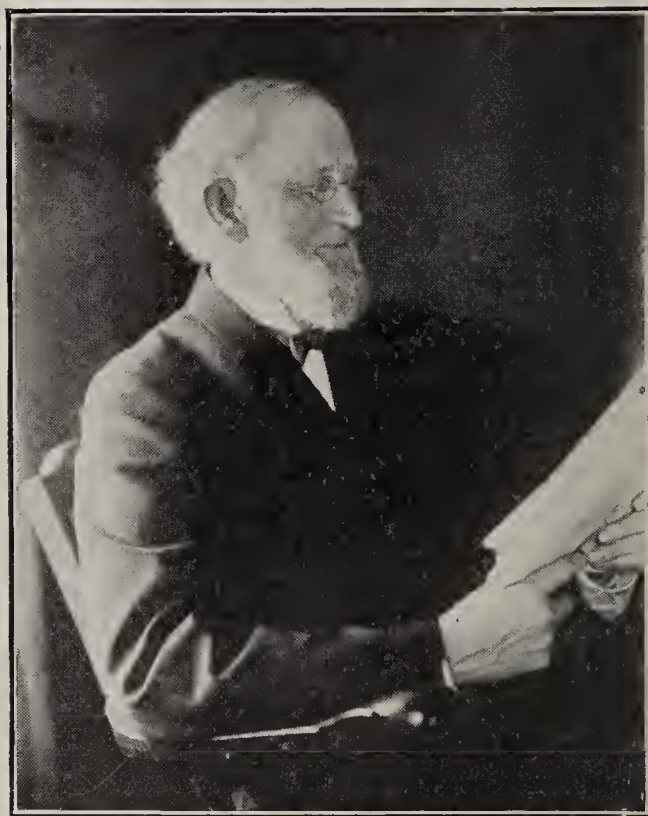
5. The information concerning vocations should further include certain social or more general aspects of the work and the workers. Such topics are meant as the hours of labor, the welfare of the workers as to sanitary surroundings, risk of life and limb, occupational diseases, co-operation of employers in maintaining high standards of health and living, the intellectual and moral status of workers, organization of workers, profit sharing plans, possibilities of exploitation of workers, and other questions relating to the vocation aside from its mere technical features. This general social aspect of vocations should include some study of the history of the work—its place in the progress and comfort of society, present and past. As the worker becomes identified with his work, his whole attitude and place in society become very much a matter of the dignity, importance, and social significance of his vocation. To know just what his vocation does represent requires definite study of its history and place in the world's life.

Having found as thoroughly as possible the vocational aptitudes and capacities of the pupils, and having made a study of the various vocations which they might wisely enter, providing them with information which will be helpful in making their own choices, there remains the problem of directing their further training. The teacher of the practical arts should know fully the opportunities for further education and training in his own field—training beyond that given in his own school. This will include not only the location of such schools, but their courses of study, their efficiency, their standing with workers and employers, and the cost of the instruction offered. The teacher has within his power a great deal in determining the further activities of his students. If he will study his problem, he can help very materially to place his students in the schools best suited to their respective needs and characters. A boy who would succeed well in one school might not do well at all in another whose work is supposedly the same.

To summarize briefly: I have tried to indicate that the practical arts teacher may be and should be of very great service in vocational guidance;

and that this service may be rendered by his efforts to discover for himself, for his students, and for their parents, the vocational capacities and aptitudes of his students, provide them with much useful and needed information about the vocations within their range, and finally aid in directing their further training for effective workmanship and citizenship in the vocational field selected. In a large and peculiar sense, the teacher of the practical arts is a mediator between the individuals who are his pupils, on the one hand, and the vocations of which his work is representative, on the other. By his careful helpfulness in the selection of desirable persons for the work which they are best fitted by nature to accomplish, and in providing these with the best education and training for doing that work, he confers a lasting blessing upon the workers themselves, upon the vocation they represent, and upon society as a whole through this more efficient service.

(An address delivered by Mr. Bonser at the Eastern Art and Manual Training Teacher's Convention.)



In the March number of Teachers Magazine, we printed a notice of the death of Mr. Baker.

We take pleasure in reproducing herewith one of his recent photographs. Mr. Baker has long been connected with educational endeavor in the capacity as President of G. & C. Merriam Co., of Springfield, Mass., publishers of Webster's Dictionaries.



D R A W I N G

PENCIL SKETCHING.

By Harry W. Jacobs.

Director of Art Instruction, Public Schools, Buffalo, N. Y.

"A pencil is one of the best eyes."

—Aggassi.

In expressing one's ideas or recording one's observations the pencil is one of the greatest mediums of graphic expression. The real charm of the pencil lies in its power to suggest the many qualities found in other mediums. It is the simple and direct handling of the painted-like strokes that produces the successful sketch.

The material used should be of the simplest sort, a portfolio, which will serve as a support for your drawing paper and also to hold your sketches. The best grade of school drawing paper should be used, having a slight tooth. Pencils grades, 2H, HB and 2B light, medium and dark, respectively. The above material will prove adequate for students, in the use of the pencil for outdoor sketching. The eraser is an undesirable element in the work.

The pencil should be sharpened by rubbing it down on a piece of practice paper until the strokes give a firm even tone of the desired width.

The making of the firm even lines is mastered only by constant practice. This practice forms the basis of the work for beginners in pencil sketching. It is the even firm tone of the lead on the paper that gives the desired quality. Plate I offers suggestions for practice.

It is to the advantage of pupils to first sketch the various parts of a subject, such as a window, doorway, rock, etc., thus enabling them to see that suggestion by line and tone is the basis of their sketch, thus giving them some foundation on which to build their broader subjects, Plate II.

In making the first pencil sketch, after the principles have been studied, the teacher or pupil should select a subject, simple in drawing and composition or arrangement.

The "Finders" with which all children are familiar play an important part in the beginning. Having selected a "view-point" and determined the "center of interest" we make our start, the pupils being constantly reminded that the center of interest is their goal, and everything else must be subordinate. This takes months of careful study. Much questioning by the teacher at this point saves hours of criticism later.

A general suggestion of the sketch is then drawn on the paper with the 2H pencil, giving the correct proportion and direction of receding lines. The next thing to do is to decide upon the values, keeping in mind the necessity of elimination as much as possible, yet telling the story from this point of view. (Fig. 1, Plate II.)

The "massing in" is then begun. The flat light tones are applied with the 2H pencil making every stroke deliberate, and giving suggestion of surface. (Fig. 1, Plate III.) The darker tones should then be added with the flat side of the HB pencil. (Fig. III, Plate II.)

Lastly, to emphasize the sketch and to give increasing interest which will carry the eye into the picture, add a few touches of dark with the edge of the 2B pencil. (Fig. IV, Plate III.)

In doing this remember that the sharpest contrasts should be found at the center of interest. The masses become grayer in tone and gradually break into a line as they grow away from the center of interest.

"For as with words the poet paints, for you,
The happy pencil at its labor sings,
Stealing his privileges, nor does him wrong,
Beneath the false discovering the true,
And Beauty's best in unregarded things."

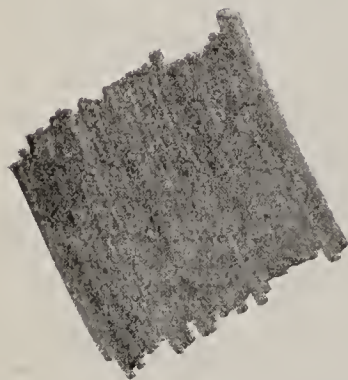
—James Russell Lowell.

PAPER CUTTING AND BRUSH DRAWING.

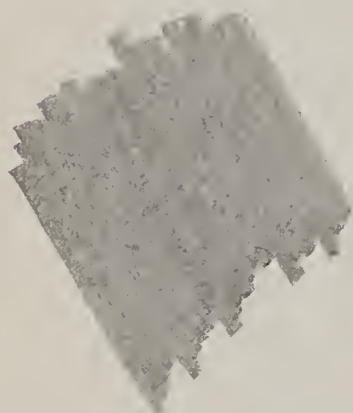
The page of exercises for the work presented for this month, offers not only an opportunity to develop skill with the scissors or with the brush, but gives added interest in that the cuttings illustrate the story of Rip Van Winkle. In succeeding numbers we will give similar illustrations from stories including Robin Hood, Cinderella,

Little Red Riding Hood and a number of other stories which children delight to read and illustrate.

Send in some of the best work the children do and we will be glad to reproduce it as occasion presents. (See page 305.)



2B



HB



H.W. Jacobs.

Plate I.



2H

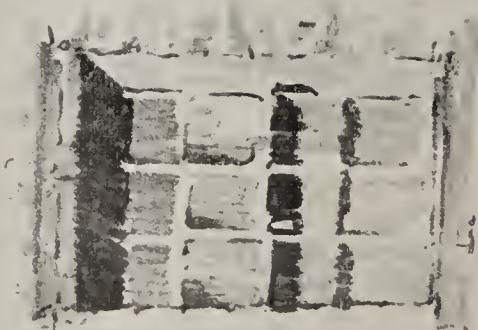




FIG. I

SKETCH
2H PENCIL



FIG. III

DARK TONES
HB PENCIL

Plate II.



FIG. II

LIGHT TONES
2H PENCIL



FIG. IV

ACCENTS
2B PENCIL

RIP VAN WINKLE



"HIS SCOLDING WIFE WITH
HER THREATENING FROWN"



RIP WAS A GREAT FAVORITE
OF THE CHILDREN



HE WAS VERY FOND OF
HIS DOG AND GUN



THE NINE PIN GAME IN THE MOUNTAINS



RIP PUT HIS HAND TO HIS
HEAD AND TRIED TO THINK



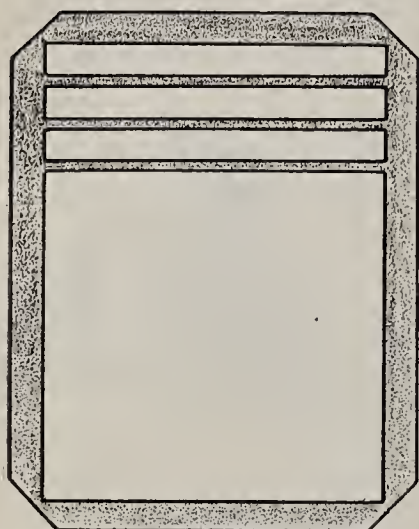
BUT THE CUR ONLY GROWLED
AND RAN AWAY



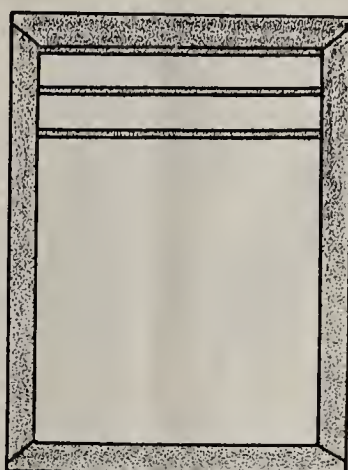
WELCOME HOME OLD NEIGHBOR

C. S. HAMMOCK

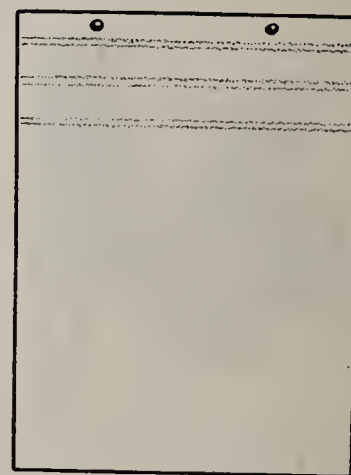
MAKING PORTFOLIOS & NOTE BOOKS



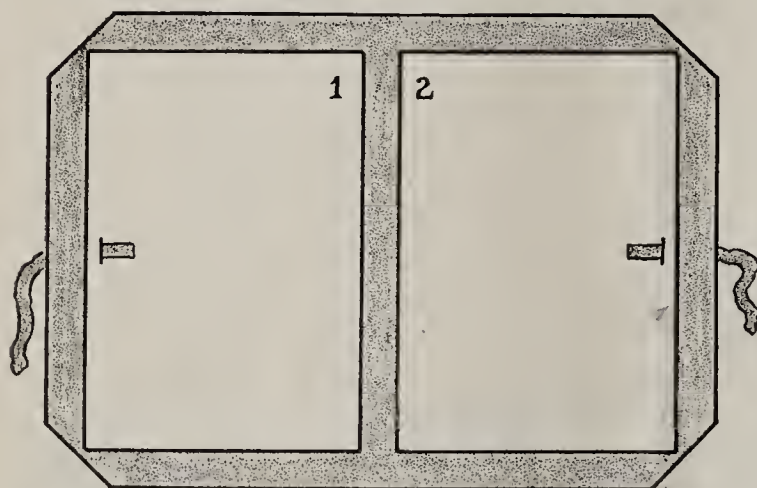
I



II



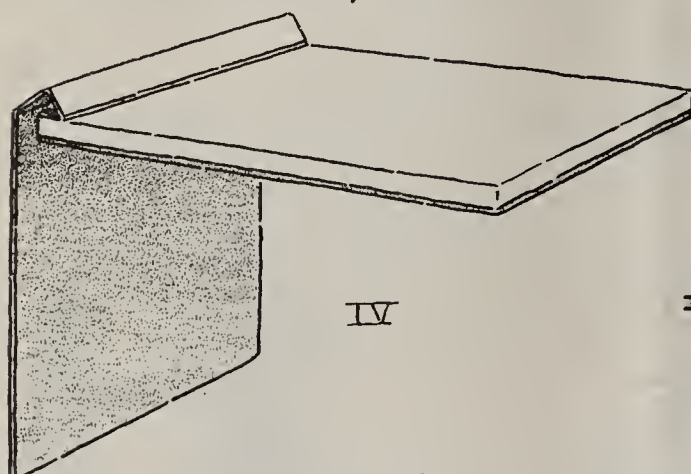
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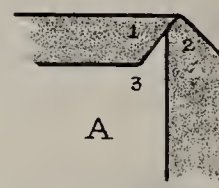
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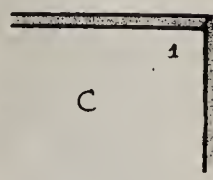
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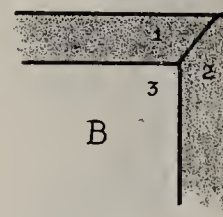
IV



A



C



B

The accompanying text and illustrations gives a foundation for a large amount of construction work suitable for grades 3 to 8 inclusive, according to the projects attempted. The illustrations show the method of making simple book covers and bindings, which may be adapted to a large range of purposes.

On page 306 Figure I shows a large piece of cardboard and three strips laid and pasted on a piece of cloth. Figure 2 shows the same folded over and pasted. This, covered with a lining, makes the front cover of the note book as shown in Figure 4. Figures A, B and C show the method of folding the corners. The back cover or



Figure 4, is merely one piece of cardboard covered with cloth, folded over and pasted, with a lining pasted in place. For such work a light weight of linen, buckram or book cloth is very satisfactory. A good flour paste should be used and should be spread on evenly and very thin, being sure that all parts of the surface are covered. While drying, the various parts should be under weights. After the front and back covers are finished, they should be placed together and holes punched through to receive brass fasteners as shown in Figure 3. Figure 5 shows the lay-

ing out of the pasteboard backs and cloth cover for a portfolio and shows also the method of inserting the tape. The cardboard should be pasted upon the cloth before the slot is cut to receive the tape. The tape is placed through the slot and pasted to the cardboard. The edges of the cover cloth are then folded over and pasted and the lining cloth pasted inside. Figure 6 shows the appearance of the portfolio when completed and also shows a simple manner of decorating the cover with a lettered title and the drawing of flowers.

**EASTERN ART AND MANUAL TRAINING
TEACHERS' ASSOCIATION
CONVENTION.**

The annual convention of the above named association met in Atlantic City April 9th, 10th and 11th and the meeting proved to be one of unusual interest. No place can furnish better weather when it wants to than Atlantic City and the people know how to entertain guests. The association was royally entertained in every way and the excellent program, together with the unusual number and quality of the exhibits, will cause this meeting to be long remembered by those in attendance.

A large number of grade teachers were in attendance as they are gradually learning that this association has much in store for the grade teacher and not merely for the special teacher. What could be more delightful to any teacher than to go to this convention and hear the inspiring addresses and to go about the exhibits with note book in hand taking stock of what is being done by the leaders in the profession and making note of the various things to be carried out upon the return home.

Harry W. Jacobs, Director of Art Instruction, Buffalo, New York, was elected President for the ensuing year and he extended an invitation for the next meeting to be held in Buffalo. While this matter is to be decided by the Council, current opinion seems to be that Buffalo will be the next place of meeting.

We shall not attempt at this time to make a report of the various addresses, as the Association has kindly consented to allow us to print them in full. It is with pleasure then that we announce that in the columns of this paper during the next few months, will appear the best addresses, for the benefit of those who were not privileged to attend.

We will confine this report more exclusively to the exhibits made by the different schools and by the commercial houses who manufacture the tools with which the drawing and manual training teachers ply their trade.

Right in this connection, we wish to say a word about the so-called commercial exhibits. The exhibits made by the schools have usually been classified as educational and those of business houses commercial. I think it is a mistake to classify the exhibits in this way, inasmuch as the so-called commercial exhibits are always educational and sometimes more educational than many of the school exhibits.

To the trained supervisor there is comparatively little to be learned from the school exhibit, but there is much to be learned from those made by commercial houses, who have spent in the aggregate millions of dollars in perfecting and bringing before the association the pencils, paper, books, instruments, pictures and the various equipment for all kinds of work in the manual arts. We have often heard expressions from

teachers indicating that they rather look down upon the commercial exhibits as a sort of "camp-followers" of the convention. It should be understood that the commercial exhibitors make these displays for the purpose of bringing to the attention of all interested, the very best that can be made in the various lines represented, and we believe that a large amount of the progress made in the manual arts in recent years, is due to the efforts of the so-called commercial exhibitors. Let us then, when a convention claims our attention, study all the exhibits and classify them all as educational.

Among those exhibiting at the convention were the following:

Milton Bradley Company, New York, Boston and Chicago.

Representatives—John L. Hunt, E. O. Clark, L. L. Narrimore, W. H. Johnston, E. L. & W. L. Cummings, Miss M. L. Powell.

Exhibit—A full line of drawing and manual training supplies, paper, pencils, crayons, water colors, books on drawing, design and construction. Among the interesting features of this exhibit was the prospectus of a new book on Decoration of the School & Home, by Theodore M. Dillaway, Director of Manual Arts, Boston, Mass. This book will come from the press in a few days and is sure to be a winner. It will be reviewed in the June number.

American Type Founders Company.

Representatives—W. Ross Wilson and F. K. Phillips.

Exhibit—A complete model equipment for a printing plant for Vocational Schools.

This interesting exhibit shows everything necessary for the proper and complete equipment for a school of printing for 10 or 15 students and the price at which this equipment can be furnished is surprisingly low.

Stanley Rule & Level Company, New Britain, Conn.

Representatives—"Bed Rock" Jones and E. A. Cherry.

Exhibits—A full line of the highest grade wood working tools, including especially a new line of hammers, squares, planes, grinders, jointers, gauge and doweling jigs. If you do not believe these are the best tools on the market ask "Bed Rock" Jones.

Wadsworth, Howland & Co., Inc., Boston, Mass.

Representatives—Mr. and Mrs. H. A. Putnam.

Exhibit—A complete line of crayons, water colors, colored charts, colored pencils and all the paraphernalia of the popular Munsell Color System.

Among the interesting additions are the color tree and the folding neutral scale. Every grade teacher should send for circulars.

American Crayon Company, Sandusky and Waltham.

Representatives—George E. Parmenter, W. G. Youse, Miss Florence Ellis.

Exhibit—A complete line of chalks and crayons for all purposes, as well as an extensive exhibit of pupils' work. For teachers' work, it would be difficult to find anything better than the Lecturers' Chalk Crayons exhibited by this company. Miss Ellis, formerly supervisor of drawing in Cleveland, is now a demonstrator for the American Crayon Company.

Eugene Dietzgen Company, New York and Chicago.

Representatives—J. Leon Coles and R. V. Potter.

Exhibit—An unusually complete line of drawing instruments showing many improvements over those usually found in schools. Among the innovations are: Fulton drawing paper, which has a very pleasant green tone, which makes it very easy on the eyes. Shepard Lettering Pens, which make lines of the desired weight, making lettering much easier. This is the best lettering pen we have ever used.

Emory School Arts Company, Boston.

Representative—Mrs. Tillinghast.

Exhibit—Carbon photographs, sepia enlargements, color prints, hand painted photographs for school room decorations. This company is among the foremost in this kind of work and one of their special features is the making of pictures of the size to fit the space available in any school room.

W. R. Price, New York.

Exhibit—E. H. Sheldon Company's line of wood working, domestic science and drawing equipments and other specialties among which are the 'Klipit' Construction Outfits, consisting of 252 sections of wood of various sizes to be fastened together with small clips in the building of a multiplicity of things, including furniture, bridges and railroads. A nice feature of the whole thing is that the parts may be used over and over again in building different models. Strip work is another small outfit, consisting of small strips of wood which are fastened together with brads.

Bridgeport Wood Finishing Company, New Milford, Conn.

Representatives—P. E. Harth, B. J. Moore, G. W. Lukens.

Exhibit—A full line of stains for woodwork and a very interesting demonstration of how the stains are applied. Mr. Lukens can tell you more in ten minutes about stain than you will learn from experimenting in many months. This firm furnishes the stain and fillers used by 78% of the furniture manufacturers in the United States.

Columbia School Supply Company, Indianapolis, Ind.

Representative—Albert W. Moore.

Exhibit—Complete equipment of sanitary steel school furniture for domestic science and manual training purposes. Of special interest is their all steel kitchen cabinets, suitable for home use as well as domestic science schools.

S. C. Johnson, Racine, Wis.

Representatives—H. H. Heiman, G. B. Baer.

Exhibit—Full line of Johnson's Artistic Wood Finishes. A very tastily arranged exhibit of stains for all kinds of wood. There is no occasion for crude coloring in the stains used in Manual Training Shops. The commercial houses have done the experimenting and bring you the finished product.

Elson Art Publishing Co., Belmont, Mass.

Representative—E. L. Latimer.

Exhibit—A beautiful collection of reproductions for school room decoration.

Henry Disston & Sons, Philadelphia, Pa.

Exhibit—A complete line of manual training wood working tools. Everybody knows the quality of "Disston" saws, which have been the standard for many years.

Permanent Educational Exhibit Co., New York.

Representative—M. T. Rogers.

Exhibit—A portion of the permanent exhibits of several companies. This company has at 70 Fifth avenue, New York city, exhibits by various concerns of all kinds of school equipments. The permanent exhibits cover two floors in the new Educational Building and is a centre of interest to all school people.

The Prang Company, New York.

Representatives—E. O. Grover, Wilbur H. Williams.

Exhibit—Drawing books and various publications of interest to drawing and manual training teachers.

Barnhart Bros. & Spindler, New York and Chicago.

Representatives—Mr. and Mrs. F. R. Atwood, Mr. Pollard.

Manufacturers of complete equipments for printing department. One of the best lines obtainable of type, furniture, fixtures and everything necessary to the printing trade equipment.

Joseph Dixon Crucible Company, Jersey City, N. J.

Manufacturers of pencils and crayons of all kinds.

Exhibit—John Leckie and Horace Van Dorn. F. Weber & Company, Philadelphia, Pa.

Exhibit—A wonderfully complete line of water colors, pencils, crayons, instruments, in fact, everything for the drawing room.

Peckham, Little & Company.

Drawing and General School Supplies.

Representatives—George E. Peckham and A. R. Phillips.

School Art Publishing Company, Boston.

Representatives—A. S. Bennett and H. T. Bailey.

Exhibit—School Arts Magazine.

Among the school exhibits were the usual examples of object and landscape drawing in various mediums by all grades from a large number of cities and towns. Among the things worthy of special note were:

Springfield, Mass.—Good design and craftsmanship in leather and thin metal. Good landscape

composition, block printing and some excellent tinted charcoal sketches.

Gloucester, New Jersey—Work in wood blocks and stencils on textiles.

School of Industrial Arts, Pennsylvania Museum—Fine interior decorative schemes. Good work in conventional designs from nature forms. Excellent nature drawing in color and very effective designs for tiles, all good, as usual.

Atlantic City, New Jersey—Some excellent class prospects where individual pupils' work is drawn, cut out and pasted on large sheets of paper. In this way each pupil takes a part in making the large picture. Unusually good sewing.

Newton, Mass.—This city, among other things exhibited the best printing we have seen from any of the schools. We would be very glad if we could go into printing shops and get as good work at any reasonable price.

Eastern High School, Baltimore, Md.—Excellent work in costume designing, the making of posters, the decoration of fans and some very strong work in leather.

Rhode Island School of Design, Providence—Some very effective street sketches made on gray paper with touches of color. Good drawing of still life and animals. Exquisite designing of jewelry.

Montclair, New Jersey.—Some good work in leather, excellent samples of printing and some very well worked out pictures made as class projects.

West Hoboken, New Jersey—Unusually good work in stenciling and in sewing.

Woodbridge, New Jersey—A first class representative exhibit of what is usually done in the average school. Clean and well mounted.

South Orange, New Jersey—Unusually good wood work, leather work and sewing.

Massachusetts Normal Art School—This exhibit was rather disappointing inasmuch as it was not representative of what is really done in this school. Not enough professional work and too much beginners' work.

Bayonne, New Jersey, Vocational School—An unusually good exhibit of sewing and costume designing by the girls and electrical and machine shop work, mechanical and architectural drawing by the boys.

Chicago School of Applied & Normal Art—The best and most complete exhibit of posters and decorative designs we have ever seen at an educational convention. A great eye-opener for a large number of supervisors. This exhibit shows professional handling throughout, both in the choice and treatment of the subjects.

School of Industrial Arts, Trenton, N. J.—The best all-round exhibit of schools of professional grade. All finished work, nothing amateurish. Drawing from the cast and from life in charcoal, heads in oil, posters, illustrations and much excellent design, showing the application as well as the motif. Mechanical drawing, tiles, pottery and unusual china decoration.

Boston, Mass.—This exhibit shows Mr. Dillaway's touch throughout. Best work Boston has shown for many years. Good drawing, arrangement, color and technique. Thoughtful work in costume designing and poster making. The treatment of all subjects is big and free.

GRADE WORK

By Charles H. Davis

ENGLISH FOR THE 4A GRADE.

Term plan arranged by Weeks. Consisting of Composition, Reading, Spelling and Memory Work.

First Week.

Composition.—Story reproduced. Use of capitals at beginning of sentence. A model composition copied.

Reading.—Read from grade reader.

Spelling.—Five new words and 15 reviewed words. Teach spelling of misspelled words.

Memory Work.—Learn four lines of poetry. Give attention to spelling and meaning. Ethical teaching.

Second Week.

Composition.—Parts of a letter. Model placed on board and copied.

Reading.—Review reading of preceding week. Teach content. Attention to meaning of words.

Spelling.—Continue plan of first week.

Memory.—Four new lines added to lines already taught. First stanza of "Star Spangled Banner."

Third Week.

Composition.—(a) Pupils to read a short paragraph in reader. (b) Reproduce it on paper.

Reading.—Read in grade reader. Use of supplementary reader. Drill in articulation. Attention given to expression.

Spelling.—Continue the plan. Review words misspelled.

Memory.—Four new lines added to lines already learned. Correlate with composition work. Review first stanza of "Star Spangled Banner," and learn second stanza.

Fourth Week.

Composition.—Pupils to copy a short paragraph. Give attention to capitals and punctuation at the end of a sentence.

Reading.—Continue work in reading. Give attention to words frequently mispronounced.

Spelling.—Follow plan. Review words misspelled in pupils' own compositions.

Memory.—Add four lines. Review all previous work. Add one more stanza of "Star Spangled Banner."

Fifth Week.

Composition.—A story told or reproduced. Use of question mark at end of sentence. Review use of capitals.

Reading.—Drill on reading of past four weeks. Attention to accuracy. Reading by teacher to awaken interest. Two lessons devoted to supplementary reading.

Spelling.—New words. Reviews. Pupils to make list of their own misspelled words.

Memory.—Add four lines. Fourth stanza of "Star Spangled Banner."

Sixth Week.

Composition.—Teach class to make sentences showing what things do. Short composition based on reading lesson familiar to class.

Reading.—Read. Teach meaning of new words. Precede lesson by conversation about lesson.

Spelling.—New words and review.

Memory.—Add four lines. All of "Star Spangled Banner."

Seventh Week.

Composition.—Write letter of two short paragraphs. Correct spelling. Teach children to observe margins.

Reading.—Silent reading for content. Drill on force and enunciation. Pupils to read their own composition.

Spelling.—Add new words. Review old. Correct words misspelled in sentences.

Memory.—Add four lines. Review of "Hail, Columbia."

Eighth Week.

Composition.—Drill on sentence making to express what is "done to things." Teach writing excuse for absence—a short note. Teach writing dates.

Reading.—Read. Drill on words indistinctly and incorrectly pronounced.

Spelling.—Add new words. Review old ones.

Memory.—Add four lines. Give attention to spelling and pronunciation. Review "Hail Columbia."

Ninth Week.

Composition.—Sentence to express what persons do and what is done to persons. Division of a word at the end of a line. Make a paragraph.

Reading.—Read. Supplementary reading, 2 lessons. Reading by teacher. Correlate with geography. Drill in enunciation and force.

Spelling.—New words. Review old words. Have each pupil make list of 20 or 25 misspelled words.

Memory.—Four new lines. Review "America."

Tenth Week.

Composition.—Teach expression of qualities of things." Oral work by children. Have them say in 8 or 10 sentences what the qualities of certain things are.

Reading.—Read for content. Teach care of books and uses of library books. Pupils to express thoughts with closed books.

Spelling.—Continue plan. Correlate with geography and arithmetic.

Memory.—Four new lines. Review "America."

Eleventh Week.

Composition. Model composition in narration from supplementary reader. Teach children how to tell a story. Each pupil write a different story.

Reading.—Read. Ethical lessons on a lesson in grade reader. Oral test on what has been read.

Spelling.—New words. Review old words. Correlate with work of preceding grade.

Memory.—Add four lines. Review "America."

Twelfth Week.

Composition.—By sentence making and paragraph making teach correct form of the most common irregular verbs.

Reading.—Supplementary reader. Correlate with history and geography. Review from grade reader. Content. New words.

Memory.—Add four new lines. Review "Star Spangled Banner."

Thirteenth Week.

Composition. Drill on verb forms and plurals of nouns. Spelling of plurals. Spelling of past tense. Correlate with memory work.

Reading.—Read for enunciation, force and feeling. Errors corrected.

Spelling.—New words. Words in "Star Spangled Banner." Words in geography and history stories.

Memory.—Four new lines. "Hail Columbia"—written and recited.

Fourteenth Week.

Composition.—Write composition in description. Connection of paragraphs. Develop "what persons do"; "what things are."

Reading.—Read to class, "Hail Columbia" and "America" for force and feeling. Explain meaning of words.

Spelling.—Follow plan. Spell words in "Hail Columbia." Words in ie and ei.

Memory.—Four new lines. Review memory work of 3B grade.

Fifteenth Week.

Composition.—Paragraphs. Teach use of capitals at beginning of line of poetry. Write composition on narration. Use of quotation marks.

Reading.—Meaning of words based on context. Attention to enunciation of hard words. Pupils taught to give content after silent reading.

Spelling.—New words. Review words of previous grades. Words in Child's vocabulary as used at home and at school.

Memory.—Four new lines. Correlate with composition work. Review "America."

Sixteenth Week.

Composition.—A fable read to class, including an unbroken quotation. Copy a passage from

some book. Correct plural forms. Irregular verbs used in sentences.

Reading.—Read. Correlate with geography and history. Pausing emphasized. Accuracy.

Spelling.—New words. Review all misspelled words of previous week.

Memory.—Review the memory work of the term. (64 lines.)

Seventeenth Week.

Composition.—A model composition read by teacher, and then reproduced by pupils. Qualities of persons and property predicated. Reproduction of above by pupils.

Reading.—Nature reading. Conversation, class and teacher. Reading in quantity for pleasure of content. How to use library books. Ethical lesson from reader or library books.

Spelling.—New words and review words. Words from nature or animal story readers.

Memory.—Eight new lines. Review memory work of 3A and 3B grades.

Eighteenth Week.

Composition.—A business letter. Directions for addressing an envelope. Attention to writing dates (use dictation). Use of capitals.

Reading.—Read from supplementary reader. Each pupil to read a composition or letter written during the term. Reading by teacher for ethical lessons.

Spelling.—New words. Review old words. Spelling of words in geography, arithmetic and nature study lessons.

Memory.—Finish the 80 lines of the term's work. Write and recite poem or poems.

Nineteenth Week.

General review in all subjects. Tests.

Twentieth Week.

General review and examinations.

Note.—The above plan is arranged for the following time schedules:

Composition.—5 lessons of 20 minutes each week.

Reading.—5 lessons of 30 minutes each.

Memory Gems—5 lessons of 10 minutes each.

Spelling.—5 lessons of 15 minutes each.

ARITHMETIC FOR THIRD YEAR CLASS.

3A Grade.

Mental Problems.

1. If one orange costs 6 cents, what will nine oranges cost?

2. $85 \text{ cents} + 32 \text{ cents} = ?$

3. $\frac{1}{2}$ of 48 books = ?

4. Multiply 125 by 3.

5. In a room are 42 seats; 6 are empty. How many seats are filled?

6. Bought 4 quarts of milk; how many pints did I get?

7. A boy having 48 cents spent $\frac{1}{4}$ of his money; how many cents had he left?

8. In a class library are 106 books. During one week 32 were loaned. How many were left?

9. A girl having a quarter, spent a dime, a nickel and 2 cents; how much money had she left?

10. How many quarts in 9 gallons?

11. Bought 6 yds. of ribbon for 42 cents. What was the cost of 1 yard?

12. What is the area of a cardboard 6 inches wide and 8 inches long?

13. Which is the greater 2-3 or 3-9 of an apple?

14. How many half-dollars in \$2.50?

15. If 2 oranges cost 6 cents; what must be paid for 10 oranges?

16. Change \$20 to cents.

17. In one apple how many fourths? (b) Eighths?

18. How many thirds in 5?

19. How many inches in 6 feet?

20. Paid 8 cents for milk, 5 cents for bread and 15 cents for butter; how much did I spend?

21. A pupil learned 30 new words in 5 days; how many did she learn each day?

22. Had 1 yard of ribbon and cut off 10 inches; how much remained?

23. At \$18 a half-dozen, what will one chair cost?

24. How many inches in 9 feet?

25. Two oranges cost 6 cents; what will half a dozen cost?

Written Problems.

1. Write the following numbers: 6547, 3609, 8796, 7000, 2704. Find their sum.

2. Add: \$36.92

67.37

4.48

19.00

46.84

\$

3. \$461.35

—209.27

\$

4. 586

$\times 4$

5. $7 \overline{)4977}$

6. How many quarts in 144 gallons?

7. If one cow cost \$48, what will 5 cows cost?

8. What will one horse cost, if 6 horses cost \$636?

9. From ten dollars take ten cents.

10. Add: \$19.67

43.09

96.35

.68

29.16

16.29

.83

\$

11.
$$\begin{array}{r} 6547 \\ \times 8 \\ \hline \end{array}$$
12. If 5 wagons cost \$200, what will 6 wagons cost?
13. Write in Roman notation 69.
14. What is $\frac{1}{2}$ of \$450?
15. Add:
$$\begin{array}{r} 9648 \\ 3297 \\ 6003 \\ 4787 \\ 6194 \\ 3869 \\ \hline \end{array}$$
16.
$$\begin{array}{r} 8 \overline{)2728} \\ \hline \end{array}$$
17. What will 8 yards of ribbon cost at \$1.25 a yard?
18. A man had \$400. He bought 4 cows at \$29.50 each; how much money had he left?
19. A boy bought a push-mobile for \$7.50 and sold it for \$10.25. How much did he gain?
20. How many gallons in 64 quarts?
21. A man bought a horse for \$472 and sold it for \$396. Find the man's loss.
22. Eight chairs cost \$112; what was the cost of each?
23. Write 96 in Roman notation.
24. Bought a roll-top desk for \$28.75 and sold it for \$5.50 more than it cost. How much was received for it?
25. What is $\frac{3}{4}$ of 40?
26.
$$\begin{array}{r} 9 \overline{) \$46.53} \\ \hline \end{array}$$
27.
$$\begin{array}{r} 6997 \\ \times 9 \\ \hline \\ -48.19 \\ \hline \end{array}$$
28.
$$\begin{array}{r} \$93.24 \\ \$ \\ \hline \end{array}$$
29. In a class library are 6 shelves, each containing 57 books; how many books in the library?
30. (a) $7 \overline{)6314}$ (b) Prove your answer.
31.
$$\begin{array}{r} 8329 \\ \times 8 \\ \hline \end{array}$$
32. Find the cost of 394 lbs. of flour at 4 cents per pound.
33. Write in Roman numbers: (a) 50; (b) 88.
34. Write in figures fifty-four dollars, seven cents.
35. A druggist buys a drug at \$1.00 per pound and sells it at 10 cents an ounce; how much does he gain on each pound?
36. Mary spent one dime, two nickels and four pennies; how much money did she spend?
37. Bought 3 chairs for \$18; at that rate what will a dozen cost?
38. A man owed \$320 and paid $\frac{1}{4}$ of it; how much did he pay?
39. At \$975 a lot, what will 8 lots cost?

40. At \$250 a rod, find the cost of putting new fence on the end of a lot 4 rods wide?

41. A man earns 40 cents an hour. He works 5 hours a day and earns?

42. How old are you? Find the year of your birth by subtracting your age from 1914.

3B Grade.

Mental Problems.

- If 3 pencils cost 12 cents, what will 9 cost?
- James had \$1.00. He bought 8 pears at 6 cents each. How much money had he left?
- At 25 cents a dozen what will 3-5 of a dozen bananas cost?
- A grocer gives 7 eggs for a quarter, how many eggs can be bought for \$1.00?
- What will 12 bushels of potatoes cost at 80 cents a bushel?
- What are the factors of 49?
- If 2 handkerchiefs can be bought for 25 cents, how many can be bought for \$1.50?
- A grocer had a case of eggs, which contained 360 eggs. How many dozen in the case?
- What number multiplied by 9 makes 63?
- What is the cost of a pound of tea if $\frac{1}{2}$ pound costs 28 cents?
- Change 84 days to weeks.
- A carpenter earns \$3 per day; how much will he earn in two weeks?
- Bought 5 dozen oranges and 1-5 of them were spoiled; how many of them were good?
- A boy had 54 cents and spent 5-6 of it; how much did he spend?
- If your schoolroom is 8 yards and 2 feet long; how many feet long is it?
- Helen paid 20 cents for candy; what part of a dollar did she spend?
- $2-3 + 3-9 = ?$
- $7+7 \div 7 \times 2+1 = ?$
- Write three fractions that are of the same value as $\frac{1}{2}$.
- A piece of cloth measures 840 inches; how many feet does it measure?
- If 3 pencils cost 7 cents; what will be the cost of one dozen?
- At 60 cents a foot, what will it cost to build 30 feet of fence?
- Drawing paper is 9 inches by 7 inches, how many square inches does each sheet contain?
- If Mary buys 5 gum-drops for a cent, how much will 30 cost?
- How many thirds in 9 1-3?
- Eggs are $2\frac{1}{2}$ cents each, what will half a dozen cost?

Written Problems.

- Add 4726, 1491, 3208, and 6407.
- Subtract \$1280.50 from \$5000.
- Mr. Williams paid two bills of \$276 and \$498. How much change should he receive from a \$1000 bill?
- A jumping rope is 27 feet long; what is 2-3 of its length?
- Find the total weight of 7 bales of hops, weighing, respectively, 186 lbs., 205 lbs., 176 lbs., 198 lbs., 183 lbs., 199 lbs., and 217 lbs.

6. How long will it take a boy to earn \$135 if his wages are \$9 per week?

7. (a) How many thirds in five? (b) How many fourths?

8. Sold to one man $12\frac{1}{2}$ bushels of apples, to another $3\frac{1}{2}$ bushels. How many bushels were sold in all?

9. Butter is worth 35 cents a pound; how many pounds can be bought for \$5.95?

10. A boy earned 60 cents a day; he lost 15 cents and spent 1-3 of the remainder. How much did he spend?

11. Divide 15680 by 32.

12. At 38 cents a pound what will $4\frac{1}{2}$ pounds of coffee cost?

13. Multiply 964 by 39.

14. What is 5-6 of \$726?

15. When 2 apples cost 5 cents, what will 50 cost?

16. How many square inches in the cover of your book, if it is 8 inches long and 6 inches wide?

17. Two books cost 19 cents, what will be the cost of 30 books?

18. Divide 4968 by 72.

19. (a) Find $\frac{1}{4}$ of 640 square inches. (b) Make a drawing and explain your answer.

20. Find the cost of 2 bushels of potatoes at 5 cents a quart.

21. Bought a house and lot for \$9750 and sold it so as to gain \$2275; how much did I receive for it?

22. (a) Draw a rectangle 4 inches long and 2 inches wide. (b) Divide it into thirds.

23. $\$36.09 \times 78 = ?$

24. $\$47.03 - \$29.67 = ?$

25. A lady paid \$18.50 for dress goods, \$6.94 for linings, \$0.24 for thread, \$14.68 for trimmings and paid her dressmaker \$16.50. Find the cost of the dress.

26. How many 20 dollar bills does it take to make \$960?

27. (a) $7909 - 7099 = ?$ (b) Prove your answer.

28. (a) Draw a rectangle 12 feet by 6 feet, using a scale of 1 inch to 2 feet. (b) Divide it into fourths.

34. (a) Write 6060, 6600, 6006, 666, 6606. (b) Find their sum. (c) Prove your work. (d) Write your answer in words.

35. A farmer pays \$1500 for 20 acres of land; how much is that per acre?

36. $60\frac{1}{2} + 59\frac{3}{8} = ?$

37. $48\frac{1}{4} + 24\frac{1}{2} = ?$

38. A man earns \$24 per week. If he spends \$2.50 per day, how much does he save during the week?

39. At 38 cents a pound what will 56 pounds of butter cost?

40. Find the cost of 24 yards of cloth at \$1.25 per yard.

41. Bought a house for \$5575 and sold it for \$6250. Did I gain or lose, and how much?

42. 5-6 of 7218 = ?

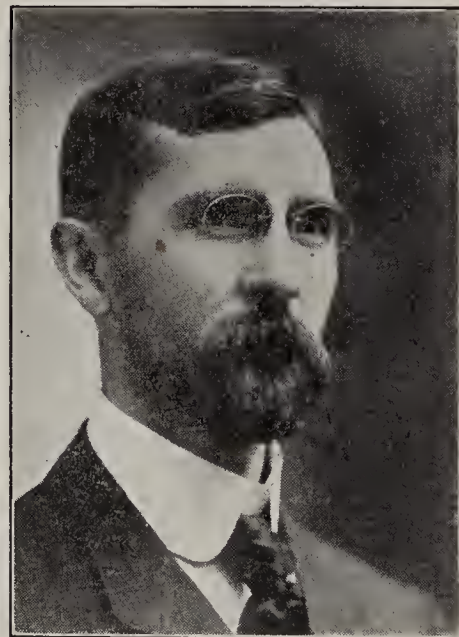
43. How many square feet in a field 240 feet long and 84 feet wide?

44. How many feet of wire would it take to go around this field?

Note.—The above problems are taken from the manuscript of Davis's Model Graded Arithmetic, now in preparation.

Barnhart Brothers & Spindler, type founders, in past years have often been called on by manufacturers in other lines to help solve various manufacturing problems and have generally been able to do so successfully. They are now prepared with their enlarged facilities, better than ever before, to take up such work and to handle them advantageously.

In all such work "efficiency and results" is their watchword.



SUPERINTENDENT F. E. DOWNES

Supt. F. E. Downes of Harrisburg, Pa., whose likeness appears here, was born and reared in New England, where he was prepared for college in private and public schools. In 1893 he graduated from Dickinson, and now holds the degrees of A. B., A. M., and Ph. D., and is a member of the Phi Beta Kappa Society. For the past year

Mr. Downes has been a member of the Executive Committee of the Pennsylvania State Educational Association and is a member of the National Educational Association, and various other educational bodies. He has written on many educational topics and taken part in scores of programmes. He has had a very broad school experience, having taught in Public Schools in Connecticut in 1888 and 1889; in Dickinson Seminary, Williamsport, Pa., 1893 and 1894; was Vice-President and teacher in Conway Hall (Dickinson College Preparatory School), Carlisle, Pa., 1894-98; head master of the same institution from 1898 to 1904. Mr. Downes served as Principal of the Harrisburg High School for a year and in 1905 was elected to the superintendency of the Harrisburg schools, which position he still holds.

THE PURPOSE AND CONTENT OF THE ELEMENTARY CURRICULUM.

By F. E. Downes

Superintendent of Schools, Harrisburg, Pa.

Every day's teaching in the elementary school should be inspired primarily by the child's needs, the needs of society, and the needs of the times, and not by the desire to prepare pupils for entrance to the high school; and the course of study, fundamentally, should be subordinated to these ends in teaching. The public has a right to expect in every pupil who completes the elementary curriculum, (1) a reasonable habit of accuracy, (2) the habit of industry, or spirit of work, (3) considerable power of concentration, (4) a fair measure of discrimination, or ability to distinguish the essential from the non-essential, (5) systematization in effort, and (6) a healthy, growing sense of honor. These are basal requisites, and the content of the ordinary school curriculum is simply the medium through which they are to be developed. They represent fundamental purposes in our educational effort, and are the true intellectual and ethical ends to be secured. That there are other important ends—more patent, possibly, than these—will be admitted; but that there are purposes more fundamental will be conceded by no one.

Inasmuch as only a comparatively small proportion of the pupils of our public schools ever reach the high school, it follows that the elementary curriculum must concern itself with the future of the large majority, as well as with that of high school embryos. Any course of study in the elementary school that has no aim other than high school preparation is in need of a new viewpoint and an immediate readjustment, for it is not constructed in the interest of the masses who are paying the cost. The business of the elementary school should be to give to every pupil who completes it a working capital—a tangible, usable, educational asset—whether he is going to take it with him into life through the avenue of the high school, and, perhaps, the college and university, or more directly and immediately into the actual work-a-day world. It is vital, therefore, that, in our elementary schools, life conditions and life needs should be the prime consideration. The high school should make it its business to take up work where the elementary school lays it down and proceed with it along the same worthy lines.

Assuming due provision for a few subjects purely cultural and conventional, the content of the elementary curriculum must look more than ever to the immediate interests of the great mass of pupils who are to make early use of it. The public demands this as it has never demanded it heretofore, and it is insistent that its demands be met; so that it becomes merely a question as to how wisely to comply with these demands. Most subjects, if not all, of this revised curriculum will have to stand the test as weighed in the balance of practicality, or utility. This does

not mean undue materialism. It means simply that every subject, whether it is to function as habit or judgment, must at the same time prove its immediate or early worth. Algebra, for example, which functions both as habit and as judgment, will be discarded in the grammar grades, because, without a high school and college course, it possesses no utility. The substitution of an elementary course in bookkeeping, mensuration, or purely business arithmetic, would be infinitely more practical than algebra, and both the direct and indirect benefits much greater. A course in bookkeeping would mean that every pupil who completes the elementary course would go out into the world able to keep a single entry account, either personal or for the corner grocery, with day book, cash book, and ledger.

Mental arithmetic in many places, has become a lost art, as a distinct text book study, and in our re-adjustment we would do well to restore this. And again, while our boys and girls all need an appreciation of good literature, they need first to know how to speak correctly and read intelligently and intelligibly. how to write a correct and legible letter, business or otherwise, and how to spell, more than they need to know *Hiawatha*, or the *Deserted Village*, or *Dickens' Christmas Carol*. Over emphasis of the study of literary classics may become dangerous, if by it too little time and attention are given to actual practice. The acquiring of correct practice largely through imitation is a slow and unsatisfactory process. Public speaking is another lost art. It is probably within the memory of most teachers that a Friday afternoon in school was not complete without a spelling bee or declamation exercises. Now these are exceptions. Our new course of study must include these. And, not of least importance, our boys must be sanely taught the use of their hands and the dignity of labor, and our girls must be given useful lessons in household economy.

We would not be misunderstood. We are not troubled with pessimism. We believe that our schools are better equipped, maintain better facilities, and supply better teaching than ever before. But this belief does not remove a firm conviction that in the natural process of evolution, for the most part for the better, we have made some vital mistakes. A few years ago culture and conventionality seemed to be the sole standards of educational values. Immediate or early utility was little thought of. Now, however, the utility idea, through undue stress on industrial training, seems to be in danger of being equally overdone. While the high place of industrial training in the education of to-day is a promising sign, even it may not possess the highest possibilities, unless care is taken to see that proper relations and balances are maintained. In the curriculum of the future we must retain the best of the old and the best of the new. There are many who think we have lost too much of the best of the old and accepted too much that is bad of the new.

MUSIC, PLAYS AND GAMES

By Laura Rountree Smith

MAY POLE SONG.



May-time is coming, oh, beautiful May,
So, round the May-Pole we'll dance and we'll
play,

We are light-hearted, we dance and we sing,
"Hurrah for the May-time and welcome sweet
spring."

May-time is coming, oh, beautiful May,
So round the May-Pole we'll dance and we'll
play.

May-time is coming, oh, beautiful May,
So round the May-Pole we'll dance and we'll
play,

And so round the May-Pole a-dancing we go,
And we'll choose the May Queen and crown her,
you know,

May-time is coming, oh, beautiful May,
So round the May-Pole we'll dance and we'll
play.

May-time is coming, Oh, beau-ti-ful May, So, round the May-Pole we'll dance and we'll play, When
We are light-hearted, we dance and we sing, "Hur-rah for the Maytime and wel-come sweet spring,"
May-time is coming, Oh, beau-ti-ful May, . . . So round the May-Pole we'll dance and we'll play.

SPRING SONG.

Down beside the meadow brook,
Sir Robin's on the wing,
'Mid the pleasant growing sound,
I hear the voice of spring.

Chorus.

Back again, back to his nest in the tree.
Oriole's winging, Bluebird is singing.

Out in the woodland their sweet voices ring,
Robin is singing, "'Tis springtime, sweet
spring!"

High up in the cherry tree,
The birds delight to sing,
Building nests so small and round,
Now in the pleasant spring.

1. Down be-side the mead-ow brook, Sir Robin's on the wing.
2. High up in the cherr-y tree, The birds de-light to sing.

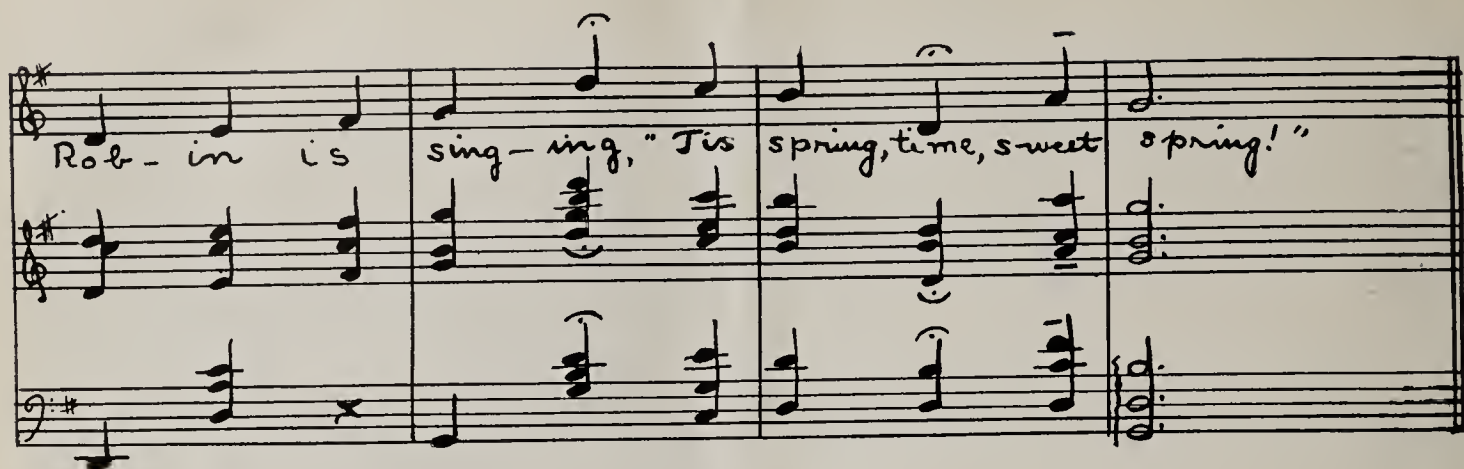
'mid the pleas-ant grow-ing sound & hear the voice of s pring.
Build-ing nests so Small and round now in the pleas-ant s pring

-Chorus-

Back a-gain, back to his nest in the tree,

O - ri - ole's wing-ing, Blue - bird is sing-ing,

Out in the wood-land their sweet voi-ces ring,



PEACE DAY.

Primary and Intermediate Grades.

The Goddess of Peace wears a white dress and carries a white flag. She sits on a raised platform. Behind her hang the flags of all nations.

The Indians wear the usual costume.

The invitations should be made by the children.

They may contain a drawing of a flag or a Peace Pipe.

The Goddess of Peace is seated. Two children carrying flags on which are written, May 18th, 1899, and May 18th, 1914, enter, they bow low to the Goddess, and stand at her right and left hand.

An Indian enters with a Peace Pipe, which he offers to the Goddess, who accepts it.

Indian—

'Tis only a Peace Pipe, worn and old,
But often, how often, the story is told,
Of its magical charm, when it stilled the alarm,
And the white men knew that it meant no harm,

Oh, emblem of Peace, I hear your voice
As in times of old and I still rejoice,
Tho' I was once a warrior bold,
I offer the Peace Pipe as of old.

(Enter many Indians; they stand in groups and recite, from "The Song of Hiawatha," "The Peace Pipe." As they recite many more Indians come in and wondrous Indian music is played.)
SONG—"Columbia Gem of the Ocean."

Goddess—

A welcome to you bright May days,
What message do you bring?

Children with Banners—

We come to-day with banners gay
And of sweet Peace we sing.

Goddess—

Call the days of '99,
They may tell in song rhyme.
The meaning of a world-wide Peace
When love shall reign and war shall cease.

(Children enter with banners bearing the date 1899.)

Goddess—

Oh 1914 call each day,
To come at once without delay.

(Children enter with banners bearing the date 1914.)

Goddess—

A merry company you seem,
But first I'll tell you my strange dream.

All—

We bow to you with banners gay,
We come this eighteenth day of May,
As children we will gladly say,
We love the voice of Peace.

(The Indians retire, and the Goddess tells her dream.)

Goddess—

I had one night a wonderful dream.

I saw the Czar of Russia writing a letter, and I looked over his shoulder and read the contents.

He wrote a letter inviting the nations to send delegates to meet and consider plans for peace.

Then I saw the Czar receiving many letters, and all the nations accepted his invitation.

Then I saw The House in the Woods, in Holland, and all the nations assembled in the most wonderful ball room.

The walls of the room were covered with paintings and over the entrance was a picture of Peace descending from Heaven!

The nations discussed plans for peace and decided to meet again.

Time passed. Then I saw the cornerstone laid for The Palace of Peace, and each nation brought gifts for the Palace.

The United States brought a wonderful marble statue, which represented Peace Thro' Justice.

Great Britain gave stained glass windows.

All the nations helped furnish The Palace of Peace.

Then I awoke from my wonderful dream.

(Children carrying banners recite.)

1. Sweet Peace, it was no dream, but a vision you saw.

2. The Palace of Peace is now being built.

3. The days all help in making history and we will always remember that meeting on May 18th, 1899.

4. At that meeting twenty-six nations were represented.

5. The nations met to consider plans for Peace.

6. They met at The Hague in The House in the Woods.

7. They said nations must agree not to go to war before they gave up their arms.

8. They decided to extend the Red Cross to naval warfare.

9. They decided that war was no longer necessary.

10. They decided to build a Palace of Peace and meet again.

11. At the next meeting they laid the corner stone for the Palace of Peace.

12. All the nations brought gifts for the Palace.

SONG—Tune, "Robin Adair."

We all wave flags to-day,
Sweet Peace is here,
Bring out your banners gay,
Sweet Peace is here.
Come then from east and west,
We'll welcome every guest,
And give a nation's best,
Sweet Peace is here.

(Children enter bearing shields on which are the letters that spell the word "Peace.")

P—

Peace at home and peace at school,
We will find the safest rule.

E—

Everywhere as oft before,
Nations regret the cost of war.

A—

All our warfare soon shall cease,
We bow low to the flag of peace.

C—

Come from east and come from west,
With peace we welcome every guest.

E—

Even now we hear your voice,
Sweet peace, and we all rejoice.

All—

Peace for you and peace for me,
On the land, and on the sea,
Loud and long our voices raise,
Peace shall govern all our days.

(Children enter with flags of nations, they may enter one at a time as their national anthem is played and bow low to Goddess of Peace. They stand then in groups about Goddess.)
Goddess of Peace—

As long ago the Russian Czar
Invited all to meet,
At The Hague to make a treaty out,
His message we repeat,
From every nation east and west,
We welcome every foreign guest.
SONG—Tune, "Marching Thro' Georgia."

1.

Bring the bonnie banners out,
Of peace we sing to-day,
All the nations gather here,
And wave their banners gay,
Everywhere in east and west,
We know that peace is best,
So we are singing on Peace Day.

Chorus.

Hurrah! Hurrah! Of Peace we all will sing,
Hurrah! Hurrah! Long may the echoes ring,
Wave the banners one and all,
Our childish voices call,
Hurrah! Hurrah! For our Peace Day.

2.

Put away the sword and drum,
We hope that war will cease,
Bring out the banners every one,
Wave o'er a land at Peace.
Bring the dear red, white and blue.
Bring other banners, too,
While we are singing on Peace Day
(Children enter, one bearing a wreath made of many flowers. They crown the Goddess of Peace with the wreath and all recite the following verse and the play closes with a tableau, children with white banners kneel in front of the Goddess, children with flags of nations stand behind her, while a very small child crowns her with the wreath.)
All—

Roses for love, forget-me-nots, too,
For a nation's peace we now bring to you,
Laurels for honor, olive branches for Peace,,
All these we bring for great wars shall cease,
Lilies for purity, red, white and blue,
Flowers of the field, we bring now to you,
And so with a wreath we crown you to-day,
Fair Goddess of Peace on the 18th of May.

Children with Flags of Nations—

Crown her with flowers and banners gay,
On this eighteenth day of May,
All nations meet from far and near,
So, Sweet Peace, you are welcome here.

MONTHLY PLANS

By Mary Eleanor Kramer

POEM FOR THE MONTH.

BRIGHT, YOUNG MAY.

Merry, rollicking, frolicking May
Into the woods came skipping one day;
She teased the brook till he laughed outright,
And gurgled and scolded with all his might;
She chirped to the birds, and bade them sing

A chorus of welcome to Lady Spring.
And the bees and the butterflies she set
To wake the flowers that were sleeping yet.
She shook the trees till the buds looked out
To see what the trouble was all about,
And nothing in Nature escaped that day
The touch of the life-giving, bright young May.
—Macdonald.

SPECIAL DAYS.

May-Day..

Tell the children the origin and history of May-Day. Why do we sometimes hang May baskets on the eve of the first day of May? Read Alfred Tennyson's beautiful poem, "The Queen of the May."

Mother's Day.

Tell of Miss Jarvis, and the founding of our National Mother's Day. Talk of the famous mothers of history. Who said, "All that I am I owe to my angel mother"? Memorize Margaret E. Sangster's beautiful poem, "The White Carnation." What flower is the emblem of Mother's Day? Why?

Memorial Day.

Bring Flowers, bring flowers, the sweetest, the best,
To garland the beds where our brave are at rest.
Bring pansies for thoughts, unforgotten are they;
Bring laurel for glory they won in the fray;
Bring lilacs for youth—many fell ere their prime;
Bring oak leaves for Liberty, goddess sublime;
Bring chrysanthemums white, for the truth they implore;
Bring lilies for peace, they battle no more;
Bring violets, myrtles, and roses for love;
Bring snowballs for thoughts of the Heaven above;
Bring hawthorne for hope which surmounts earthly strife;
Bring amaranth blossoms for immortal life.
Bring flowers, bring flowers, the sweetest and best,
To garland the beds where our brave are at rest.
—Selected.

How and when did Memorial Day originate? Tell the children the story of the first decoration of the soldier's graves. What is the Grand Army of the Republic? When was the organization founded? For what purpose? What are the Sons of Veterans? What are the Daughters of the Revolution? Describe the emblem of the G. A. R. Memorize William Collins's beautiful "Ode to the Brave."

How sleep the brave who sink to rest,
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallowed mold,
She there shall dress a sweeter sod
Than fancy's feet have ever trod.

By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall awhile repair,
To dwell a weeping hermit there.
—William Collins.

MAY BIRTHDAYS.

May 1, 1672—Joseph Addison.
May 4, 1796—Horace Mann.
May 4, 1796—William Hinckley Prescott.
May 4, 1780—John James Audubon.

May 7, 1812—Robert Browning.
May 21, 1688—Alexander Pope.
May 23, 1810—Margaret Fuller Ossoli.
May 25, 1803—Ralph Waldo Emerson.
May 27, 1819—Julia Ward Howe.
May 27, 1807—Louis Agassiz.
May 31, 1819—Walt Whitman.

NATURE STUDY.

Butterflies and Moths.

Study the life of butterflies and moths; in this connection Gene Stratton Porter's "Moths of the Limberlost," will be found of inestimable value. Read Wordsworth's "To a Butterfly."

POEMS FOR THE MONTH.

May—Margaret Deland.
A May Morning—John Milton.
May-Day—John Wolcot. "Hill Reader. Book 4."
To the Dandelion—J. R. Lowell.
The Rhodora—R. W. Emerson.
The South Wind and the Sun—James Whitcomb Riley.
The Brown Thrush—Lucy Larcom.
The Song of the Brook—Alfred Tennyson.
The Old Barn—Madison Cawein. "Farm Life Fifth Reader."
A Song of the Clover—Saxe Holme. "Farm Life Fifth Reader."
The Rainbow—Wordsworth. "Wide-Awake Fourth Reader."
A Boy's Song—James Hogg. "Blodgett Fourth Reader."
The Brook Song—James Whitcomb Riley. "Blodgett's Fourth Reader."
The Blue and the Gray—Finch.
Our Standing Army—Margaret Vandergrift.
Decoration Day—Thomas Wentworth Higginson.
Decoration Day on the Place—James Whitcomb Riley.
Cover Them Over—Will Carleton.
The Bivouac of the Dead—Theodore O'Harra.
Driving Home the Cows—Osgood.
The Pickett Guard—Mrs. Howland.
A Georgia Volunteer—Mary Ashley Townsend.

Myths, Stories, and Legends.

The Daisy and the Lark—Hans Christian Anderson.
The Pea Blossoms—Hans Christian Anderson.
The Housekeeping of the Birds—Dinah Mulock Craik. "Farm Life Fourth Reader."
The Story of the Morning-Glory Seed—Emilie Poulsson. "The Child's World."
The Legend of the Woodpecker—"For the Children's Hour."
The Lark and Her Young Ones—"Aesop's Fables."
The Little Pink Rose—"Best Stories to Tell Children."
A Barnyard Talk—Emilie Poulsson. "The Child's World."
The Little Boy Who Had a Picnic—"Stories and Rhymes for Children."



W R I T I N G

By A. G. Hammock

We are very much gratified with the excellent progress being made by those who are sending in their papers to this department for criticism. Nearly all of them show good position, movement and speed and many are beginning to show considerable control.

Review the previous exercises often. A few minutes spent on large movement exercises, especially on the retraced capital letter forms, will help to develop freedom in your work. If you find any appearance of finger movement go back to the large exercises or write the exercises you are working on larger than given here, reducing the size again as freedom develops. Stay on each exercise until it is pretty well done before taking up another. Study the quality of line given in the printed exercise, noting that the upward stroke is the same weight as the downward stroke. Try to develop a light, elastic movement and a uniformly light line.

Some who are sending in their work have not been using the right kind of pens. If you have difficulty in securing the right kind of pens, the

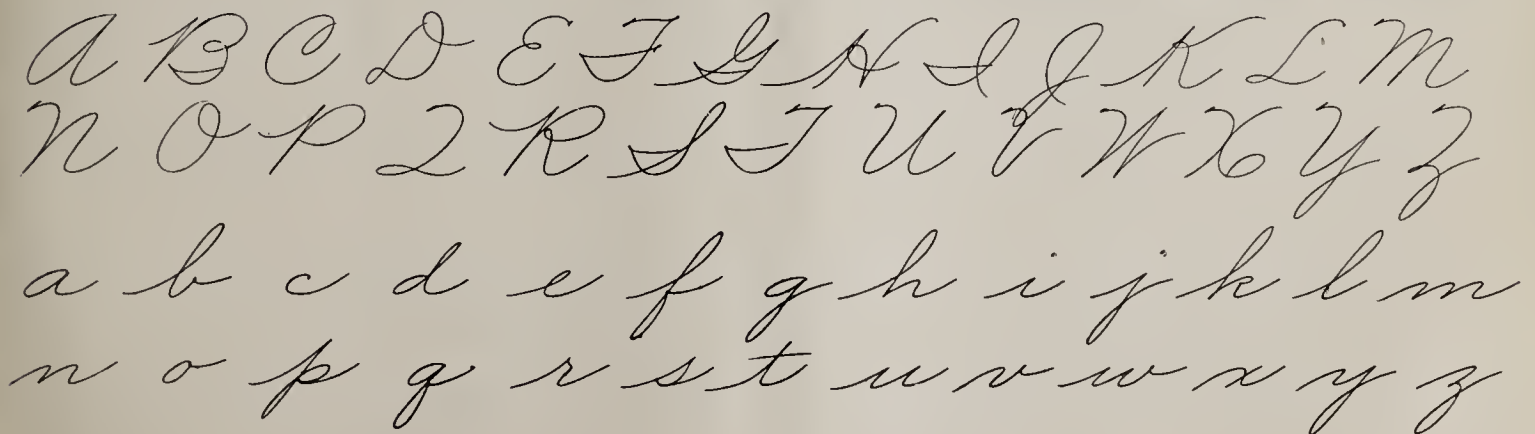
Personal Service Department will gladly get samples of suitable ones and send them to you without charge.

Review what was written in the April number concerning the variation of speed and study the speed diagrams given there and in this number.

In the capital "U" there are two complete stops and two slow turns, the rest of the letter should be made rapidly. The small crosses indicate the stops and the heavy lines indicate the slow turns. The light lines in each case represent the rapid strokes.

Study the diagram of each letter carefully before practicing the letter. Be sure that the slow turns and stops do not cause you to go back to finger movements. Practice all the exercises until they are well done and submit them for criticism as before.

For convenience in your written work, we are giving the alphabet of capitals and small letters and suggest that a little practice on the alphabet itself will not come amiss.



run

door

tea

ten

er



Preparing for Citizenship. By William Backus Guitteau, Superintendent of Schools, Toledo, Ohio. This is an admirable textbook for the upper grammar grades, or for the first year of the high school. It presents in simple language and logical sequence a clear explanation of why governments are established, what government does for the citizen, and the duties of every citizen to his government. All necessary facts regarding the forms of local, state, and national government are covered, but special attention has been given to the practical activities of government, and the necessity for honest administration. Each chapter is accompanied by questions and exercises which will stimulate investigation on the part of pupils not only into the organization and functions of government, but also into the obligations of citizens. The conclusion of the book is an inspiring interpretation of our national ideals—self-reliance, equality of opportunity, education for all, international peace and patriotism. An appendix contains the constitution of the United States, statistical tables and references for reading. 75 cents net. Houghton Mifflin Company, Boston, New York, Chicago.

Vocational Guidance. By J. Adams Puffer, Lecturer, Director of the Beacon Vocation Bureau. The teacher, who is participating in the great work of guiding the child aright in the vital problem of selecting a life work, will find an indispensable aid in *Vocational Guidance*, by J. Adams Puffer. It is the product of years of experience with the problem of child training and is written with a keen perception of the necessity, for the future well-being of society, of vocational training for the young.

The book tells in a simple though highly interesting manner how every teacher may become a vocational guide, and offers a rich store of information and equipment. A multitude of specific examples covers every phase and peculiarity of child character and points the teacher to an illuminating interpretation and the correct guidance of child tendencies. There is an exhaustive classification and review of the various occupations, their opportunities, their drawbacks, and

the different abilities they require for success. The author presents a mine of common-sense information and practical suggestion concerning the vocational problems of the industrial and professional world. Cloth, 294 pages. Price, \$1.25. Rand, McNally & Company, Chicago and New York.

The Stone-Millis Arithmetics. By John C. Stone, State Normal School, Montclair, New Jersey, and James F. Millis, Francis W. Parker School, Chicago, Illinois. The authors of this new series of arithmetics are experienced textbook makers and practical teachers. They are recognized leaders of "the real problem movement" in this country. Their *Secondary Arithmetic*, their *Algebra* and their *Geometries* mark a new epoch in mathematical instruction in secondary schools.

This series of arithmetics is the outgrowth of the problems to the interests and needs of the children of the present day.

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II. For school work to be educative there must be genuine legitimate motive or purpose underlying it; there must accompany it the feeling—the positive conviction—upon the part of the pupil, that the knowledge gained is going to further his present or future interest in some way.

These new books are notable for what they omit as well as for what they contain. All useless rubbish—obsolete tables and processes, puzzles and useless problems,—has been eliminated.

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COMPOSITION

By ARTHUR WESLEY DOW

¶ This is the seventh edition of a standard treatise upon art structure for the student and teacher of art. It is of service to the non-professional reader as a text book of art appreciation.

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These two books will make a valuable addition to any teacher's library. The first presents a complete course of study in woodworking, from thin wood models for fifth year pupils to cabinet making for eighth year. We are especially pleased with the careful planning of the course by weeks and by the definite way in which the author has laid out the various steps, the order in which they are to be taken and the tools to be used.

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A traveling man was spending a day or two in a small town in Maine awaiting a special delivery letter from his house. He stayed around the hotel for about forty-eight hours and finally, out of patience, went over to the post office to see if he could find out anything about it. He inquired for his mail and found the special delivery letter. Upon asking the postmaster why it was not delivered and calling his attention to the special delivery stamp the postmaster replied, "Wal, I'll be durned, if it ain't a special delivery. I seen that stamp and thought it was one of them bicycle advertisements."

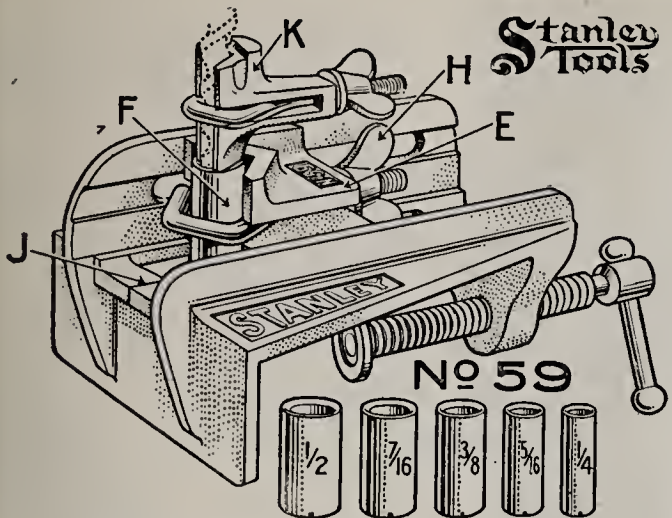
An Argument Against State Publication, by W. E. Pulsifer, President of D. C. Heath & Company, is the title of a 24 page pamphlet dealing comprehensively and exhaustively with the fallacy of the State publication of text books for schools. Many States have considered the advisability and some have actually undertaken the publication and distribution of text books for the pupils in the State, laboring under the delusion that publishers charge exorbitant prices for their product. Anyone reading Mr. Pulsifer's very interesting pamphlet, giving as it does, the facts and figures of publication, cannot fail to be impressed with the fact that the publishers whose business it is to make text books, can produce better, as well as cheaper books, than can politicians into whose hands are usually entrusted the work of making text books when published by the State. A copy of this very interesting pamphlet may be had by addressing Mr. W. E. Pulsifer, 239 West 39th Street, New York City.

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The TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

Vol. XXXVI

CONTENTS
JUNE, 1914

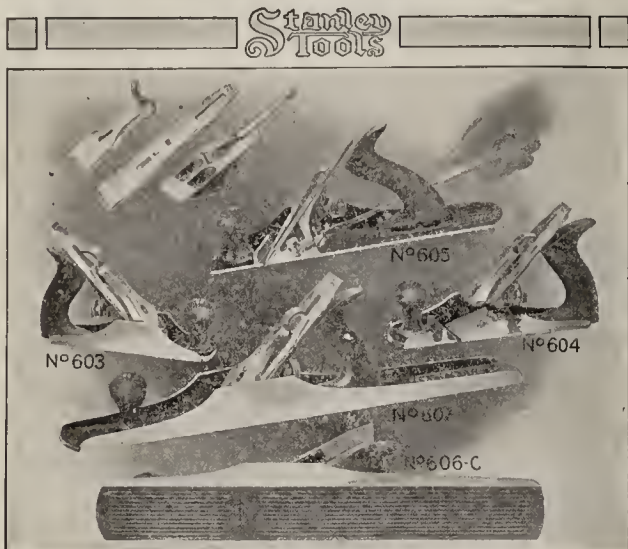
No. X

For Types of Memory— <i>William Estabrook Chancellor</i>	337
The Ohio School Survey— <i>Lester S. Ivins</i>	338
Prevocational Work— <i>Edward C. Emerson</i>	340
Music, Plays and Games— <i>Laura Rountree Smith</i>	344
Monthly Plans— <i>Mary Eleanor Kramer</i>	348
Grade Work— <i>Charles H. Davis</i>	349
Suggested Reading Course in American Literature.....	350
Blackboard Calendar for June.....	353
Writing—Primary and advanced— <i>A. G. Hammock</i>	354
Brush Work or Paper Cutting of Trees.....	358
Drawing— <i>A. G. Hammock</i>	357
Making—Simple Book Making.....	360
Students Desk.....	362
The Making of a Pen— <i>H. C. Sharp</i>	363
Books.....	366
Theatres	368

Monthly except July and August. Subscription Rates \$1.25 a year, in advance; Canada, \$1.50; Foreign \$1.75. The magazine is stopped at the expiration of subscription, unless a special request to continue is received. The expiration date is stamped on the wrapper each month.

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The TEACHERS MAGAZINE

JUNE, 1914

FOUR TYPES OF MEMORY

William Estabrook Chancellor

Author of "Our Presidents and Their Office."

Memory and Mind.

Memory is the mother of mind. Sensation foreruns mind. Recognition or apperception is the first or primary evidence of mind because it is the elemental phase of consciousness. Then comes imagination, which recovers perceptions from the past, but not truthfully, for it is often a mixture or blending of perceptions occurring at different times. Next is memory, which recovers perceptions in full, including the total of situations in whole and in detail, from the past, unconfused with perceptions belonging elsewhere. Memory is truth. Imagination, a lower and lesser faculty, is only more or less the truth.

The teacher who develops and trains memory develops and trains truthfulness, which, of course, is the nature and essence and evidence of sound character.

There are higher faculties of mind than memory, but not one of them is possible without truthful memory as the basis.

Four Varieties of Memory.

Every human being tends to display the exercise of some one of four varieties of memory rather than any other of these varieties. Hence, our minds are unlike. This is as conspicuously true of children as of adults. These four varieties of children as of adults. These four varieties of memory and subjective or reflective memory. All these types issue from perceptions, but visual and auditory memories are primary, being derived directly from sensations remembered, while motor and subjective memories are secondary and derived only indirectly from sensations remembered.

Practical Bearings Upon Teaching.

It makes a deal of difference to the teacher whether he himself has the auditory, the visual, the motor or the subjective type of memory and whether the pupil in each individual case has one or the other type of memory. Teach each by the way natural to him.

The auditory teacher prefers to give oral instruction, the visual teacher prefers written blackboard lesson-giving, the motor teacher wishes the

children to write, the subjective teacher loves to assign original problems, essay topics, etc. Only motor-minded teachers should give music and art and manual lessons.

Of course, highly and thoroughly educated persons have some powers beyond those of their congenital and hereditary types; but every one of us has his preference due to his inborn aptitude.

Finding the Type.

It is very easy to discover one's own type of memory and that of every pupil. All that is necessary is to see the point. The devices for discovering and determining the types are obvious.

I. Take any passage of (say) fifty words in Grade VI, less in Grades lower, more in Grades higher. Copy them upon the board. Do not read them aloud. Leave them upon the blackboard three minutes. Erase. Now let the children reproduce them in writing.

Take up immediately all the papers.

Repeat this daily for five or six days.

The children who can reproduce these passages best are visiles.

II. Read aloud a passage of (say) twenty-five words, more in higher Grades, less in lower.

The pupils who in six such tests reproduce the passages best are audiles.

III. While these tests have been going on, watch for the pupils who repeat with their lips what was written or read. These are motor-memoried. Stop them from repeating with their lips, and they will fail to remember well.

IV. Go over the papers carefully and set aside those who reproduced the thoughts accurately but not the words. These are the subjective-minded. They are the thinkers.

An entirely different line of tests is just as obvious.

One day give all the history lesson in advance by blackboard only, saying not a word. Note the names of those who recited afterwards best. Next day give all the history in advance by oral instruction only. Note the names of those who recited afterwards best.

Upon the third day, let the pupils in their own handwriting copy the lesson in advance in your own presence. Test them in various ways. Set down the names of those who recite best.

Upon the fourth day, write part of the lesson, talk about the rest of it, and then discuss its ideas generally. This will show the subjective-minds.

When to Make Such Observations.

In the course of a month, the teacher who has systematically made these observations will know some fundamental facts about human nature that are worth much for the purposes of pedagogy. They show why some pupils do splendidly in daily work and poorly in final examinations, well in reading, poorly in arithmetic, etc. There are no better times in the year to make such observations than in June and in September.

The teacher who understands will never keep back the audile child from promotion because he is not visile, nor the motor-minded child because he is not subjective, nor the visile because he is non-motor.

Does he know his work? If so, it makes no difference whether he knows it to talk it or to write it or to exemplify it by handiwork or to understand and explain it. The only serious question is: Does he know the grade work any kind of way?

Teaching Groups.

When one has discovered into what groups the pupils fall, a class may be divided into those who should do written work, those who should talk their lessons after oral instruction, etc. In a far Western city, I found in Grade IV a non-auditory, highly visual child, belated in years at school because the teacher was herself auditory, non-visual and thought this splendid girl "weak-minded." I persuaded the superintendent to promote her one year-grade, and a year later received a letter of thanks, of very cordial thanks. It is interesting to note that she was the only daughter of the governor of that State. She was deaf to talk but highly talented in drawing and in writing. It is worth while to save the self-respect of such a child.

THE OHIO SCHOOL SURVEY

By Lester S. Ivins

State Department of Education, Lebanon, Ohio.

The great rush of thousands of thrifty rural people from the country to the city that annually takes place in Ohio has had a very marked influence upon Ohio's rural life and rural schools. The great exodus of so many people from the rural districts, has left many rural communities without a single live leader. It has also taken the most of the rural children out of the schools in many rural localities. Some of the causes for this great rush to the city have been—a desire for better social life; better schools than the rural district Board of Education furnished; lack of knowledge of scientific agriculture; shorter working hours; a false impression that exists in the country leading rural people to believe that most city dwellers are getting rich; and the fact that many young people have been taught subjects in the schools that led them away from the farm.

The result of the departure of so many strong rural leaders from the rural communities has brought about a condition of educational decay in many of these rural communities. They have lost the pride they once had in their rural school and their rural church. This neglect has caused over five hundred rural churches to be abandoned and seventeen hundred rural schools in Ohio now have less than twelve pupils each. Many of the churches that are not abandoned have declined in membership and interest.

This condition of affairs alarmed many good progressive people who still desire to remain in the country. They appealed to the law makers of the State for aid in order to try to bring about better conditions in the rural districts. The one most urgent need impressed on local members of

the legislature was a revised code of school laws for the rural districts. Educators in Ohio have realized for years that a more modern rural school with a course of study suitable for rural conditions was desired by the best rural people. The same educators also realized that the rural schools were in great need of expert supervision; that the school buildings in many cases were in very poor repair; the library was inadequate; the heating and ventilating apparatus was inefficient; out-buildings were unsanitary and in bad repair; the school attendance irregular; rural teachers were poorly paid and poorly trained; and the equipment for proper teaching was often lacking.

The leading school men knew these conditions existed, but were unable to get the desired legislation until this winter. Ohio has had much legislation in recent years that benefited city schools, but only a small amount that was intended for rural school betterment. This is especially true on the question of supervision. A law was passed in 1911 that placed agriculture in the rural schools; but this was not done until conditions became so alarming that practically every organized body of rural people in the State passed resolutions requesting the law-makers to establish Agricultural Education in the schools. When this was done, both of the old parties placed a special plank in their platforms agreeing to extend the teaching of this subject in the schools; and thus the promise had to be fulfilled after election day. Because of the great success that has resulted from the introduction of Agriculture, rural people have become more anxious than ever that their schools should be thoroughly organized and rural leaders placed in charge in every county

to insure even better instruction in Agriculture and all related subjects.

Some of the leaders in education feel at least a part of the much needed legislation would have been secured years ago if the school men themselves could have agreed upon the proper unit of school supervision for the country districts. They knew that supervision should be made the backbone of the system, but when they failed to agree among themselves upon the form, nothing was done. In the fall of 1912, when Ohio voted on a new constitution, one of the amendments adopted by the people provided for a reorganization of the State Department of Education and guaranteed to the people an efficient school system. When this amendment was adopted it was up to the next administration to pass the proper legislation that would carry out the desires of the voters.

When the present State Superintendent of Public Instruction Honorable Frank W. Miller, was elected his first thoughts were given to the rural schools. When James M. Cox became Governor he, too, was interested in the rural problem, because he was reared in the country, taught a rural school and aided in the support of a rural church. Both the State Superintendent and the Governor wanted to do something for the improvement of the rural schools to carry out the desires of the people who adopted the school proposal in the constitution, but they had a divided field of school men against them on the most important school reforms needed. The thing then to be done, was to inform the members of the Legislature of the needs of the schools and that legislation was necessary to carry the new constitutional amendment into effect. This the administration felt could best be done by means of a school survey to learn the actual conditions that existed. This survey was authorized by the Legislature in 1913. The law authorizing it, provided that the Governor should appoint a commission to have direct charge of the work. An appropriation of \$10,000.00 was made to pay the expenses of persons making the survey. The governor appointed on the commission Mr. Oliver J. Thatcher, a republican member of the legislature from Clinton County, Miss Edith Campbell, a member of the School Board of Cincinnati, and W. L. Allendorf, a business man from northern Ohio. This commission selected Prof. Horace L. Brittain from the New York Municipal Bureau of Research to become the Director of the survey.

This Commission and Director had splendid support from the State Department of Education from the very beginning. The Commission was placed in possession of all information at hand in the department, and suggestions were made by men connected with the State Office whenever the same were requested by the Commission. The Commission also received the co-operation of all the leading men in the colleges, universities and high schools. Over one hundred and fifty persons, including deans of colleges and normal schools, professors and critic teachers in

normal schools and colleges, senior students of education, who had formerly taught in rural schools, members of the Legislature, men connected with the State Department of Education and the State Superintendent of Public Instruction, all volunteered their assistance without charge, except the necessary traveling expenses and did the field work connected with the survey.

These persons collected information in the field that furnished important facts from every part of the State on the physical plant and its care; the co-operation of outside agencies with the school authorities; the wider use of the school plant; the character of the supervision; the training and personality of the teacher; and the character of the class room instruction from a moral, intellectual and vocational standpoint. The information thus gained was not a matter of importance merely to the individual, family or community, but to society at large. The information gathered by each inspector was recorded on cards furnished by the Survey Commission. Each inspector spent one or more days at a school and was required to sign all card reports sent in to the Commission. In addition to the cards filled out by the inspectors on the field, questionnaires were filled out by 10,000 teachers, eighty-eight county auditors, and nine hundred and forty-one school superintendents. A study was also made of all school reports made out by teachers and school officers.

The Governor set apart by proclamation November 14th as School Survey Day, and requested that there should be a light in every school house that evening. As a result of this proclamation over 4,000 meetings were held in the State. At these meetings the people discussed the needs of their school; the purpose of the survey; facts revealed by the survey; school laws of other States; good roads; consolidated schools; and means that should be provided for encouraging social center work in their communities. The State Department of Education issued and sent to every teacher in the State for use on the School Survey Day a pamphlet containing a brief history of Ohio Schools; a suggestive program for Survey Day; purpose of the Survey; and the Governor's proclamation. A delegate to the Educational Congress that was held in Columbus on December 5th and 6th, was elected at each of these meetings. As a result about three thousand delegates attended the Educational Congress and heard a partial report of the conditions found by the persons having charge of the survey as well as the constructive suggestions that were to be recommended by the Survey Commission to remedy the existing conditions that needed improvement. After a very stormy session, lasting about two days the Educational Congress endorsed the work of the Survey Commission and the constructive suggestions recommended. These conditions found, and proposed remedies suggested were further discussed in every section of the State and the survey meetings always attracted a

large attendance of interested persons. As a result of the sectional meetings the people of the entire State had an opportunity to learn the conditions of the schools as reported by the surveyors and the suggestions for improvement recommended by the Commission.

After considerable modifications of the original suggestions and recommendations made by the Commission, bills were drawn to be submitted to the legislature carrying out these recommendations.

It must be understood that any person who had an idea to suggest as a remedy for the conditions found, was always welcomed at the Commission's headquarters. Special committees from all sorts of organizations were received by the Commission and their suggestions carefully considered. The bills that were submitted to the Legislature by the Commission therefore were the work of hundreds of different minds. Before these bills were voted on a public hearing was held and the bills thoroughly explained before a joint committee of the House and Senate. Each bill was further explained to the members of the Legislature by the person introducing it.

The entire program of the commission and friends of education in Ohio, with but slight change, was made into law at the special session

of the legislature that has just adjourned. The work of the survey commission, the director of the field work and all who aided and co-operated in the movement was a success in every particular.

These new laws provide for County and District Supervision of the rural schools; the standardization of the rural schools; efficient system of high school inspection; the training and certification of the teachers; agricultural inspection; State aid for weak districts; and normal training of teachers in the high schools.

The new laws met with some opposition when first passed, but when they are thoroughly and properly explained they are always endorsed by the people hearing the explanation. Even those persons who opposed these new laws most at first are now some of the most ardent supporters of the entire new code.

School experts at the National Department of Education as well as in many of the State Departments are commending members of the Legislature for their advance steps taken. Members of Boards of Education and school patrons on every hand are taking a new interest in all school affairs and the outlook for a broader and better education in the near future for all of Ohio's rural boys and girls, is very promising.

PREVOCATIONAL WORK

A Scheme of Education for the Motor Minded.

By Edward C. Emerson, Supervisor, Department of Manual Arts, Boston.

At the meeting of this association* in New York last Spring, there was some confusion as to what is meant by "Prevocational" Education. I feel, therefore, that some explanation of the term as used in Boston is incumbent upon me, that there may be an understanding of the content of this paper.

In the Boston schools we have three distinct phases of manual activities: manual training, industrial or vocational training, and prevocational training.

Manual training, embracing hand work of various kinds, is compulsory in all elementary grades, and optional in most of the high schools. It is given because of its proven cultural value; to furnish some outlet for natural motor tendencies; and to create sympathy for workers and working conditions. It does not point to an industrial career although it may be a basis for vocational guidance.

Industrial or vocational training is given only to boys over 14 years of age, in the Boston Industrial School for Boys, and increasingly in part-time classes in the high schools. It points directly to a particular vocation and should be the normal result of vocational guidance.

Prevocational training is offered in many elementary schools to boys over 12 years old, re-

gardless of grade. It aims to arouse interest and helps in selecting a vocation.

In September, 1907, Professor Frank M. Leavill of the University of Chicago, then Assistant Director of Manual Training and Drawing in Boston, started a class that became known as the Agassiz Experiment. The boys selected for this class were taken from the 6th grade and given work under shop conditions for four hours each week. Seventh and eighth grade classes were added in the two succeeding years. In the fall of 1909 two other classes were started, one at the Quincy School and one at the Oliver Wendell Holmes School. So successful were these experiments that in January, 1912, the School Committee ordered that "such pre-vocational centers may be established by the Superintendent as the Board may from time to time approve," thus making the work a recognized part of the school system.

The State Board of Education has taken the term "Vocational" to apply to trade schools which are jointly supported by the municipality and state, and which admit pupils over legal school age who select their vocation on entering the school. The work of our experimental classes coming before the age of 14, before the choice of a vocation, the logical name was considered to be "pre-vocational" classes, and this nomenclature, was, therefore, adopted.

* Eastern Art and Manual Training Teachers Association.

The purpose of the prevocational work and the type of boy admitted is well defined in the following extract from the report of the Boston School Committee for 1912:

"There are always a number of boys in the elementary schools who drop behind their mates because book work comes hard to them, and there are other boys who have some skill in manual training, and who feel that they must leave school as soon as they become fourteen years of age. With these groups of boys, especially in mind, the School Committee has established prevocational centers, situated in different parts of the city.

"These centers are intended to help certain boys, who would otherwise fail, to get out of the public schools the kind of help and training they need, and aim to accomplish some of the following purposes:

"Influence the boys to remain in school after they have reached the age of fourteen.

"Enable them to graduate earlier than they would under ordinary circumstances.

"Awaken in them a desire for an industrial career, and offer them a definite opportunity for vocational guidance therein.

"Point to the Boston Industrial Schools for Boys or to the Mechanic Arts High School after graduation from the elementary school in preference to the street or some occupation that holds out no promise of future advancement.

"Give some definite preparation to boys who actually do go to work at fourteen years of age.

"The classes in these prevocational centers are small, and the academic work is restricted to reading, spoken and written English, arithmetic, drawing, geography, history, and hygiene; each of these subjects being closely connected with the shop work. The shop work itself occupies a large part of the school day, and concerns itself with the production, under shop conditions, of commercial products to be used in the schools or in other city departments. The shop instructors are practical people. Time cards and job tickets are kept, and attention is given to the ability to economize time and material, and to work under, over, and with other people."

While the atmosphere of the shop prevails, constant care is taken that no hasty decision is made in the choice of a vocation. The boys are urged to continue their studies after graduation, and diplomas are given which admit to any high school on recommendation of the elementary school principal.

Many of the boys are so mentally awakened that they wish to continue through high school and college. I have in mind three boys who, after graduation from the machine shop class of the Quincy School, entered the regular courses of the English High School. The high school records show all of these boys are above the average, and one of them is marked "superior." When it is realized that these boys entered the prevocational

class because they were "retarded," the immense value of this training to these boys, at least, is readily seen. At the Ulysses S. Grant School was a boy who was about to be expelled. Aggrieved because he was not promoted to the eighth grade, he was a truant, saucy and insolent to his teachers. He was sent to the prevocational class in Bookbinding. The work interested him. He did two years' work in one, in addition to ten hours a week in the shop, graduated with his class, and is now making good in the High School of Commerce.

I might multiply instances, but in general it may be said that these classes are solving the problem of truancy, ungentelemanly and disorderly behavior; are awakening sluggish mentalities; and creating a desire for more knowledge.

Only by entering these class rooms and shops, talking with the boys and their teachers, seeing them at work, and examining their products, can a true idea be formed of the work these boys are doing, and the results in "boy" which are being obtained.

The Agassiz experiment was begun, and the Agassiz Prevocational Center is still housed in an old building of considerable historical interest: the Eliot School, Jamaica Plain, endowed by the Apostle Eliot of Indian fame for "The removal of the inconvenience of ignorance among the Indians and negroes." It is still in constant use day and evening for classes in handicrafts. A private institution, the City of Boston rents the room and equipment from the trustees for the use of this center of woodworking and box-making. This was the first class on the prevocational plan ever established in the United States.

At the Quincy School, near the great south terminal station, we have a class in Machine Shop Work. Situated in the heart of an alien population, with twenty-nine different nationalities represented in its enrollment, the school is aptly called a "melting pot" for American citizenship.

In Roxbury, not far from the home of Warren of Bunker Hill fame, is the new Lewis School, and here is the class in printing, pleasantly situated in a commodious, clean, well-lighted print shop.

At the Sherwin School, nearer downtown, but still in Roxbury, is a class in Sheet Metal Working, and over across the harbor, or under it, if you prefer, at the Ulysses S. Grant School the boys are binding books.

These five centers, situated in five different districts, have not the inspiration of other workers. Our ideal is a prevocational school taking pupils from surrounding grammar districts and having several industrial activities through which the pupils may rotate.

At Meeting House Hill, Dorchester, is Lyceum Hall, which was available in September for a school on this plan. Here are three prevocational classes, one in woodworking, one in electrical work and one in sheet metal work.

In this school the session is from nine to twelve, and from one to four, six hours each school day. The classes of 45 each are divided into 3 sections, one of which is usually in the shop. Each boy has 9 hours of shop work and 20 hours of academic work each week. No home work is assigned. There is a recess of 20 minutes each session for those in the academic rooms, and in some of the shop classes. Each shop has its particular equipment, and activities.

Machinery is indispensable in a modern shop, and we have found that to use a cutting off fence properly, to set the ripping gauge correctly, and to use the saw safely and sanely is decidedly educational. A boy was backward, insolent to his teachers, a truant, and a general school nuisance. He was put to work upon this saw, and became a new boy, respectful, industrious, gentlemanly and attentive.

The circular saws are motor driven, but the band saw on which the boys cut out basket bottoms for the pupils of the special classes, is not so easily run. I doubt, however, if the boy at the trimmer needs more power than that of his good right arm.

At the Agassiz we combine pasteboard work with woodwork and a big cutter is used to advantage.

Sheet Metal Work gives excellent opportunity for mechanical drawing, and occasionally there are class exercises to be drawn, developed, and worked out in metal. Larger work is often attempted, and the squaring shears, cornice brake, pipe form, and folder come into play. Smaller machines are in constant use, and the thick edge, or burring machine, and the beading machine figure conspicuously. Mandril stakes and blow horns are conveniently placed, and soldering is an interesting and absorbing occupation.

In the machine shop they are building a manual training lathe from the rough castings, and boring the hole for the spindle through the step pulley means careful, accurate work. Planing the V's on the head stock needs constant attention, and painting the bed, although an easier exercise, is worth doing well.

Building a lathe is by no means the only interesting activity. The boys are constantly using a grinder of their own manufacture and installation; even the standard was made by the boys, from an old manual training bench. The drill press is a convenient and useful tool, easily learned by the younger boys. Our forge is somewhat unusual; there being no available chimney, we were obliged to use gas torches, but they are effective except for welding.

One of the most interesting shops to visit is the electrical shop. Boys are always intensely interested in things electrical, and an old motor to be overhauled, put together, and tested, is a source of delight and a joy forever.

Bell systems, simple bell circuits, return call circuits, enunciator circuits are wired on wall boards, and on a long board at the back of the room, numerous problems in wall and over-head

wiring are worked out in class, to be tested out later when the instructor calls for lights and turns on the "juice." Whether they get it or not depends on each boy's care in working out his problem, and on the skill that has been shown in soldering the connections with the motor generator. Much work of simpler character, such as testing and mending fuses, is also constantly carried on.

Work for the schools is welcomed as it gives variety and life to the problem. We are installing a three-station private telephone system between our buildings, the primary building, and the master's office.

Of great interest to boys is the printing plant. Here the boys are taught the fundamental processes of printing. They set the type; select the leads for proper spacing; put their galley in the proofing press, ink it, and take the copy. They read the proof; put the type on the stone, and select the furniture; plane down, lock up the form, and put the chase in the press. They cut their stock, and run the job. The shop is not yet equipped with a stapling machine for binding; but blocking is a frequent exercise.

The boys do not print books, but when we reach the point where we can produce a complete volume, the boys in the Bookbinding class can certainly bind it. At present we have to depend on other sources for binding material. The boys assemble, mark, and score the signatures, sew them together, and trim to size. They cut out the stock for the cover material, assemble, attach the cases, and put in the standing press.

A shop atmosphere is carried out as far as possible. Tool cabinets, carefully and neatly arranged, with convenient checking systems—closets, with tool racks on door and walls are brought into play, and where practicable, a tool room conveniently arranged, with a tool keeper in charge, gives a decidedly business-like aspect to the shop.

It were almost easier to tell what the boys in these shops do not do than to enumerate the tasks actually accomplished.

No course is arranged, but objects to be used for school purposes are made on orders, as in a factory. We have made this year delivery boxes to be used by the Supply Department in delivering supplies to the manual training rooms, with compartments conveniently arranged for different supplies, a cabinet for storing paper for use in the bookbinding class, a library table, a dressing table, a stand, a morris chair, and other furniture to be used in class rooms, teachers' rooms, domestic science homes for industrial work for girls (which bears the same relation to the girls as the prevocational work does to the boys), and elsewhere.

Boxes of all kinds, both wood and pasteboard, are made by the dozens, basket bottoms for the special classes, and shellaced boards for plasticine work are useful for the smaller workers. Sometimes a single shipment reaches considerable pro-

portions. The boys not only make the goods, but do the actual shipping, filling the orders, checking, bundling, and marking, and sometimes delivering. In all this work, our constant aim is to keep in mind educational values, and care is used to take only such jobs as can be carefully planned by the boys, jigs and drawings properly made, and costs reckoned, and to stop production before absolute reflex action results. Therefore, of 10,000 Harvard notebook covers required each year but 2,000 are made, 1,000 in each of two centers.

Boys are sent out on jobs, without instructors, do them well, and return to the school. They fit up the new shops, wire rooms, take up and set down benches. At Lyceum Hall a whole class room furniture was moved from one room to another.

The Machine Shop has turned out adjustable desk irons; a jig for tapping out spoke shaves; boxes for electrical department of the Schoolhouse Commission; angle irons used on planer; vise handles, made of old iron pipe; handles for manual training lathe; heavy screw drivers, cold chisels, nail sets, center punches, clamps, clamp dogs, machinists' hammers, scratch awls for sheet metal classes; dowel plates for manual training rooms; handles for blackboard rulers, angle irons for supply room delivery boxes; a machine bolt for holding work on planer or shaper, the head of which was forged from solid straight bar and shaped to size and the thread cut to fit nut; a lathe pulley etc. It also makes many snow pushers for use by the Schoolhouse Commission. Special orders for school appliances are constantly taken, such as a pipe frame to be installed in a school hall for instruction in physics.

The sheet metal working classes make individual garbage cans for school kitchens, measures from a gill to a gallon, shellac and stain cups with conical tops for brush handles, and waste cans for the manual training rooms, tubs for soaking reeds, ink fillers, tin cups, bread tins, doughnut and biscuit cutters, funnels, scoops, etc. One of the high school manual training teachers had his boys make a staining table with a drawer for soiled waste. The boys have lined the top and have made the drawer fireproof with galvanized iron. Few problems are too difficult. Even a ventilator has been made this year.

The Bookbinding class make stenographer notebooks, Harvard covers, bind magazines and papers, and rebind old books for different schools and for the supply department.

I doubt if the Department of Manual Arts could do business now without the printing shop. The boys print our contracts, our envelopes, and stationery. They make lists of teachers and schools, and printed slips for an order board made in the manual training rooms. They make tags, filing cards, blanks, and information sheets for different school officers, and get out a monthly edition of the "Workmaster," a paper published for the benefit of all the prevocational centers. There is al-

ways something for a print shop to do, so all varieties of jobbing are found in a year's work.

In spite of the great variety of job work done, each boy finds some time (he is allowed 10% to 20%) to work for himself. They mend bicycles, sharpen skates and knives, grind sewing machine needles and axes. They mend boilers, pots, pans, and kettles, put in cane seats and repair chairs and tables. They bind and rebind books, magazines and papers. One boy, whose father is a concrete contractor, has made a large funnel, planning it himself on his father's order, for pouring concrete into small moulds.

The electrical boys have installed automatic control gas lighters in their cellars; bells so that their mothers can call them in the morning without going upstairs, etc. One boy installed a simple electric light so his mother could see the clock and tell if it were time to get father's breakfast, or if she could take another nap. They make stools with reed seats, book cases, desks, chairs, tabourets, etc.

The teachers keep constantly before them the problem of the boy, not the material result. In both shop and class room are collections and exhibits easy of access to the boys, of catalogs, pictures, parts of machines, appliances, photographs and blue prints and exhibits borrowed from the Public Library. At the Quincy School is the Foreman's Club, composed of 15 boys. Applications are acted upon by the boys of the club, and only those of high standing and good conduct need apply. The Club meets every two weeks to eat luncheon with the instructor and some invited guests. Many of the prominent educators, trades men, manufacturers, and shop men of the city have been guests of the club, and by their helpful talks have done much to elevate and inspire the boys.

The academic work is closely tied to that of the shop and both are vitalized. Board measure is taught from the board itself, and arithmetic problems are inspired by those of the shop. English is taught by actual letters written to the Department ordering supplies, or to magazine for sample copies, sick boys have class letters sent them, and advertisements are answered as though applying for a job. Compositions are about things of especial interest; and are often illustrated. They are frequently stories of class trips, or illustrated lectures and moving picture exhibitions which are arranged for the classes. Boys arrange talks on the work they are doing and give them in the grammar school hall to the boys of the upper grades. Drawing is taught by illustrating appliances of the trade, or making books in which are neatly drawn the tools of the craft. Lettering becomes vitally important when an exhibition must be labeled and only the best label selected. Geography and history are made vital by eliminating or passing over quickly the non-essentials, such as wars, with their campaigns, the population of Pekin and height of the Great Pyramids. The boys visit the wharves, the bonded ware-

(Concluded on page 360)

MUSIC, PLAYS AND GAMES

By Laura Rountree Smith

A JAPANESE SONG.

I.

We have come from over the sea,
Merry Japanese,
And we bow on bended knee,
Merry Japanese,
Parasols wave to and fro,
Round and round and round they go,
Where the cherry blossoms grow
Live the Japanese.

Chorus.

Bowing, bowing very low,
With our parasol and fan,
Fanning, fanning to and fro,
In the Island of Japan.

II.

With our parasol and fan,
Merry Japanese,
We will please you if we can,
Merry Japanese,
Strolling up and down the street,
Many pleasant friends we meet,
Parasols keep off the heat,
In our dear Japan.

A JAPANESE ENTERTAINMENT.

(Children in Japanese costume with parasol and fan enter and sing "A Japanese Song." They march right and left, pass each other several times, march forward in 2's, march right and left, stand facing each other, sides to the audience, a little boy comes from the back and marches between the lines.)

Boy—

From the Sunrise Land we come to-day,
Japanese lads and lassies gay,
So, we bow on bended knees,
We are merry Japanese,
Americans wear funny dress,
We have odd costumes, too, I guess,
In Kimona and pretty Obi,
We have travelled across the sea.

Children in line—

Oh, who will bring us a cup of tea?
We are tired and thirsty as can be.

Boy—

Oh, I will bring you a cup of tea,
If you will sing again to me,

A JAPANESE SONG

The musical score is written for a song in 2/4 time, key of B-flat major. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'We have come from o'er the sea, Mer-ry Jap-an-' and the piano accompaniment provides a rhythmic and harmonic foundation. The second system continues the song with the lyrics '-ese And we bow on ben-ded knee, Mer-ry Jap-an-ese,'. The piano accompaniment continues to support the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings.

We have come from o'er the sea, Mer-ry Jap-an-

-ese And we bow on ben-ded knee, Mer-ry Jap-an-ese,

Par-a-sols wave to and fro, Round and round and round they go,

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Where the cher-ry blos-soms grow, Live the Jap-a-n-ese.

The second system continues the melody and accompaniment. It concludes with a double bar line and a 3/4 time signature change indicated at the end of the system.

Chorus. - Waltz time.

Bow-ing, bow-ing, ve-ry low, With our par-a-sol and fan,

The chorus begins with a new tempo marking 'Waltz time' and a 3/4 time signature. The musical notation includes a vocal line and piano accompaniment.

Fan-ning, fan-ning to and fro, In the Island of Jap-an.

The fourth system continues the chorus melody and accompaniment, ending with a double bar line.

Fair maids with parasol and fan,
Are always thirsty in Japan.
(Children in lines are seated on the floor, they
sing, tune, "Lightly Row.")

I.

Japanese, Japanese,
We are merry, if you please,
Japanese, Japanese,
Bow on bended knees,
With our parasols we go,
Often walking to and fro,
Japanese, Japanese,
Bow on bended kness.

II.

Japanese, Japanese,
Carry parasols about,
Japanese, Japanese,
We are without doubt,
From the pleasant Sunrise Land,
We have come, you understand,
Japanese, Japanese,
We are without doubt.

(Boy re-enters with a tray of tea-cups and
spoons, they strike spoons on the cups as they
pass them along and recite.)

Boy—

Did you ever taste a cup of tea,
In the Island of Japan?
We are polite as all can see,
In the Island of Japan.
We leave our shoes outside the door,
We read our books back-side before,
We thank our food and drink once more.
In the Island of Japan.

Children in lines—

Oh, tea is the drink for you and me,
We thank you, most honorable tea.

Song: Tune, "Little Brown Jug."

I.

Oh, thank you for the cup of tea,
We are as happy as can be,
We will drink your health to-day,
Before we have to sail away.

Chorus.

Tra, la, la, don't you know,
Very soon we'll have to go,
Tra, la, la, don't you see,
We are so glad to drink our tea.

II.

Oh, we will always thank our tea,
We are polite as all can see,
Thank the food and drink once more,
And leave your shoes outside the door.

Chorus.

First—

Click, click, 'tis the wisest plan,
To stir your tea in fair Japan.

Second—

Click, click, click, with motion slow,
Round and round the spoon will go.

Third—

Click, click, 'tis a pleasant sound,
Then pass the tea-cups all around.

Fourth—

We are polite, you will agree,
We thank you, most honorable tea.

(They rise, repeat chorus to last song, and
march out. Enter three little girls with fans.)

First—

If you go to Japan don't you know,
To the land where chrysanthemums grow,
You'll have to drink tea and wear an obi,
And in a Jinrikisha you'll go.

All (fanning)—

Fanning, fanning, to and fro,
In the Island of Japan,
Fanning still we all bow low (bow)
In the Island of Japan.

Second—

If you go to Japan, don't you see,
You'll wear a kimona like me,
And carry a fan in the Isle of Japan,
And stand 'neath a tall cherry tree.

All (same as before)—

Third—

If you go to Japan you will hear,
Strange music that falls on the ear,
With a parasol bright we walk day and night,
And some folks may say we are queer!

All (same as before)—

(March round in a circle holding fans up, face
front, hold fans over faces, recite.)

First (fan over face)—

What is the secret all about?
We could tell without a doubt.

All—

Oh, secrets do get out!

Second (fan back of head)—

It is sometimes the wisest plan,
To tell secrets behind a fan.

All—

To tell them behind a fan!

Third (fan gently)—

We'll fan then gently to and fro,
And bow again before we go.

All—

The secret is out, without any doubt,
It is midnight in Japan.

(Hold fan up in one hand, take hold of dress of
the next and so skip out.)

(The stage is darkened and a short lantern drill
may be given, after which the children line up at
the back of the stage, and the play ends with the
following dialogue.)

Child with parasol—

Little children from Japan,
Merry folks are we,
We take our parasols about,
And whirl them as you see,
When the stars are shining brightly,
We will bow to all politely.

(All whirl parasols and bow.)

Child with fan—

Cherry Bloom went out to call,
In the Island of Japan,
Cherry Bloom so round and small,

With parasol and fan,
Cherry Bloom and Sanna See,
Sit on a mat and drink their tea.

- Cherry Bloom without a doubt,
In the Island of Japan,
Your little secret will get out,
For you're painted on a fan,
Cherry Bloom and Sanna See
Are happy as they drink their tea.

Child with lantern—

When walking through Japan you go,
You'll take your lantern out,
For when the way is very dark,
You'll need it without doubt,
And don't forget your pretty fan,
And parasol in fair Japan.

And so we say good bye to you,
With lantern and gay fan,
We bow to you and wish you well,
In the Island of Japan.
And now as we must walk about,
We all will get our lanterns out.

(Hold up lighted lanterns, and close with tableau or song, "Cherry Bloom." One Hundred Folk Songs of All Nations, Oliver Ditson Co., Boston.)

VACATION TIME.

By Laura Rountree Smith.

(Eight boys with handkerchiefs on which are pinned letters to spell the word "Vacation" recite.)

All—

Vacation time has come, 'tis true,
And soon we'll say "Good bye to you,"

First—

Very pleasant now it seems,
To think of fishing by the streams.

Second—

All the world is bubbling over
With bird-songs and scent of clover.

Third—

Come, let's sing a merry tune,
'Twill be a song to welcome June.

Fourth—

At the gate sweet May-time lingers,
With her gifts for eager fingers.

Fifth—

To the woods and fields away,
We'll enjoy our holiday.

Sixth—

In the pleasant, shady nooks,
We'll enjoy our story-books.

Seventh—

Over hill and dale we'll go,
Glad vacation's come you know.

Eighth—

Now, see how happy each one looks,
Good bye, good bye, to lesson-books.

(They go through a short drill led by an older boy who gives the commands.)

One—Wave good bye.

Two—Hold handkerchiefs out with both hands.

Three—Wave right and left.

Four—Cover faces.

Five—Wave over heads.

All—

Hurrah, hurrah for summer time,
And fields where daisies blow,
Good bye, good bye to lesson books,
Vacation's come you know.

TILLOTSON WHEELER GILSON.

Textbook publishing loses another of its best-known leaders and thousands of teachers lose a personal friend by the death of T. W. Gilson, at his home in Winchester, Massachusetts, on April 23.

Tillotson Wheeler Gilson was born at Hartland, Vermont, August 6, 1849. He fitted for college at Kimball Union Academy, Meriden, New Hampshire, and was graduated from Dartmouth in 1874. After some experience in teaching, he became associated with D. Appleton and Company, finding what was to be his life work—educational publishing. He soon transferred his connection to the J. B. Lippincott Company, and later went to Philadelphia as manager of the educational department. Here he remained for some ten years, and his experience covered editorial as well as agency work.

He joined Ginn and Company as a member of the firm in 1892. His great work for this company was done as manager of the common school department of the Chicago office. In 1906 he removed to Boston to take charge of the New England sales department of Ginn and Company. A serious illness about the time of this transfer left its imprint on his constitution, and some two years ago he was relieved from his duties in the active management of the business. Since that time he has been associated with the editorial department of Ginn and Company. For this editorial work he had unusual natural qualifications which, supplemented by his long and varied experience, made his advice and judgment of the greatest value.

Mr. Gilson's work had taken him into every state and territory of the United States, with only three or four exceptions, and he made and kept friends wherever he went. No man was ever more beloved by his business associates. He had fine literary tastes, richly cultivated. He greatly enjoyed outdoor life, was an enthusiastic golfer, and an expert photographer. In his later years he found great satisfaction in developing his farm at Quechee, Vermont. Unassuming and utterly without affectation, he had a personality of rare charm which was felt by all with whom he came in contact.

Mr. Gilson leaves a widow and one son, Dr. H. B. Gilson, of Quechee, Vermont.

THE ART OF PRINTING IN THE SCHOOL

One of the fourteen interesting photographs illustrating a very handsome brochure, "The Art of Printing in the School." Every School Superintendent will be interested in receiving a copy, which can be had by addressing the American Type Founders Company, Jersey City, N. J.



MONTHLY PLANS FOR JUNE

By Mary Eleanor Kramer

SPECIAL DAYS.

June 14—Flag Day.

Rural Life Day.

Closing Day.

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RURAL LIFE DAY.

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In connection with the Farm-Life Programme, study the life and work of Luther Burbank, the "Plant Wizard."

INVENTIONS.

Learn of Robert Fulton and the "Claremont"—"Fulton's Folly." Study the life of Stevenson and the invention of the steam engine.

PICTURES FOR THE MONTH.

(Numbers from Perry Pictures.)

11—Nathaniel Hawthorne.

13—Hawthorne's Home "Old Manse."

43—Henry David Thoreau.

40—Harriet Beecher Stowe.

146B—Henry Ward Beecher.

513—Labor. Millet.

538—The Horse Fair. Bonheur.

619—By the River. Lerolle.

947—Summer. Burne-Jones.

1003—June Clouds. Hunt.

1113—The Brookside. Hart.

STORIES, MYTHS, AND LEGENDS.

The Rose-Bush and the Nightingale. Max Nordau. "Golden Treasury Fourth Reader."

Why the Owl is a Bird of Night. "Golden Treasury Fourth Reader."

Apollo and Mercury. "Golden Treasury Fourth Reader."

Baucis and Philemon. "Golden Treasury Fourth Reader."

The Lark at the Diggins. Charles Reade. "Golden Treasury Fifth Reader."

The Sweet-Pea's Story. Abby Morton Diaz. "Cyr's Fourth Reader."

The Sick Little Oyster and the Pearl. Eugene Field. "Hill Fifth Reader."

The Wheat Field. Laura E. Richards. "Blodgett's Fourth Reader."

The Little Pink Rose. Sara Cone Bryant. "Best Stories to Tell Children."

The Laiks of the Cornfield. "Aesop's Fables."

POEMS FOR THE MONTH.

The Vision of Sir Launfal. James Russell Lowell.

In the Hayloft. L. M. Montgomery.

Down in the Fields One Day in June. Anon.

The Cloud. Percy B. Shelley.

A Song. James Whitcomb Riley.

A Thunder Storm. Susan Coolidge.

The Angler's Reveille. Henry Van Dyke.

Summer. H. W. Longfellow.

GRADE WORK

By Charles H. Davis

ENGLISH FOR THE 5A GRADE.

Term Plan Arranged by Weeks.

First Week—

Oral—Sentence work. Meaning of sentence. Declarative and Interrogative. Subject, margin and paragraph.

Punctuation.—Capitals (principal words of title). Period after sentence. Period after heading and Arabic figures used to number paragraphs, words, etc. Dictation.

Composition—Reproduction of reading lesson.

Second Week—

Oral.—Imperative sentence, exclamatory sentence. Difference between narration and description. Irregular verbs—"teach" and "learn."

Punctuation—Comma to mark omission of words in date. Period after abbreviations of names of months and days. Comma for direct address. Dictation lesson.

Composition—Description.

Third Week—

Oral—Form of letter: heading, salutation, body of letter, close of letter. Envelope.

Punctuation—Learn following abbreviations and teach period after each: Dr., Gov., Mr., Mrs., Pres., Capt., Lieut., Col., Maj., Rev., St., Ave., or Av., Co. Lesson in Dictation.

Composition—Letter.

Fourth Week—

Oral—Meaning of subject and predicate. Finding subject and predicate of declarative sentence.

Punctuation—Capitals. (a) First word of every line of poetry. (b) The letters I and O when used separately. (c) Exclamation point. Dictation lesson to test work on capitals, period and comma.

Composition—Narration. Invention, expansion of a short story.

Fifth Week—

Oral—Drill in sentence work on the various forms of the irregular verbs: lie, lay, set, sit.

Punctuation—Capitals for direct quotations and for titles of the Diety. Dictation.

Composition—Reproduction.

Sixth Week—

Oral—Use of prepositions in and into. Irregular verbs: break, and tear; bring and carry; do and come. Construction of sentences.

Punctuation—Use of quotation marks and capitals in broken quotations. Dictation lesson.

Composition—Business note or letter.

Seventh Week—

Oral—Study from reader. Finding subject and predicate of interrogative sentence.

Punctuation—Possessive signs in nouns. Dic-

tation, combining test for quotation marks and comma for direct address.

Composition—Reproduction.

Eighth Week—

Oral—Use of prepositions of and from in sentences. Study and use of verbs shall and will; take and bring, give.

Punctuation—Poetry from dictation. (Margin, capitals, commas.)

Composition—Narration: autobiographies of noted men in history.

Ninth Week—

Oral—Finding subject word and predicate verb of declarative and interrogative sentences.

Punctuation—Apostrophe for contractions: I'm, 'tis, 'twas, I've, we've, we're, you're, they're, I'd, ma'am, o'er. Quotation for dictation.

Composition—Letter or note of invitation.

Tenth Week—

Oral—Adjectives regularly compared by adding "er" and "est." Subject and predicate of imperative sentences.

Punctuation—Hyphen in compound words. Aspostrophe for contractions: It's, he's, she's, who's, what's, that's, there's, where's, here's, ne'er, you'd.

Composition—Narration.

Eleventh Week—

Oral—Use of irregular verbs speak, grow, begin, choose, fall.

Punctuation—Stanza of poem. Dictated.

Composition—Description.

Twelfth Week—

List of pronouns learned. Use of pronouns after such expressions as "it is," and "it was."

Punctuation—Dictation for quotation and use of comma in direct address.

Composition—Reproduction. Story. Study of the "Author."

Thirteenth Week—

Oral—Subject and predicate of declarative, interrogative and imperative sentences.

Punctuation—Dictation lesson to review the use of capitals for proper nouns and proper adjectives.

Composition—Description of some familiar object.

Fourteenth Week—

Oral—Adjectives compared by using more and most, less and least. Use of verbs get, bite, wear, drive, keep, leave.

Punctuation—Dictation lesson to cover work, using quotation marks and exclamation point.

Composition—Letter.

Fifteenth Week—

Oral—Finding nouns and adjectives in sentences and comparing the adjectives, good, bad, much, little.

Punctuation—Dictation. Quotations with abbreviations and contractions.

Composition—Reproduction. Story from supplementary reader.

Sixteenth Week—

Oral—Use of irregular verbs, shoot, strike, drink, pay, blow, freeze, hurt, speak.

Punctuation—Quotations with possessives and nouns in direct address. Dictation.

Composition—Narration. (Expansion of short story.)

Seventeenth Week—

Oral—Use of the prepositions between and among. Sentences reviewed for analysis.

Punctuation—Contractions: isn't, aren't, weren't, can't, couldn't, wouldn't, don't, doesn't, didn't.

Composition—Description of a picture.

Eighteenth Week—

Oral—Use of irregular verbs: ring, eat, ride, sleep, forget. Review work of prepositions.

Punctuation—Dictation of poem. Abbreviations B. C., A. D., Benj., Chas., Edw., Geo., Esq., Jas., Jos., Jr., Wm., Sr., Thos.

Composition—Reproduction of some story in history.

Nineteenth Week—

Oral—Review work of pronouns, proper nouns, and proper adjectives.

Punctuation—Contractions finished and reviewed. Use of dash in sentences.

Composition—Some form of letter.

Twentieth Week—

Oral—Review: (a) Analysis of the three kinds of sentences. (b) Use of prepositions. (c) Use of various irregular verbs. (d) Adjectives compared.

Punctuation—Review: (a) Use of comma for direct address. (b) Use of exclamation point. (c) Use of quotation marks. (d) Use of possessive sign.

Composition—Original work on narration.

SUGGESTED READING COURSE IN AMERICAN LITERATURE FOR LIBRARY PERIOD.

It is suggested that principals and teachers consider the following plan of utilizing the library period each week:

Choose an American writer who has made some special contribution to children's literature, for each grade above the 3rd.

Read, as a class, or individually, some of that author's books, suited to the grade in question.

Ask for oral or written reviews of the books read. If one book is not successful in arousing interest try another.

Make some brief study of the writer and bring out interesting points about his or her life, etc.

Further suggestions along this line will be published from time to time.

Grade 4A

Joel Chandler Harris, 1848-1908

Books to Read—

Aaron in the Wildwoods.

Little Mr. Thimblefinger.

Mr. Rabbit at Home.

Nights with Uncle Remus.

Story of Aaron.

Uncle Remus and His Friends.

Uncle Remus: His Songs and Sayings.

On the Plantation.
Plantation Pageants.

Something about the writer will be found in the following books and magazines:

Wright—Children's Stories in American Literature, 1861-1896, p. 153.

School Library Bulletin for Oct., 1908.

Stanton—At Snap Bean Farm, Delineator, May, 1909.

Author of Uncle Remus, Review of Reviews, Aug., 1908.

Ticknor, C.—Glimpses of the Author of Uncle Remus, Bookman, Aug., 1908.

How Harris Came to Write the Uncle Remus Stories, Current Literature, Aug., 1908.

Lee, J. W.—Sketch of Joel Chandler Harris, Century, 1909.

Avery, M. L.—Joel Chandler Harris and His Home.

Grade 4B

Frances Hodgson Burnett (Mrs. Stephen Townsend) 1849-

Books to Read—

Little Lord Fauntleroy.

Sara Crewe, Little St. Elizabeth, and other stories.

The One I Knew Best of All.

Queen Silver Bell.

Racketty-Packetty House.

Spring Cleaning.

Good Wolf.

Other books in libraries of higher grades are "The Secret Garden" and "My Robin."

Something about Mrs. Burnett will be found in the following books and magazines:

The Bookman for Sept., 1911.

American Magazine, v. 70, p. 748.

Wright—Children's stories in American Literature, 1861-1896, p. 125.

Vedder—American Writers of To-day, p. 158.

Book Buyer, v. 3, p. 21.

School Library Bulletin, Dec., 1911.

Grade 5A

Louisa May Alcott, 1832-1888

Books to Read—

Under the Lilacs.

Hole in the Wall, and How They Camped Out.

Lulu's Library, 3 v.

My Boys.

Spinning-Wheel Stories.

Jack and Jill.

The "Little Women" series, including "Little Men," "Jo's Boys" and other stories. "Eight Cousins," "Old Fashioned Girl," etc., will usually be found in libraries of the higher grades.

Something about Miss Alcott's life will be found in:

Cheney—Louisa May Alcott.

Alcott—Lulu's Library, v. 3 (Recollections of my childhood).

Humphrey—Favorite Authors for Children, p. 79.

Moses—Louisa May Alcott.

Keysor—Sketches of American Authors, v. 2, p. 175.

School Library Bulletin for Nov., 1910.

Williams—Some Successful Americans, p. 99.

Grade 5B

Francis Richard Stockton, 1834-1902

Books to Read—

Bee Man of Orn.

Clocks of Rondaine.

Floating Prince.

Tales out of School.

Jolly Fellowship.

Round-About Rambles.

Story of Viteau.

Captain Chap.

In the higher grades—

Buccaneers and Pirates of Our Coasts.

Rudder Grange.

Something about the writer will be found in the following books and magazines:

Halsey, F. W.—American Authors, p. 59.

Harkins, E. F.—Famous Authors, p. 107.

Wiley, S. K.—Stockton and His Girl Friend, Ladies Home Journal, April, 1907.

McClure's Magazine, v. 1, p. 467.

Century Magazine, v. 10, p. 405.

Critic, v. 32, p. 259.

Grade 6A

Mrs. Mary Mapes Dodge, 1838-1905

Books to Read—

Donald and Dorothy.

Hans Brinker.

Land of Pluck.

When Life Is Young.

Articles about the life and work of Mrs. Dodge will be found in:

Critic, Oct., 1905.

Current Literature, Oct., 1905.

St. Nicholas, Oct., 1905.

Century, Nov., 1905.

Grade 6B

Howard Pyle, 1853-1911

Books to Read—

Men of Iron.

Merry Adventures of Robin Hood.

Otto of the Silver Hand.

Story of Jack Ballister's Fortunes.

Story of King Arthur and His Knights.

Story of Sir Launcelot.

Story of the Champions of the Round Table.

Something about the author will be found in: The School Library Bulletin for Jan., 1912.

Craftsman, Jan., 1909.

Outlook, Feb. 23, 1907.

Bookman, Jan., 1912.

Harper's Weekly, Nov. 18, 1911.

Review of Reviews, Dec., 1911.

Book Buyer, v. 5, p. 325.

Grade 7A

Laura Elizabeth Richards (Mrs. Henry Richards) 1850-

Books to Read—

Two Noble Lives.

Captain January.

Florence Nightengale.

Hildegard's Holiday.

Queen Hildegard.

Quicksilver Sue.

When I was Your Age.

Something about the writer will be found in "When I Was Your Age," and in Humphrey's "When I Was a Little Girl." Mrs. Richards is a daughter of Julia Ward Howe and Dr. Samuel Gridley Howe. See School Library Bulletin, April, 1913.

Grade 7B

Thomas Bailey Aldrich, 1836-1907

Books to Read—

Story of a Bad Boy.

Prudence Palfrey.

Marjorie Daw and other Stories.

Poems.

Something about the author will be found in the following books and magazines:

Bolton—Famous American Authors, p. 286.

Rideing—Boyhood of Famous Authors, p. 16.

Wright—Children's Stories in American Literature, 1861-1896, p. 196.

Bacon—Literary Pilgrimages in New England, chap. 7.

Greenslet—Aldrich in New York.

Harbour, J. L.—Author of the Story of a Bad Boy, St. Nicholas, June, 1907.

Grade 8A

Kate Douglas Wiggin (Mrs. George C. Riggs) 1857-

Books to Read—

Bird's Christmas Carol.

New Chronicles of Rebecca.

Penelope's Irish Experiences.

Penelope's Progress.

Rebecca of Sunnybrook Farm.

Story of Patsy.

Polly Oliver's Problem.

Summer in a Canon.

Timothy's Quest.

Child's Journey with Dickens.

Mother Carey's Chickens.

Articles about the writer will be found in:

Schols, E. S.—Kate Douglas Wiggin, in Riverside School Library Edition of Polly Oliver's Problem.

Haskins, E. F.—Kate Douglas Wiggin, Literary World, Oct., 1904.

Shaw, M. A.—"The Lady of the Twinkle and the Tear."

Kate Douglas Wiggin As She Really Is, Ladies Home Journal, May, 1905.

Winter, C.—Representative American Story Tellers, Bookman, Nov., 1910.

School Library Bulletin, Dec., 1910, Jan., 1911 and Feb., 1913.

Grade 8B

Mark Twain (Samuel Langhorne Clemens) 1835-1910

Books to Read—

Tom Sawyer.

Prince and the Pauper.

Life on the Mississippi.

Personal Recollections of Joan of Arc.

Something about the author's life and works will be found in:

Paine, A. B.—Mark Twain; a biography, 3 v.

Abbott, K.—Tom Sawyer's Town, Harper's Weekly, Aug. 9, 1913.

Bolton—Famous American Authors, p. 365.

Wright—Children's Stories in American Literature, 1861-1896, p. 265.

Bacon—Literary Pilgrimages in New England, p. 474.

Originals of Some of Mark Twain's Characters. Review of Reviews, Aug., 1910.

School Library Bulletin, June, 1910.

JUNE AGAIN.

By Laura Rountree Smith.

June again! We hear the birds,
Singing in the trees,
What fairer summer messengers,
Swinging in the breeze?
June comes in with fragrant clover,
'Tis June again the wide world over!

June again! We see the flowers
Springing in the grass,
Daisies fair and buttercup,
Smiling as we pass,
Says butterfly, the jolly rover,
'Tis June again the wide world over.

W. E. Chancellor, who may be addressed care The Teachers Magazine, is available for institutes and other lectures the first weeks in June, the last week of August, and for some of the weeks of September and October in the East, where he now has some engagements in Ohio, Pennsylvania and in Connecticut. Every date is taken from June 22 to August 25, inclusive.

We regret to learn of the death of Dr. James B. McFatrach, one of the most popular and enterprising gentlemen in the City of Chicago. Dr. McFatrach was for years President of the Board of Education of Chicago, and was highly esteemed by all. He has been connected with many enterprises and was the founder of the Murine Eye Remedy Company.

OLD COPIES OF THE TEACHERS MAGAZINE WANTED.

We wish to get one copy of each of the following issues, and we will give a three months' subscription to the Teachers Magazine for each number:

December, 1905; January, 1906; June, 1906; September, 1908.



A BLACKBOARD CALENDAR FOR JUNE.

Above is given a very effective blackboard calendar so simply made that any teacher can copy it upon the black board.

Rub the board over with an eraser to get an even gray surface. Do not try to free the surface from chalk dust as a black surface is not desirable.

Lay out the design in very light lines—the calendar with chalk and the landscape with charcoal.

When properly laid out strengthen the chalk lines, then mass in the dark with charcoal. Do the largest parts first, leaving all details until the last. There should be no erasing after the sketch is started.

An illustrated plan for enlarging a drawing to scale will be sent upon request by our Personal Service Department.

PRIMARY WRITING.

(See Page 354)

The exercises in primary writing this month introduce the capital letters O, C, E, A, and M, in the order of their ease of acquirement. They should be retraced on the blackboard by the pupils until the letter forms are memorized and can be made without hesitation.

Write the pupil's names on the board and have them retraced until well done. This work should be followed by writing on paper with pencils, trying for about the size given on page 354.

The exercises given on these pages should be supplemented by word and sentence writing from reading and language lessons. Teach the letter forms in order that they are needed as they occur in language and reading lessons.

over

earl

ella

emma

marie



W R I T I N G

By A. G. Hammock

Begin the work of this month with a general review of all the exercises offered in the March, April and May numbers.

Review what has been written about position, movement and speed, and be careful to follow the instructions. Your success in writing depends upon your careful attention to such matters.

Be sure to use a pen that is not too fine, and then, with a free, elastic movement do your work with a light uniform line.

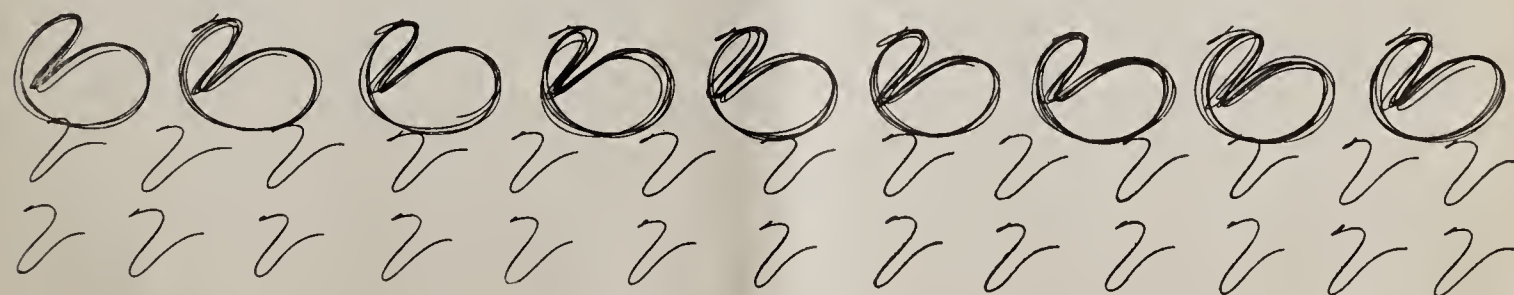
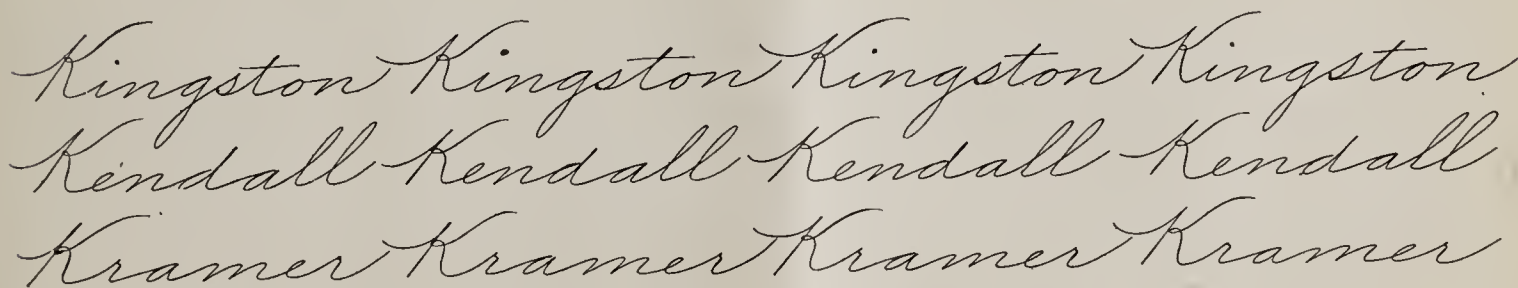
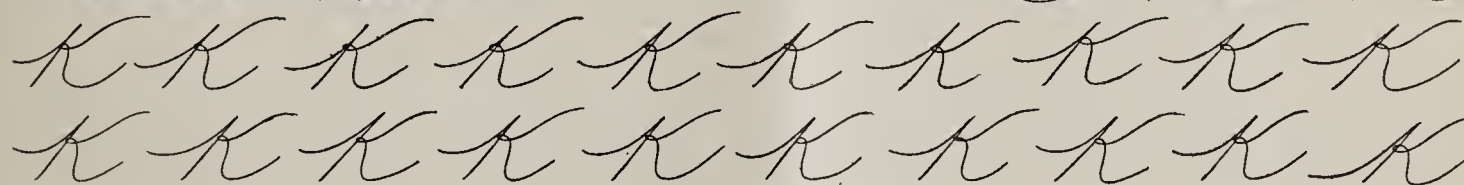
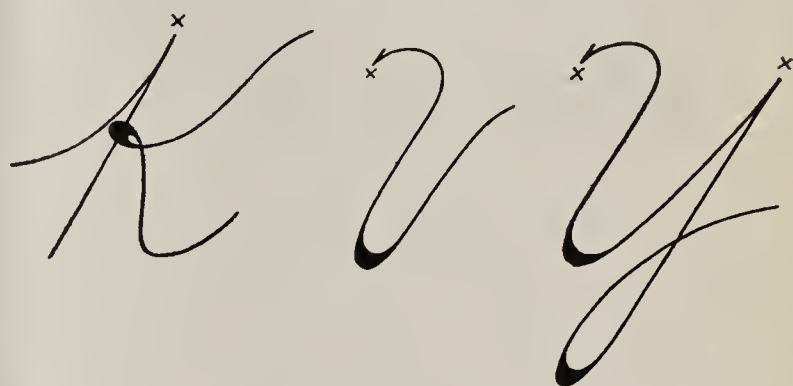
Before practicing a letter, study the speed diagram until you know which parts are fast, which parts show and where complete stops are necessary.

Give plenty of time to the retraced exercises before going to the letter.

As so many are following these exercises and are doing so well, we do not like to have their work stop entirely during the summer.

Although the Teachers Magazine is not published during July and August, our criticism department is open all summer, and all papers sent in will be promptly criticized and returned.

Be sure to put on each sheet your name and the address to which you wish it returned and send to our Personal Service Department.



Vienna Vienna Vienna Vienna Vienna
Venice Venice Venice Venice Venice
Vision Vision Vision Vision Vision
Venison Venison Venison Venison Venison
Venison is the meat of the deer Venison

Y Y Y Y Y Y Y Y Y Y
Y Y Y Y Y Y Y Y Y Y
Y Y Y Y Y Y Y Y Y Y

You You You You You You You
Your Your Your Your Your Your
Youth Youth Youth Youth Youth Youth
Yesterday Yesterday Yesterday Yesterday
Your success depends upon your own efforts

The quaint followers of the Kings
engaged in daring expeditions with
greater zeal and joy because they
were men of valor.



D R A W I N G

By A. G. Hammock

If the work of drawing for the last month of school deals with landscape, it may be the cause of many pupils spending some of their vacation pleasantly and profitably in carrying out some of the suggestions made in school. Good subjects will be easy to find, but pupils will need much help to be able to draw from a landscape and still keep the drawing simple. A good way to encourage simplicity in sketching is to use brush and ink as in the four small drawings at the bottom of page 359. They may be outlined lightly in pencil or drawn directly with the brush. Put in the large masses first, but be careful that they do not look too solid. Leave out the details as much as possible.

As preliminary practice, make brush drawings of trees as shown on page 358. Study each kind of tree available, noting its peculiarities. In making the drawing try to show the general shape of the tree, the way the leaves group, the way the branches join the trunk and any other characteristic of that particular tree.

The first drawing on page 359 was made on

gray paper with black and white crayons. This is a most satisfactory way to work and has endless possibilities. Allow the gray to predominate, using the black and white sparingly. A little touch of color on some important object will add interest, but do not rub the color in too much—a suggestion is enough.

The small sketch in the center of the page shows another way to treat the subject. Make a very careful pencil drawing and then apply to it tones of gray or color with a brush, keeping the color clear and transparent.

The remaining drawings show pencil sketches, considerably reduced. They represent the most difficult style of rendering on the page and should be preceded by much work in the other styles. The pupil's work should be made two or three times as large as the drawings given here.

If you do not have suitable pencils, crayons, water colors or paper, we will tell you where to get them or we will send you free samples. Just address your request to our Personal Service Department.

THE BUSINESS OF ART SUPERVISION

In Elementary and High Schools has grown to be a highly specialized profession. Difficult problems confront the supervisor at every turn. These are little touched upon in Normal Art Schools, and then by teachers far removed from classroom conditions. The Summer School of the New York University offers in the first three weeks in July, 1914, a course in the practical details of Supervision by Dr. James P. Haney, who for the past eighteen years has been supervisor in New York City, the largest field of art supervision in the United States. In thirty lectures, students at the Summer School will receive direct instruction in all details of supervision in condensed and forceful statements, full of graphic illustrations drawn from Dr. Haney's wide classroom experience. These lectures will not be repeated in 1915 or 1916. For the beginning supervisor, or for the one anxious to advance departmental standards, this course is of greatest value. With it there is offered a course in practical design with studio practice and daily criti-

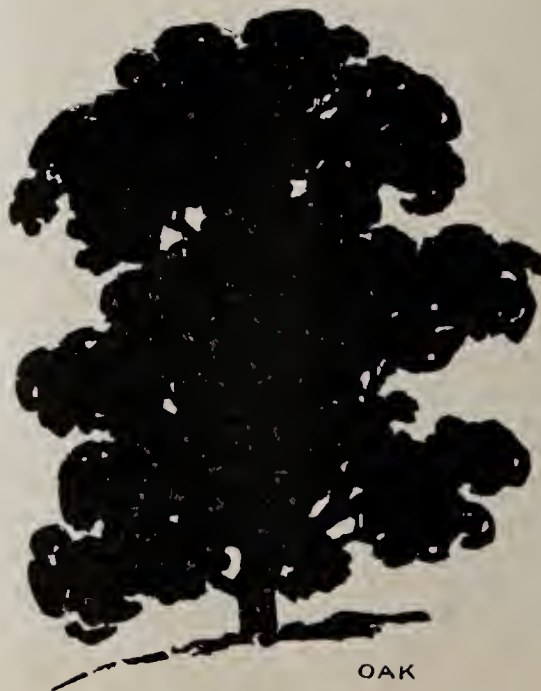
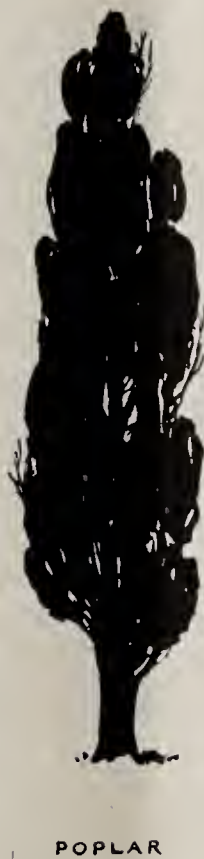
cisms. For bulletin describing all of Dr. Haney's courses, address Dr. James E. Lough, New York University, Washington Square East, New York City.

THE APPLIED ARTS SUMMER SCHOOL.

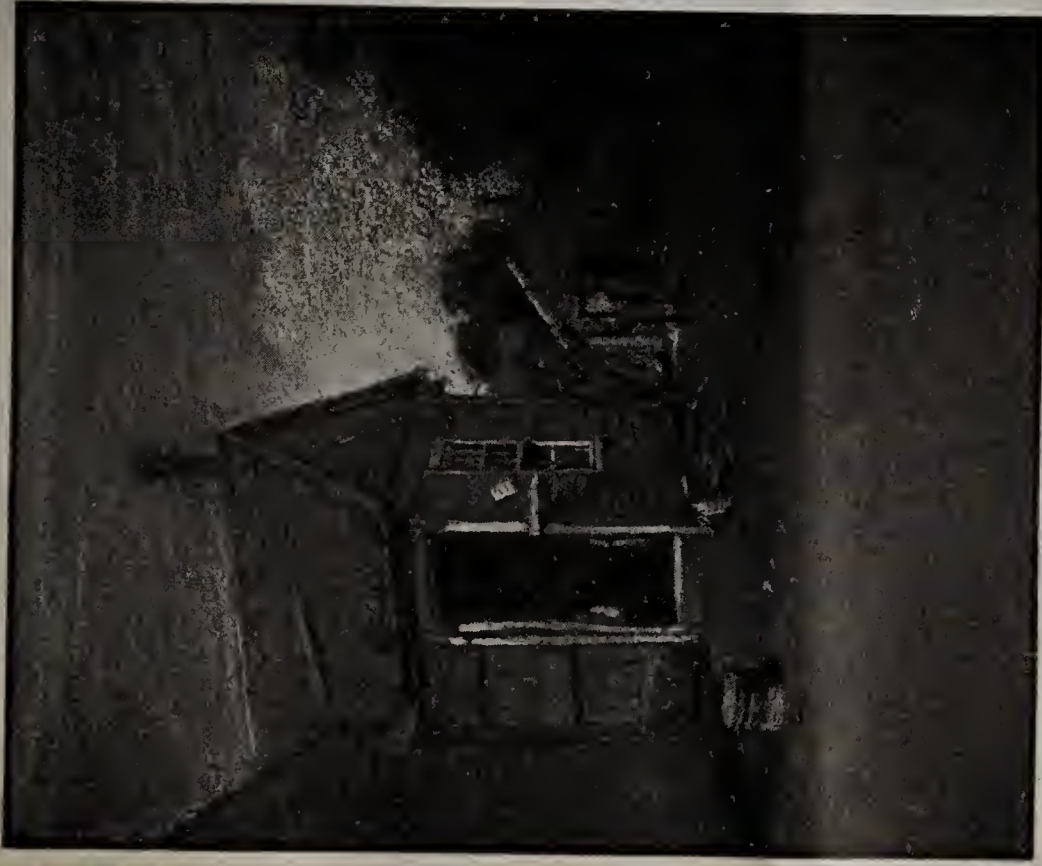
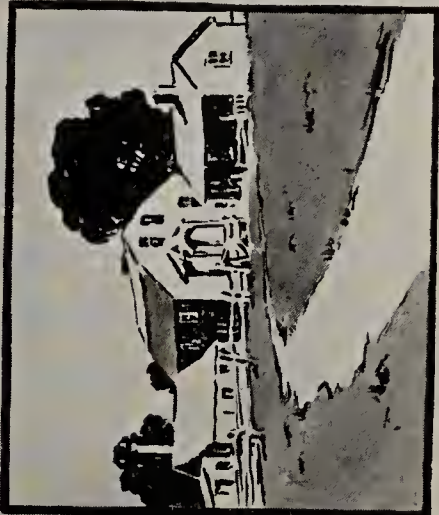
The Applied Arts Summer School is conducted for the purpose of training supervisors and teachers in elementary, grammar, and high schools. The courses are planned to give a practical knowledge of art as now taught in modern, progressive schools, and to assist in solving the many problems which come to the supervisor, art, and grade teacher.

The Applied Arts Summer School, of which Mr. Elmer E. Bush is president, will be held at Lincoln Center, Chicago, Ill., July 6th to 25th, 1914. The building is located at the corner of Oakwood Boulevard and Langley Avenue, near Thirty-ninth Street, and Cottage Grove Avenue, easy of access by suburban trains, elevated, and surface cars. For enrollment blanks address Atkinson, Metzger & Co., Chicago.

·BRUSH·SKETCHES·OF·TREES·



K. O. N. E. A. I. G. A.





By A. G. Hammock

A STUDENT'S DESK.

We have had many requests for exercises in simple woodworking, such as seventh and eighth grade boys can do.

The design for a student's desk (page 362) is one I have used with much success in the grades mentioned and also in teachers' classes.

It is a simple table with a removable case set upon it. Each part is a separate problem.

This would not be a suitable exercise for pupils to begin with, but is given as an advanced project—something to work out during vacation.

The order of work in making any piece of woodwork is:

1. Make a drawing to scale.
2. Lay out all parts.
3. Dress up all parts.
4. Assemble.
5. Finish.

As dimensions are given here, no other drawing is necessary.

In doing the other operations, no instructions need be given for those who have been working in wood long enough to attempt such a project.

All teachers wishing to make this table during vacation, not having a knowledge of the various operations, may obtain full directions without charge, from our Personal Service Department.

SIMPLE BOOKMAKING.

As this is the closing month, you will doubtless have many sets of exercises embracing various kinds of school work that you will wish to bind in permanent form.

Page 361 illustrates the steps to be taken in binding loose sheets in a very satisfactory way. The first illustration shows two pieces of cardboard (figs. 1 and 2) laid on a piece of cloth (or leather). The cloth is covered with paste, folded over the cardboard and put under a weight to dry. The two pieces of cardboard are placed a slight distance apart ($\frac{1}{4}$ inch) to form a hinge. While the cover is drying a heavy string or wire should be laid along the hinge to press the cloth down into the space between the cardboards.

The second illustration shows the completed cover (two are needed) with holes punched for lacing.

While the covers are drying assemble the leaves as in the third illustration and paste a strip of strong paper or cloth over the back, allowing it to fold down over the book about $\frac{1}{2}$ inch. When dry, punch holes to match those in the covers and lace with a leather shoe-lace.

The remaining illustrations suggest ways of decorating the cover.

(Concluded from page 343)

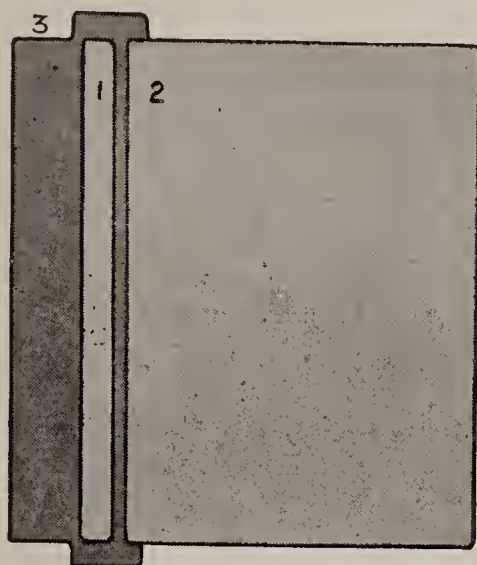
houses, talk about the ships and their cargoes, the effects of great canals on commerce and history, and study current events and their causes. History is largely biographical; the study of great deeds and men of industry and invention.

The man without a job is he who will "do anything." Never in the history of the country was there such a demand for well trained craftsmen. Constantly and alarmingly is increasing the menace of the 60% illfitted boys and girls who leave our schools at 14 years, and more and more persistent is the cry, "What can we do to hold the children in school?" We believe that we are on

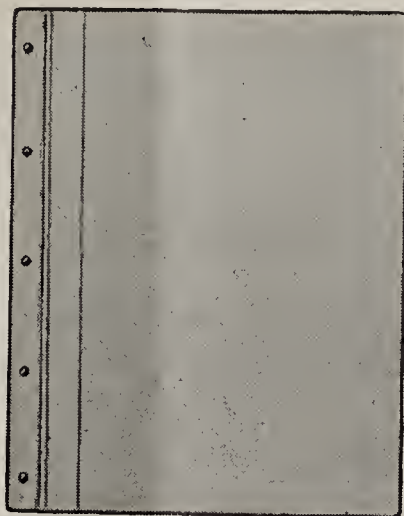
the right road and that some of the work we are doing will point to the broad highway of success.

The cost, it is true, is great. But the cost of ignorance and ill-trained workers is immeasurably greater. Moreover, we are willing to give an increasing number of children a high school education at a cost double that of the elementary school. Should we not be willing to give an equal amount for pertinent instruction to those children of the elementary school who would under ordinary conditions never enter the portals of a higher institution?

SIMPLE BOOKMAKING



1-2. CARDBOARD
3. CLOTH OR LEATHER



FINISHED COVER



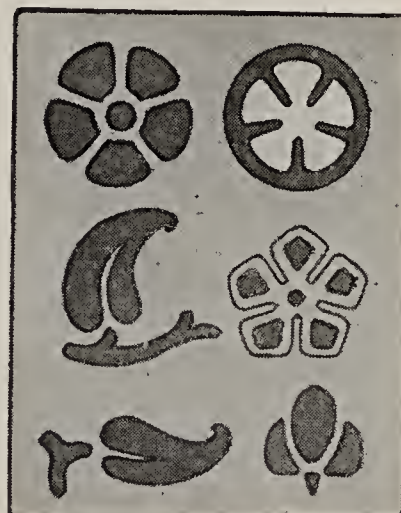
LEAVES ASSEMBLED
BACK STRIP PASTED ON



COMPLETED BOOK

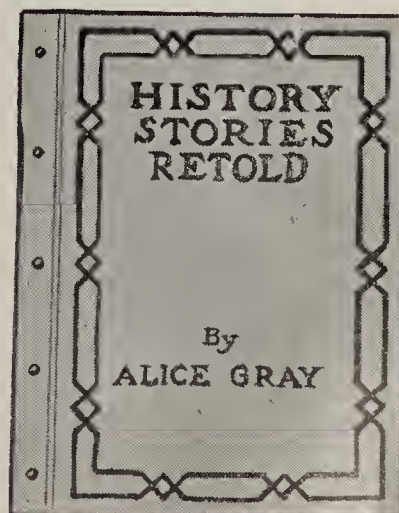
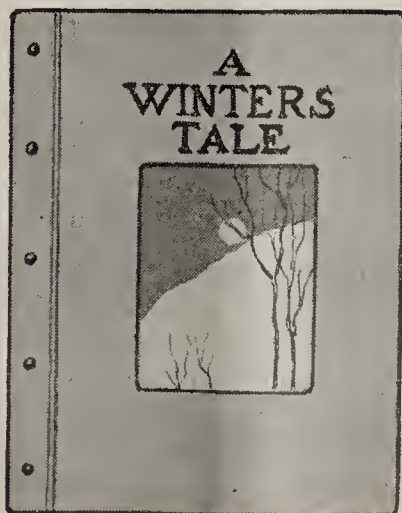
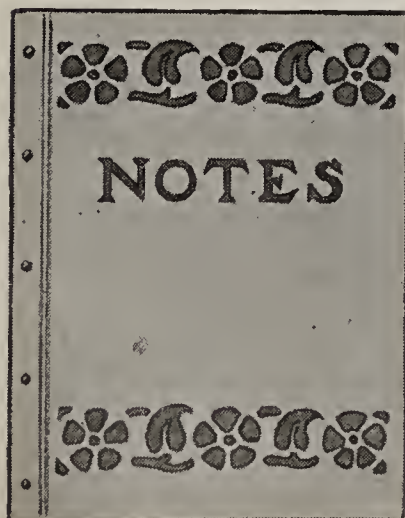


FLOWER DRAWING



UNITS FROM FLOWER
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COVER DESIGN SUGGESTIONS



THE MAKING OF A PEN

By H. C. Sharp

The Necessary, Common Things of life we are least conscious of; air, health, sleep, water, all these are unnoticed while we have them.

The better a Pen is, the less apt we are to be aware of its existence. If it transmits our thoughts smoothly, easily and untiringly, we are as unconscious of it as we are of our vocal organs; but if it drags, scratches and spatters and is moody, that Pen is very real to us. Good pens do not always get the gratitude that is due them.

There is as much difference in Pens as there is in the person who uses them. The size of a thing has nothing to do with its capacity for good or evil. For instance a tiny watch may be desperately irregular and do immense harm. It is not putting the case too strongly to say that Pens have a real and appreciable effect on the efficiency and comfort of one who uses them daily.

The combined brain strain of thought, vision and manual motion is a very palpable thing. Do not several hours of writing tire you somewhat, and isn't it clear that only a slight pen difficulty multiplies itself into a considerable waste of energy in the course of a day? Hence, good quality of pens is of the highest importance to a person who writes much.

The manufacture of standard grade steel pens is quite an elaborate and complex process.

The better grade of pens are made of crucible steel; steel rolled with water on it, and so accurate are these rolls that the steel is gauged to one-half thousandth part of an inch and a fine hair laid on the steel while going through the rolls leaves a perfect impression.

This cold rolling leaves the steel very hard and compact, and is one of the reasons why a standard hand-made pen is so much better than a cheap machine-made one. There is so much individuality in a pen that no automatic machinery can turn out a perfect article. High grade pens must be modified and made just right to the human touch.

A prominent American manufacturer was once asked why it was necessary to use such great care in the manufacture of his goods, and quoted Michael Angelo, the famous artist, who was once correcting a little detail in one of his masterpieces, when an onlooker said: "But it is only a trifle." "Yes," answered the artist, "but trifles make perfection, and perfection is no trifle."

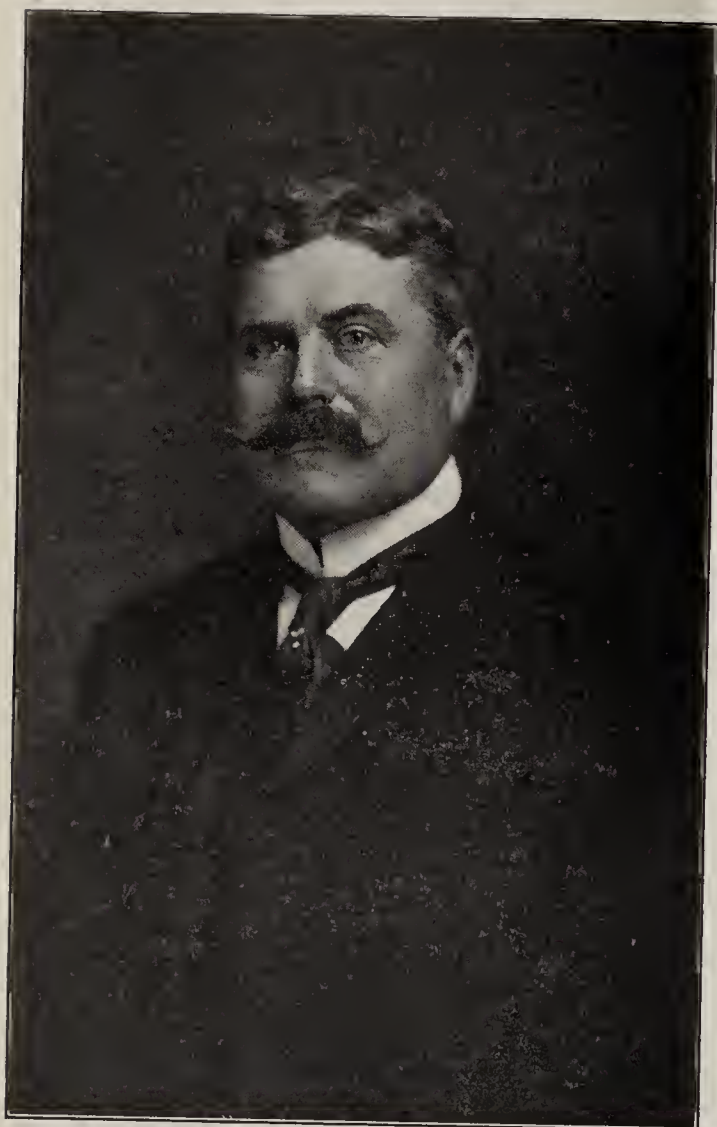
The consumption of steel pens in the United States annually approximates about four hundred million pens.

The first steel pens were made by Mr. Wise, a London stationer, in 1803, but were very expensive, somewhat crude and but little used.

About 1828 the manufacture of steel pens was begun in England for commercial purposes.

Process of manufacture: The steel comes to the factory in sheets twenty inches wide, six feet long and about one-fiftieth of an inch in thickness. It is cut into strips the width of two pens placed end to end and is then put into the fire and heated to white heat, which makes it very soft. After cooling it is immersed in acid to remove the scale formed by the annealing process and then rolled to the required thickness for cutting out blank pens. It then goes to the machine which cuts out the blanks or flat pens. These blanks are then sent to the piercing machines, which make the centre hole in the pen and the cuts in the side, which regulate its degree of flexibility. The rolling process has hardened the steel so that it is necessary to again put the pens back in the fire at this stage to re-anneal them before they can have the name stamped on them. After coming from the second annealing they go to what is called the marking machines and have the name and number stamped on them. From this department they are sent to what is called the raising room; here they are put through machines that raise or round them into shape. They then go back into the fire again and are heated to a cherry red and are then immersed in oil while at top heat. This hardens them and makes them brittle. They then go to the tempering room, where the temper is drawn down by heat until they are very springy and elastic. This requires a very high degree of skill. If the pen is not properly tempered it is no good whatever. After being tempered they are put in revolving cylinders with lime to take off the scale formed by hardening and tempering. Next they go into polishing cylinders and are turned for several days in polishing and smoothing material. From this department they go to the grinders, where each point is separately ground by hand. From here they go to the slitting department, where the points are slit. This is a very delicate operation, requiring the greatest skill and care. The points are slit in same manner as if you were to take a pair of shears in your hands and cut from the point of the pen into the pierce hole. If a pen is not slit exactly in the centre it will not write well and will be very scratchy. After being slit, the pens are again returned to the polishing cylinders and are tumbled in these cylinders for several days which polishes them and smooths off any burrs made by passing the various machines. They are then taken to the bronzing and coloring room and receive their finishing coat of lacquer to prevent them from rusting. At last they are taken to the examining department, where the point of each separate pen is closely examined and the slightest imperfection is sufficient cause for rejection.

The successful manufacture of steel pens in the United States (Esterbrook Pen Mfg. Co.) was first established by Richard Esterbrook at Camden, N. J., in 1858.



Mr. John Arthur Greene

The recently elected Secretary and Chief of the Agency Department of the American Book Company, Mr. John Arthur Greene, is a New Englander by birth. He was born in Waterford, Me., and received his education in the public schools of that State. After graduating from the Farmington Normal School, he taught for a while in the Abbott School at "Little Blue," Farmington. He was then given charge of the local public schools, organized the high school and was its first principal. He studied law and was admitted to the Bar in Maine, but began practicing in Chicago. Shortly afterward, however, he accepted a position with the publishing house of Ivison, Blakeman & Company, subsequently entering the employment of the American Book Company, and for many years has been managing director of the New York division of that company.

In his administration of this part of the company's business, Mr. Greene has been conspicuously successful, and the placing of the management of the entire agency department in his charge is not only a well-merited recognition of the service he has rendered, but is of distinct importance educationally, as it means the maintenance of the highest educational and business standards in the conduct of the affairs of the company all over the country. Mr. Greene is a man

of force, with high ideals, and it is a great gratification to his friends and associates to see him advanced to so prominent a place in the publishing business. He is keenly interested in all matters pertaining to the welfare of his country, and firmly believes that the schools form a most important factor in the life of our nation at the present time. He considers that the children should have the advantage of the best educational equipment obtainable to fit them for their future responsibilities; and his efforts are earnestly directed toward placing the best books and the most approved methods before the public for the benefit of the schools.

Mr. Greene is actively connected with the Republican, Graduates, and Economic Clubs, and the National Education Association, the New England Society, and the Maine Society of New York. He is also a member of the Society of Educational Research, the American Association for International Conciliation, American Social Science Association, Academy of Political Science, and the American Museum of Natural History, and is a trustee of the New York Savings Bank.

Nature's book hath music writ
Closely on each page of it;
Breaking wave, and breeze, and tune
Of the oriole in June,

Bugle call, great organ swell,
Flute, and harp, and chiming bell.
Yet there be who cannot hear,
Grant us, Lord, the listening ear!



*Illustration from "The New Barnes Spellers"
A good picture to use as the subject of an
original language story.*

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(For announcement for 1914-15
see page 370)

TYPEWRITING CONTEST FOR ACCURACY.

That accuracy is the first requirement in typewriting is universally recognized. It is also recognized that in the instruction of the pupil in typewriting, accuracy must be taught first before any other form of proficiency is possible.

These facts lend special interest to a noteworthy contest which was held recently in Brooklyn, New York. In this contest eighty-five students of typewriting, representing twenty different New York schools, contested for the Metropolitan School Championship in Typewriting. What made this contest so notable was not simply the fact that it was well representative of all the students of typewriting in the city of Greater New York, but that the contest was an accuracy contest pure and simple and only in the cases where there was a tie in the accuracy score was the rating of the contestant determined on any other basis.

Of the eighty-five students taking part in the contest, the records of the seventeen contest leaders are appended.

The first thing that will be clear from the study of these figures is the high percentage of accuracy attained by the contestants. Such accuracy records would be noteworthy even for experienced operators. For students they are remarkable. The two contestants who head the list made no errors whatever, which in itself is a record for a quarter of an hour's writing in public competition. Two others made only one error. Three others made only two errors.

The fact that out of these seventeen pupils who finished the higher on the list fifteen were pupils of Wood's Brooklyn School speaks highly for the methods of instruction in that institution. The records also prove how important it is to instil the idea of accuracy into the pupil at the outset. When this is done, even students who are relatively only beginners in typewriting are able to attain a remarkably high standard of accuracy, as the result of this contest clearly proves.

First habits are lasting and when the habit of accuracy is attained by the student at the very outset, it is bound to abide.

Machine.	Name.	Gross.	Errors.	Net.	Net Speed.	Per Cent.	Position.
Remington....	Evelyn Maslofi	627	0	627	41.8	100	1
Remington....	Lena Lustig	519	0	519	34.6	100	2
Remington....	Bertha Dickens	570	1	565	37.6	99.12	3
Remington....	John Murcott	527	1	522	34.8	99.05	4
Remington....	Helen Perlmutter	620	2	610	40.6	98.38	5
Remington....	Mary Postis	575	2	565	37.6	98.26	6
Remington....	May Edison	539	2	529	35.2	98.14	7
Remington....	Beatrice Lazarus	778	4	758	50.5	97.42	8
Remington....	Lena Blum	644	4	624	41.6	96.89	9
Remington....	Blanche Friedman	590	4	570	38.0	96.61	10
Remington....	Sadie Hauptman	580	4	560	37.3	96.55	11
Underwood....	Esther Marcus	763	7	728	48.5	95.41	12
Remington....	Mildred Borodkin	847	8	807	53.8	95.27	13
Underwood....	Alice Schafer	588	6	558	37.2	94.89	14
Remington....	Ben Wallack	548	6	518	34.5	94.52	15
Remington....	Samuel Cooperberg	717	8	677	45.1	94.42	16
Underwood....	Robert Warring	587	7	552	36.8	94.03	17



Perry & Price's American History. Second Book, 1763-1914—By Arthur C. Perry, Jr., Ph.D., District Superintendent of Schools, New York City, and Gertrude A. Price, Teacher in Public Schools, New York City. Covers the history requirements for the sixth year. It is distinguished by its extraordinarily picturesque style. Each of the fourteen chapters is preceded by a colored picture, illustrating some dramatic incident in the text to which the pupil is constantly looking forward. Each chapter is made up of three parts: an account for the pupil to read, a summary to study, and a few leading facts to memorize. The reading portion is as interesting as any story to the child, whose attention is held by graphic accounts of the principal incidents in the growth and development of the country. Throughout, the appeal is made to the fondness of the young for adventure, heroic deeds, and dramatic events. Apt quotations from standard poems will encourage a broader reading of literature. Besides the color pictures, there are in the book many other illustrations and also numerous maps. Cloth, 12mo, 352 pages, with maps and illustrations. Price, 60 cents. American Book Company, New York, Cincinnati and Chicago.

Skinner's Dramatic Stories for Reading and Acting.—By Ada M. Skinner, St. Agatha School, New York City. In this supplementary reader for the third and fourth years, each of the stories has unusual dramatic qualities, and may be turned into a little play for acting. They are uniformly short. Some of the stories are well-known school book classics in new dress, but most of them are new. They include fairy tales, folk tales, stories of child life, nature stories, etc., in

wide variety. Originally the work of many writers, they are as varied in style as in subject matter, but they have here been happily harmonized and adapted to the requirements and tastes of young pupils. Cloth, 12mo, 224 pages, illustrated. Price, 35 cents. American Book Company, New York, Cincinnati, and Chicago.

How to Appreciate the Drama—By Thomas Littlefield Marble. A book designed for lovers of the drama in general, for dramatic societies, for the study sections of reading clubs, as well as for classes in schools and colleges.

The subject is treated from the standpoint of practical dramaturgy, the desire of the author being to point out the fundamental principles which underlie sound dramatic art—the ultimate purpose being to enable those who are yet inexperienced in recognizing and appraising the intrinsic values of plays, to learn to do so in a manner reasonably authoritative.

The book contains an analytical diagram, suggestive analyses of four classical plays, and the full text, with marginal annotations, of "The Cricket on the Hearth," the Screen Scene from "The School for Scandal," and the Trial Scene from "The Merchant of Venice." These annotated plays are an open sesame.

Without attempting to decide the moot question whether the drama should be treated as a branch of literature or as an independent subject, the author shows his readers how to appreciate a well constructed play quite apart from its purely literary value and its technique. To appraise a play, to "appreciate" it—the author hopes that an attentive perusal of this book will put one in the way of doing just that.

Illustrated, \$1.25, postpaid. Cloth, gilt top. Hinds, Noble & Eldredge, 31-33-35 West 15th St., New York City.

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Loss of appetite is accompanied by loss of vitality, which is serious.

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The New Barnes Spelling Books.—By Edward Mandel, Principal P. S. No. 188, Boys, New York City. An interesting, graphic, delightfully well illustrated spelling book for the third year (first in a series of six books). Facing each page of words is a full page illustration in color, excellently drawn, interesting in composition and

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showing in the picture the various articles suggested by the words on the opposite page. It is an innovation that we believe will be very effective in making spelling more interesting, as well as bringing about a closer association between the appearance and the meaning of words. (For one of the illustrations see page 364.) Third Year Book, 48 pages, 20 cents. The A. S. Barnes Company, New York.

Harvey's Essentials of Arithmetic.—By L. D. Harvey, Ph. D., President of Stout Institute, Menomonie, Wisconsin. Cloth, 12mo. American Book Company, New York, Cincinnati, and Chicago. First Book. For 2nd, 3rd, and 4th school years. 224 pages. Price 25 cents. Second Book. For 5th, 6th, 7th, and 8th years. 507 pages. Price, 50 cents. This new series, by one of the leading American educational authorities, correlates the work in arithmetic with agriculture, commerce, manual training, and the household arts. The books are confined to the practical and the useful, and provide many applications of numbers to problems of a prevocational character. They teach the pupil to be accurate and quick in handling numbers, and to interpret and analyze problems correctly. Among the noteworthy features of the series are the careful gradation; the frequent, cumulative, and thorough reviews; the many useful suggestions to teachers; the frequent drills, the insistence on checking methods; the Study Recitation; the problems to be made by the pupils (self-activity); and the problems without numbers. Altogether, there are in both books about 20,000 exercises, forming an unusual wealth of new and carefully selected practical problem material, relating to the everyday interests of children and to modern business.

Radford's Manual Training.—By Ira S. Griffith, A.B., Associate Professor of Manual Arts, University of Missouri. A text book on Manual Training for schools and shops, offering a collection of over 145 constructive furniture designs suitable for hand-made construction. The design, proper method of making and of finishing each piece is very clearly shown by numerous photographs of the finished pieces, complete working drawings, bills of material, and an accurate description of the processes required to do the work. Stenciling, leather work, hammered metal and other similar crafts are briefly, yet very practically presented. Mr. Griffith is a very successful teacher who understands his subject thoroughly and who writes very freely and practically. No teachers library will be complete without these books. 2 Vols., 314 pages each, \$3 per set. Radford Architectural Company, Chicago.

Applied Arts Drawing Books.—Edited by Wilhelmina Seegmiller. This very attractive series of eight drawing books, one for each grade, are

the direct outgrowth of Miss Seegmiller's very successful experience as Supervisor of Drawing in the Schools of Indianapolis. The whole series taken together offer about every kind of work imaginable for the different grades and the illustrations are in most cases superb. The books embrace the work of a large number of people, but throughout the series is a predominant note of simplicity, directness and usability. The end papers are delightful. As one turns through the series he cannot help being impressed with the unusual amount of suggestive material. One will go a long time before finding better color work, engraving and printing. One who cannot teach drawing from these books, would better give it up!

One of the important features is the advisory help given by Walter Scott Perry of Pratt Institute, Brooklyn, who for many years has been one of the safest leaders in art education. One of the best testimonials for the Applied Arts Drawing Books is that they are in satisfactory use in so many places, having been introduced, we believe, into more places within the last few years than all other drawing books combined. Eight books, one for each year. First four books, 15 cents each. Second four books, 20 cents each. Atkinson, Menter & Co., Boston, New York, Chicago.

The Rural School, Its Methods and Management.—By Horace M. Cutler, Professor of Rural School Administration, Kansas State Normal School, Emporia, Kansas, and Julia M. Stone, Teacher, Model Rural School, Western Kansas State Normal School, Hays, Kansas. Unlike many books written for Rural Schools, this is one that is not to be read and laid away, but will be needed to refer to many times for its direct and helpful suggestions about the various things connected with schools. When we compare the books directed to rural teachers a few years ago with some of the later publications, like the one under discussion, we begin to feel that the rural teacher is really going to have an inning. Books like this that tell what to do, why to do it and how to do it, will go a long way toward making rural education more nearly approach the ideal. 35 pages, illustrated, \$1.10. Silver, Burdett & Company, Boston, New York and Chicago.

City School Supervision.—By Edward C. Elliott, Professor of Education, University of Wisconsin. This is a volume of the School Efficiency Series, edited by Paul H. Hanus, Professor of Education, Harvard University and is a constructive study of school supervision applied especially to New York City. This volume contains Prof. Elliott's contribution to the report submitted to the Committee on School Inquiry of the Board of Estimate and Apportionment of the City of New York. Superintendents, principals and students of education will welcome this exhaustive report. 258 pages, \$1.50. World Book Company, Yonkers, New York.

THEATRES.

Longacre—48th St., west of B'way. Tel., 23 Bryant. "A Pair of Sixes." In brief this farce comedy is based on the quarrel of two young men—George B. Nettleton and T. Boggs John—equal partners in the Eureka Digestive Pill Co.; their lawyer, unable to effect an amicable reconciliation or an equitable division of the firm's assets, proposed a game of show-down poker as the only means to decide which one shall conduct the affairs of the concern. After reducing the idea to legal verbiage, the covenants of which decree that the winner is to operate the business and the loser is to be the other's servant for one year; the lawyer deals the cards and a pair of sixes proves to be the winning hand. What happens to the losing partner furnishes complications causing many humorous situations and telling climaxes which are most interesting and enjoyable, and you will laugh and laugh many times.

Astor—B'way and 45th St. Tel., 287 Bryant. Raymond Hitchcock in the new musical comedy, "The Beauty Shop." An impecunious but sporty proprietor of a New York Beauty Parlor is suddenly called to Corsica, where he hopes to collect a fortune that the deceased uncle of his ward is supposed to have had left her. Arriving in the land of intrigue he finds that instead of a fortune his ward has inherited a vendetta, and peppery and volcanic, it threatens to destroy them. In this dilemma the doctor hits on the plan that he will marry the daughter of a warring rival and end the feud. This lady is amorous, but ugly.

Not so ugly, however, as to defy the skill of Dr. Arbutus Budd, and he makes her over to find that she is already engaged to one of her own clan, who immediately claims her hand, or if not that, Dr. Budd's head.

Go and see Hitchcock in his fun and join in the laughter.

Cort—48th St., east of Broadway. Tel., 46 Bryant. Oliver Morosco presents Miss Laurette Taylor in a three act comedy of youth, "Peg O' My Heart." The story has to do with Peg, the daughter of an improvident but lovable Irishman and an aristocratic Englishwoman on whom her relatives turned their backs when she departed for America with the husband of her choice. Later it transpires that Peg's uncle repents on his death bed his unkindness to his sister, and by the terms of his will Peg is brought back to England to be properly educated at the expense of his estate, it being his expressed wish that his aristocratic sister, Mrs. Chichester, undertake the care of her, thus while Peg is received into the family from a sense of duty, there is not much love and she receives but what is deemed necessary for the money paid. Peg is lonely and finds her life anything but pleasant, except for Sir Gerald, known to her as Jerry, a friend of the family, and one of the executors of her uncle's will. The contrast between herself with her unconventional manners and the stilted and conventional manners of this English household, cause many humorous complications, finally ending in a love affair with a happy conclusion.

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FAMOUS VIRGINIA "FAIRY" OR "LUCKY" STONES.

In a quiet, sunny glade, nestled among the rugged foot-hills of the Blue Ridge Mountains, in Virginia, a section made renowned by the fact that old King Powhatan once held undisputed possession there, was discovered a single quarry of the far-famed Virginia "Fairy" or "Lucky" Stones.

These little curiosities, which range in size from one-fourth of an inch to two inches, bear in the most unique form some shape of a Cross, which has been outlined by Nature's own hand. Many of them are of the St. Andrew variety, others Roman and Maltese.

The conditions of this place shows us that these little stone Crosses have been there even farther back than history tells, from the fact that we have no record of any Volcanic Eruption in this Mountain, but the huge stones covered with the little Crosses imbedded in them are found there. These large stones plainly show that they were once but molten lava from a Volcano, in fact all of these little Crosses have been through intense heat, which has burned out from them stones of a higher quality, leaving the Crosses just a little rough in some places. It is true, but exceptionally rare that these little Crosses are found with the stones still in them and but slightly affected by the heat.

In that weird spot, the only place on the face of the globe where the little wonder-working gems are to be found, the good fairies flourished and had their work shop many hundreds of years ago. This, you will probably say, was rather a strange place for Titania's subjects, but were you to visit this charming mountain region, you would find every rock and tree infected with a glamour of romance.

As to the real origin of these little Crosses of stone, comparatively nothing is known, as the leading scientists of the country have failed to throw any satisfactory light on the subject, but in that remote mountain section runs a very pretty legend to the effect that hundreds of years before King Powhatan's dynasty came into power, long before the woods breathed the gentle spirit of the lovely Pocahontas, the fairies were dancing around a spring of limpid water, playing with the naiads and wood nymphs, when an elfin messenger arrived from the far-away Eden bringing the sad tidings of the fall of man and the advent of sin into the world, and so great was the shock the good fairies withered—petrified and were transformed, each assuming some form of a cross, which marked the advent of sin into the world and emblematic perhaps of the Cross that must take sin out of the world. Hence the name "Fairy Stone."

A great many people of the mountain section hold these little curiosities in more or less superstitious awe, being firm in the belief that they will protect the owner from witchcraft, sickness, accidents and disaster.

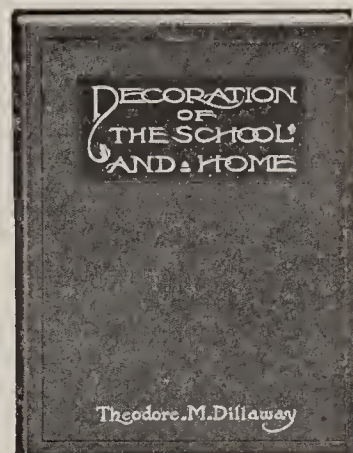
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Professor Henderson of Chicago University speaking of a recent vicious criminal said "Here is a man who might have been saved if he had been given vocational training in the critical years of his life."

S. J. Vaughn in charge of the printing office of the Northern Illinois Normal School at DeKalb, Illinois, says even the worst boys love to work at the trade, they seem to be fascinated by it; they will cut a baseball match or other sport for the privilege of handling type and press.

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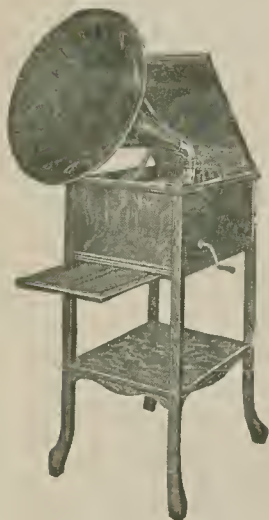
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Teachers' Pensions

Are pensions in general wise? Should a State pension its workers? Should it pay pensions to teachers any more than to any other class of employees?

These are questions discussed in a bulletin just issued by the United States Bureau of Education. The immediate purpose of the bulletin is to describe the pension systems of Great Britain, but in the course of the study Raymond W. Sies, the author, takes occasion to discuss the principles underlying all pensions, and espe-

cially teachers' pensions in the United States.

Teachers' pensions and pension systems, according to Dr. Sies, represent one phase of what has become a universal movement among civilized peoples—a movement to "dispose of the superannuated and disabled individual and to rob old age of its economic terrors." Pensions for school teachers, he points out, have existed in Germany in some form or other for two or three centuries, and in other European countries for the better part of a century or more. On the Continent the benefits of teachers' pensions have often been extended to include widows and orphans of teachers. In Scotland a comprehensive system has been developed, based on scientific insurance principles, which Dr. Sies considers especially valuable for the United States.

Whether pensions shall be supported in whole or in part by the State, or whether they shall be financed entirely by the teachers themselves, is a problem that has been solved differently in different countries. In Germany the State finances the entire plan, the teachers making no contributions whatsoever. In France the teachers are heavily assessed to keep the pension system going. In the United States the tendency is to ask small contributions from the teachers. As a permanent arrangement Dr. Sies favors the German plan, not because he thinks it any more generous to the teachers, but because he considers it better business for the State to finance and manage the system itself. He shows that in any event the burden is ultimately shifted to the teachers.

While admitting, therefore, that contributions may be necessary to start a substantial pension system, he believes they should be

(Continued on Page vii.)

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Globes and Maps in Elementary Schools. A Teachers' Manual. By Leon O. Wiswell, School Libraries Inspector, New York State Education Department. Illustrated. Cloth, 64 pages. Rand McNally Company.

This Wonder-World. By Agnes Giberne. Illustrated 211 pages. American Tract Society, publisher.

Anales de Instruccion Primaria. Montevideo, Uruguay.

The Newburgh Survey. Reports of Limited Investigations of Social Conditions in Newburgh, N. Y. By the Department of Surveys and Exhibits Russell Sage Foundation. Zenas L. Potter, Director Field Work.

Your Child Today and Tomorrow. By Sidonie Matzner Gruenberg, with a foreword by Bishop John H. Vincent, Chancellor of Chautauqua Institution. Illustrated, 234 pages. Price \$1.25 net. J. B. Lippincott, Publisher.

(Continued on Page viii.)

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discontinued as soon as possible. In his opinion contributions from teachers as a permanent feature not only add nothing to the effectiveness of a pension plan, but they "introduce needless complexity, they are a source of constant irritation and misunderstanding, and they are responsible for a vast amount of unnecessary bookkeeping and other clerical work." Dr. Sies concludes with a strong recommendation for a noncontributory pension system for American teachers.

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Let us make the best of it.

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AMONG THE BOOKS (Continued from page 126)

Another Book in an Epochal Series.

School Efficiency a Constructive Study. By Paul H. Hanus, Professor of Education, Harvard University. 128 pages. World Book Co.

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Art in Short Story Narration. A searching analysis of the qualifications of fiction in general, and of the short story in particular with copious examples, making the work a practical treatise. By Henry Albert Phillips. 160 pages. The Stanhope-Dodge Publishing Co.

The Plot of the Short Story. By Henry Albert Phillips. 160 pages. The Stanhope-Dodge Publishing Co.

A Credit to Pittsburgh.

First Annual Report of the Board of Public Education School District of Pittsburgh for the Year Ending December 31.

The Willard Word Book Series by Agnes W. O'Brien, published by A. Flanagan Co. As mentioned last month, is deserving of special attention. A "word book" may or may not be different from a spelling book, but we have here something more and something better than a speller. The lists presented in the Manual give evidence of the care and skill with which selections and eliminations were made, with the result that the teacher using this book is spending time with the words that most need attention. First we find a Phonics Table in the using of which it would seem that no confusion or uncertainty could possibly arise. The method is simplicity itself and the application plain and adequate. Then come words suitable for First, Second and Third Grades, with short optional lists and words requiring special drill. The Manual closes with twelve homophones and a short list of words to be distinguished. Book I. is for grades four, five and six; book II., for grades seven and eight. The author advocates the use of certain reformed spellings, such as tho, altho, catalog, etc. These reforms, possibly, should not be taken up in the school until the instruction can be made uniform, but the Willard Word Books may be regarded as good authority and they will undoubtedly meet with a very appreciative reception.

Joshua, The Warrior Prince of Israel. By John Heston Willey, is dedicated most appropriately to Sunday School Teachers. Many day school teachers are workers in Sunday School as well. To all such we heartily recommend the reading of this volume. It is of great value to all who seek a clear knowledge of the character and position of Israel's heroic leader. Price \$1.00 net. W. C. O'Donnell, Jr., Publisher, 31-33 East 27th Street, New York.



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 "To make the dark world bright!
 My silvery beams cannot struggle far
 Through the folding gloom of night!
 But I'm only a part of our Maker's plan,
 And I'll cheerfully do the best I can."

"What is the use," said a fleecy cloud,
 "Of these few drops that I hold?"
 They will hardly bend the lily proud,
 Though caught in her cup of gold.
 Yet I am a part of our Maker's plan,
 So my treasures I'll give as well as I can."

A child went merrily forth to play,
 But a thought like a silver thread
 Kept winding in and out all day
 Through the happy, golden head;
 Mother said, "Darling, do all you can,
 For you are a part of our Maker's plan."

She knew no more than the glancing star,
 Nor the cloud with its chalice full,
 How, why, and for what all strange things were;
 She was only a child at school!
 But, she thought, "It is a part of our Maker's plan,
 That even I should do all that I can."

She helped a younger child along,
 When the road was rough to the feet,
 And she sang from her heart a little song,
 That we all thought passing sweet;
 And her father, a weary, toil-worn man,
 Said, "I will do, likewise, the best that I can."

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It never pays to fret and growl
When fortune seems our foe;
The better bred will push ahead
And strike the braver blow.

For luck is work,
And those who shirk
Should not lament their doom,
But yield the play,
And clear the way
That better men have room.

It never pays to wreck the health
In drudging after gain,
And he is sold, who thinks that
gold

Is cheapest bought with pain.
An humble lot,
A cosy cot,
Have tempted even kings,
For station high,
That wealth will buy,
Not off' contentment brings.

LEARN A LITTLE EVERY DAY.

Little rills make wider stream-
lets;

Streamlets swell the river's
flow;

Rivers join the ocean billows,
Onward, onward as they go!
Life is made of smallest frag-
ments,

Shade and sunshine, work and
play;

So may we with greatest profit,
Learn a little every day.

Tiny seeds make boundless har-
vests,

Drops of rain compose the
showers,

Seconds make the flying minutes.
And the minutes make the
hours!

Let us hasten, then, and catch
them

As they pass us on our way;
And with honest, true endeavor,
Learn a little every day.

Let us read some striking pass-
age,

Cull a verse from every page;
Here a line, and there a sentence
'Gainst the lonely time of age.
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hay;

Thus we may, by help of heaven,
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Advanced English Grammar. By William T. Harris. 511 pages. The World Book Company, Publishers, Yonkers, N. Y.

The Wide Awake Fourth Reader. By Clara Murray, with illustrations by Harry C. Edwards and Sarah F. Smith. 329 pages. Price 50 cents. Little, Brown & Co.

Twilight Town. By Mary Frances Blaisdell. Illustrated by Henrietta S. Adams. 173 pages. Price 40 cents. Little Brown & Co.

Indian Child Life. By Charles A. Eastman. Illustrated by George Varian. 160 pages. Price 50 cents. Little, Brown & Co.

The Child's Book of American History. By Albert F. Blaisdell and Francis K. Ball, with illustrations by Frank T. Merrill. 218 pages. Price 50 cents. Little, Brown & Co.

Immortality Established Through Science. By John O. Yeiser. Price \$1.00 postpaid. Published by National Magazine Association, Omaha, Nebraska.

Principles of Secondary Education. By Charles DeGarmo. Professor of the Science and Art of Education, Cornell University. 338 pages. Price \$1.25. The Macmillan Company.

The Four Wonders—Cotton, Wool, Linen, Silk. By Elnora E. Shillig, for ten years primary teacher in Columbia School, Seattle, Washington. Drawings by Charles Copeland. 137 pages. Rand, McNally & Co.

The Teaching of Geography in Elementary Schools. By Richard Elwood Dodge, professor of geography, Teachers' College, Columbia University, New York City, and Clara Barbara Kirchwey, instructor in geography in the Horace Mann School and Teachers' College, Columbia University, New York City. 248 pages. Rand, McNally & Co.

American Civics for the Seventh and Eighth School Years. By A. G. Fradenburgh, Ph.D., professor of history and politics, Adelphi College, Brooklyn, N. Y. Illustrated, 275 pages. Price 65c. Hinds, Noble & Eldredge, Publishers.

Standard Popular Songs. Edited by Baldwin & Newton. Paper edition. Price 10 cents. Ginn & Company, Publishers.

Elementary Agriculture. By William Lewis Nida, Ph.B. Supt. of Schools, River Forest, Ill. Illustrated. A. Flanagan Company, Chicago.

THE TRADESPEOPLE

The swallow is a mason;
And underneath the eaves
He builds a nest, and plasters it
With mud, and hay, and leaves.

The woodpecker is hard at work;
A carpenter is he;
And you may find him hammering
His house high up a tree.

The goldfinch is a fuller;
A skillful workman he;
Of wood and thread he makes a nest
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"If I should hear you cry,
I'd know at once it was a joke,
And so—you need not try."

That night, when it was very dark,

A little boy awake;
Was just about to holler out,
But—was not that a snake?

It was so dark. He crept him down

Beneath the covers deep;
And Mary Ann was not dis-
turbed

But slept a peaceful sleep.

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Don't tell me of to-morrow!
If we look upon the past,
How much that we have left to do
We cannot do at last!
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For all on this frail earth:
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Don't tell me of to-morrow!
Give me the man who'll say,
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And from that point begin.

We have no right to judge a man
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Should we not like his company,
We know the world is wide.
Some may have faults—and who
has not?—

The old as well as young;
Perhaps we may, for aught we
know,
Have fifty to their one.

I'll tell you of a better plan,
And find it works full well,
To try my own defects to cure
Before of others' tell;
And though I sometimes hope to be
No worse than some I know,
My own shortcomings bid me let
The faults of others go.

Then let us all, when we commence
To slander friend or foe,
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To those we little know.
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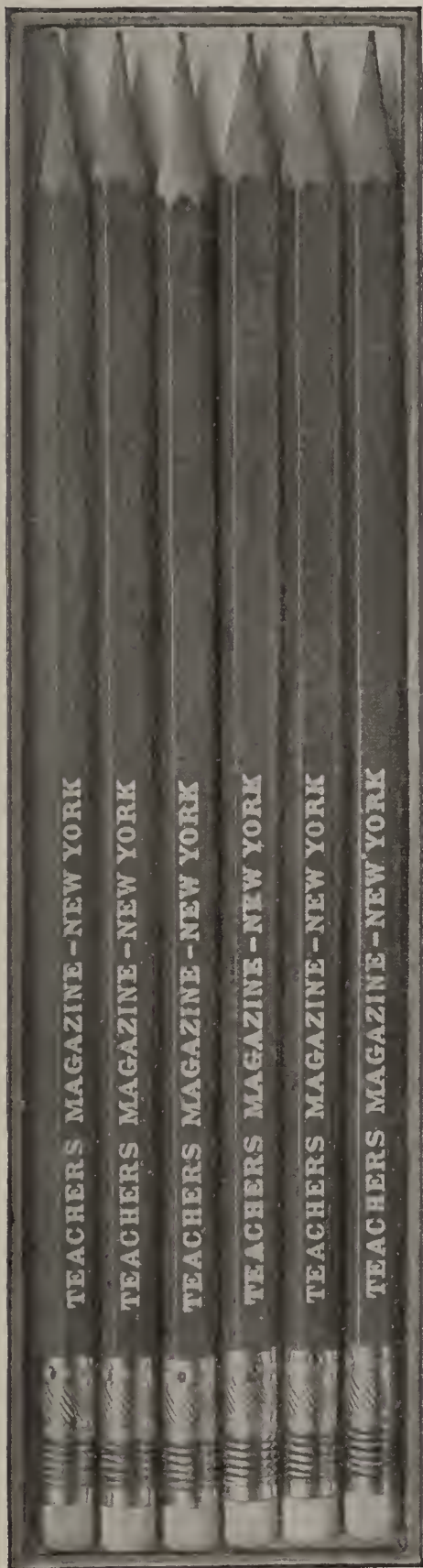
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The matter of salaries is to be noted as the art teachers of New York City advance while doing satisfactory work to a maximum of \$2,650.

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But none that charms my spirit half
so well.

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spair,
I turn their leaves, to find Hope
smiling there!

How often, when this column is in
doubt,
The ready Bartlett hands ideas out!

And whe nthe muse has struck, or
run away,
You fetch and carry rhymes for me,
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Let others sing old Webster's book
in glee,
The kindly printers spell my words
fo rme;

Let others praise old Lindley Mur-
ray's work,
The thought of grammar is a
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I write and let such chips fall where
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By Minnie L. Upton.

Droll Mother Duck goes "Quack, quack, quack!"

Her ducklings follow in her track.
She leads them to a quiet pool,
And plunges in the water cool.

"Quack, quack," says she; which means, you see,
"Children, come, follow after me."
Then every little shining duck
Dives boldly in, with wondrous pluck.

And ne'er a duckling comes to harm.

Oh, none need ever feel alarm
When children quickly, sweetly do,
Just as their mother tells them to.

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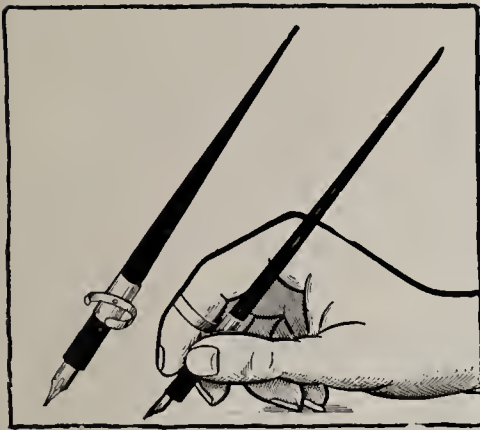
There was some puzzling of his wits before the director decided to send him a bulletin on the management of a fruit cannery.

A little fellow entering the practice school at the Normal seemed unable to give his name.

His teacher questioned,

"Well, what name does your papa call you?"

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In a little while the girl returned with flushed face and a triumphant look in her eyes. Handing the teacher the bag of plums, she placed the money on the desk and exclaimed:

"I pinched one or two, as you told me, and when the man wasn't looking I pinched a bagful."

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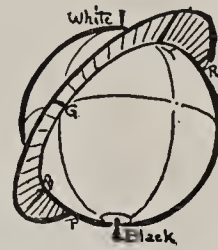
What do you think he is preaching about?
Go to his pulpit—perhaps you'll find out!

But if you can't, I will tell you what I
Think he is saying to all who pass by.

"Listen, good people, and boys and girls all—
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'Since the good Father loves you, and loves me,
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—Minnie Leona Upton.



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A little girl had learned in the public schools to sing the German song, "O Tannenbaum, O Tannenbaum, wie gruen sind deine Blaetter." She came home and sang it very earnestly, "O Tannenbaum, O Tannenbaum, no grease ain't on the platter."

Gaylord—"Mamma, what makes Mrs. Jones be all bent over?"

Mamma—"Mrs. Jones is a very old lady and has worked hard all her life, so now she is stooped over like that."

Gaylord—"Mamma, when you get to be an old lady, will you be stupid?"

From the Same Cause.

Dorothea wanted to know why her mother was using a toothpick. Her mother explained.

"I have a cavity in my tooth—a great big hole."

A few days later the little girl said:

"Now, mamma, I've talked so much, I got holes in my teeth, too."

Spring Flowers.

The gentle Spring has come again
And brought her flowers sweet,
The crocus and the daffodil
Have wakened from their sleep.
The grass is springing from the ground,

And buds on trees appear,
While blue bird thrills it's merry lay

To tell that Spring is here.

See yonder little dandelion,
Shining so bright and fair,
Among its pretty leaves of green
Amid the grasses there.

Oh! Dandelion in yellow gown
There nodding in the sun,
You're telling all the little folks
I'm here and Spring has come.

The buttercup in yonder field
Holds petals to the sky,
That it may of the raindrops sip
From showers passing by;
And there in yonder grassy nook
See violet so blue,
Which says to every little child,
"I've come with Springtime, too."

—Alice Lotherington.

THE STONE-MILLIS ARITHMETICS

based upon the principles

1 That knowledge to be real must be founded upon the actual experiences of the individual learner;

2 That knowledge to be retained must be given opportunity for use, the more immediate the better;

3 That a necessary condition for true learning is that the process be self-actuated through motive or interest.

THEREFORE, Stone and Millis aim to provide an adequate mental imagery as a basis for rational understanding of correctly developed arithmetical facts;

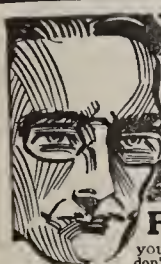
Abundant drill is provided, both in the abstract and the concrete;

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and popular in journalist circles of Philadelphia, Chicago, and other important cities as he is in the metropolis.

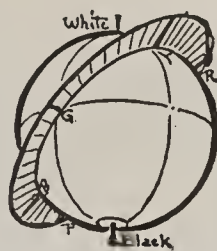
The selection of Professor Charlouis as a delegate was eminently fitting. He is a brilliant linguist and will make a distinguished representative."



GEORGE W. NASH.

Prominent among educators of the Middle West is George W. Nash, President of the Northern State Normal & Industrial School at Aberdeen, So. Dakota, who has just been elected to the Presidency of the Normal School at Bellingham, Washington.

Mr. Nash has long been connected with higher education in



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South Dakota, where he was most successful as State Superintendent of Public Instruction before taking up his duties at Aberdeen. His genial, whole-souled manner, his progressive spirit and his excellent educational qualifications and experience guarantee to the Normal School at Bellingham a vigorous and successful administration.

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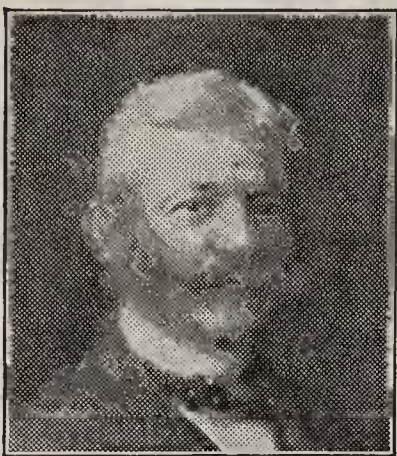
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THEATRES

Guy Bolton's three act farce comedy, "The Rule of Three," is scoring a big hit at The Harris Theatre. Katherine Gray, as Mrs. Flower, takes her third husband to a summer hotel in Vermont, for their honeymoon. During their stay they encounter both of Mrs. Flower's former husbands and many laughable situations result. Her solicitude for the welfare of each, makes the others very jealous. The question of the legality of a Nevada divorce in Vermont causes them all to question whose wife Mrs. Flower really is, and law books and lawyers are requisitioned. It all comes out very satisfactory and everybody is happy. It's a good show to see.

Maxine Elliott's—39th Street, east of Broadway. Charles Richman in "Help Wanted." A play of the present. Jerrold R. Scott is a successful New York business man who has offices in a downtown skyscraper, a large staff of clerks and assistants. He is a man of middle age, living in a mansion with his wife and stepson, Jack Scott, whom he has just taken into the firm as a junior partner. He always dresses well, but sometimes appears a fop. He can be disinterested, if a woman does not interest him, and give a widow work at twice the salary she deserves. In his attentions to those he favors he is thoughtful, fatherly and generous. To this wealthy importer of silks comes Gertrude Meyer, a 17-year-old girl just out of business college, looking for a position as a stenographer. She is pretty but quite lacking in practical experience. Others apply in answer to the same advertisement but Gertrude is finally selected. Scott loves and respects his wife, but it is his belief that little flirtations do not interfere, and Gertrude Meyer attracts him. His stepson, Jack Scott, displays his love for Gertrude also, thus causing a conflict between father and son.

After a week of darkness during which the huge house was turned over to an army of artisans and to rehearsals, the **New York Hippodrome** reopened with a spectacular revival of Gilbert and Sullivan's "H. M. S. Pinafore."

During the thirty-six years that have elapsed since this humorous and melodious masterpiece was bestowed upon the world by two geniuses, who revolutionized all existing conceptions of stagecraft and stage methods, numerous notable revivals have been undertaken, but nothing approaching the magnitude of this effort has been recorded.

Having passed the two century performance mark at the 48th Street Theatre, "To-day" is now started towards the 300th milestone in its record run. Its 300th performance will be given at the Thursday matinee June 18th. Already established as the drama longest on the boards this season, George Broadhurst's and Abraham Schomer's play was never so popular with the public as it is right now. In the past three weeks hundreds of clergymen of all denominations have seen the play and their public and private endorsements of the great moral lesson taught by this vital and vivid drama of life have done much to sustain its tremendous business during a period that is duldest in the whole theatrical season.

"Too Many Cooks" at the Thirty-ninth Street Theatre, is a brisk, funny and highly original comedy by Frank Craven, with the author in the principal part. The quality of the success it has registered may be surmised from the fact that the management announces its readiness to accept orders for seats as far ahead as Washington's Birthday of next year. The play tells of a young fellow about to be married, who starts to build a home in the country for himself and bride. The score of relatives of the girl and the uncle of the man "butt in" with insistent suggestions as to how the house shall be built, the laborers go on strike, the young couple are parted, and many other complications arise before the structure is completed and its owners are drawn together again. The comedy is capitally acted. The scenery, which is exceedingly novel, shows the house in its various stages of advancement—first the foundations, then the partly sheathed frame, and finally the ready-to-enter cottage.

Not to see "Way Down East," that beautiful drama of love and suffering which will play a week's engagement at the Royal Theatre starting Monday, April 13th, with the usual Wednesday and Saturday matinees, is to leave ones pleasantest theatrical memories incomplete.

"Way Down East" has become one of the veterans of the stage, and grows in popularity as it grows older, for nineteen years the persecuted and unfortunate heroine, Anna Moore, has been turned adrift, in that terribly realistic snow storm, but audiences never tire of seeing her return to joy and happiness.

In its powerful story, its natural types of New England characters, its many interesting incidents, pathetic, sensational and humorous, it deserves the position it has gained in public regard as a most enjoyable play.

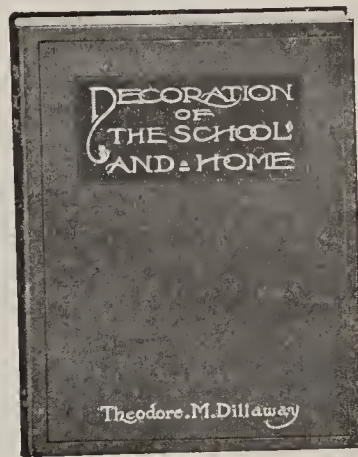
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The handbook is distributed free to those interested, and a copy may be obtained for the asking at any Remington office.

This booklet is not only valuable and interesting to every prospective visitor to California and the Exposition and to every prospective exhibitor, but is also an exceptionally beautiful piece of printing. It is superbly illustrated in colors, reproducing original paintings and pictorial maps showing the arteries of travel the world over, the Panama Canal zone, California, San Francisco and vicinity, and the Exposition. Its publication has been arranged for in the principal languages of the commercial world.

In accordance with the arrangements made by the Exposition management, a supply of these booklets for free distribution is now on hand at all Remington offices and it is announced that the company invites each of our readers to call at the nearest Remington office and obtain a free copy.

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To relieve you of its discomforts, we will allow you 50 cents for it, in exchange. Send it to us by ordinary mail at our risk, and under separate cover, bank draft or money order for \$2.00 and we will send you the \$2.50 pen described below, a pen that will be a source of never ending usefulness and pleasure to you, that will do your bidding if you but guide it aright over the writing sheet.

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Pretty Sally Pettigrew

Had a playful impulse to

Brain the baby with a brick.

Papa whaled her with a stick.

Mamma rose in wild alarm

To stay the sire's avenging arm;

"Do not whip the little elf—

Let her educate herself!

Let no parent dare prevent

A little child's development!"

Little Mabel Miblemunch

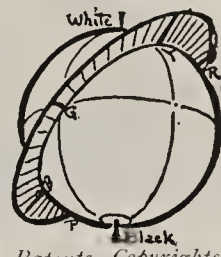
Hid a snake in Papa's lunch;

Papa bit the snake and died.

Little Mabel sobbed and cried.

Patient Mamma only smiled,

Saying, "Do not weep, my child!"



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The playful whim that came
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And how should little children
learn

Were they thwarted at each
turn?"

—New York Sun.



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A CHANCE OF PRESIDENTS And Important Promotions in the American Book Company.

At the annual meeting of the Directors of the American Book Company, Mr. H. T. Ambrose announced his desire to retire from the presidency of the company, but expressed his willingness to serve as chairman of the Board of Directors.

Mr. Ambrose's resignation was accepted with regret, and the Board promptly availed itself of his services as chairman. He will continue to take a lively interest in the business welfare of the company, and will preside at its Board meetings.

Mr. Ambrose was a member of the firm of Van Antwerp, Bragg & Company, one of the predecessors of the American Book Company; and when the latter corporation was formed, he became its first treasurer. He was elected President in 1895 and has served with conspicuous ability and success down to the present time. The company under his administration has been at all times prosperous, and its financial standing has been a synonym for soundness and stability. He has large interests outside the company, and has very recently purchased extensive orange and grape fruit groves in Florida, where he will spend a part of his time.

Mr. Ambrose is succeeded as President by Mr. L. M. Dillman, of Chicago, who has been managing director of the company at that point for some years past.

Mr. A. V. Barnes continues as Vice-President, and Mr. C. P. Batt as Treasurer; Mr. John Arthur Greenc has been elected Secretary and Chief of the Agency Department to succeed the late Colonel Tucker.

The promotion of Mr. Greenc and of Mr. Dillman has resulted in important changes of organization in the New York and Chicago offices. Mr. J. R. Fairchild has been made manager at New York and Mr. Leonard E. Reibold and Mr. Ralph S. Foss, assistant managers. Mr. Louis B. Lee has been made manager at Chicago and Mr. James C. Dockrill, assistant manager.

Mr. W. B. Thalheimer resigned as managing director at Cincinnati, and was elected chief of the

manufacturing department. Mr. Frank R. Ellis was elected managing director at Cincinnati, with Mr. W. T. H. Howe as assistant manager.



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(My commission expires March 30, 1914)

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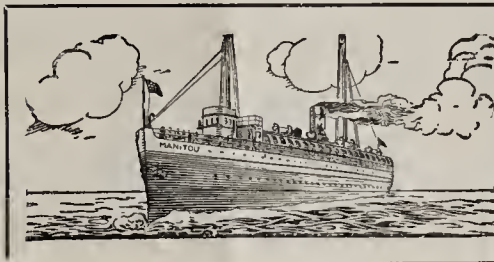
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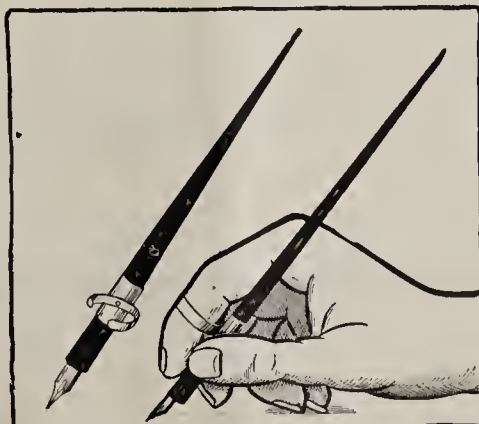
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We have told you to always look for the signature of Chas. H. Fletcher when buying Castoria, because we want to protect you from counterfeits and imitations; preparations that might contain injurious drugs.

For over thirty years Castoria has been prepared under the personal supervision of Mr. Fletcher. A most meritorious remedy for infants and children has been the result; a blessing to every mother.

Now imitations are appearing. For one reason or another you are urged to try this or that when genuine Castoria is what you want, what has been your best friend all these years, and what you have given baby all these years with the confidence born of experience, because

Genuine

CASTORIA

Always

Bears the Signature of

Chas. H. Fletcher.

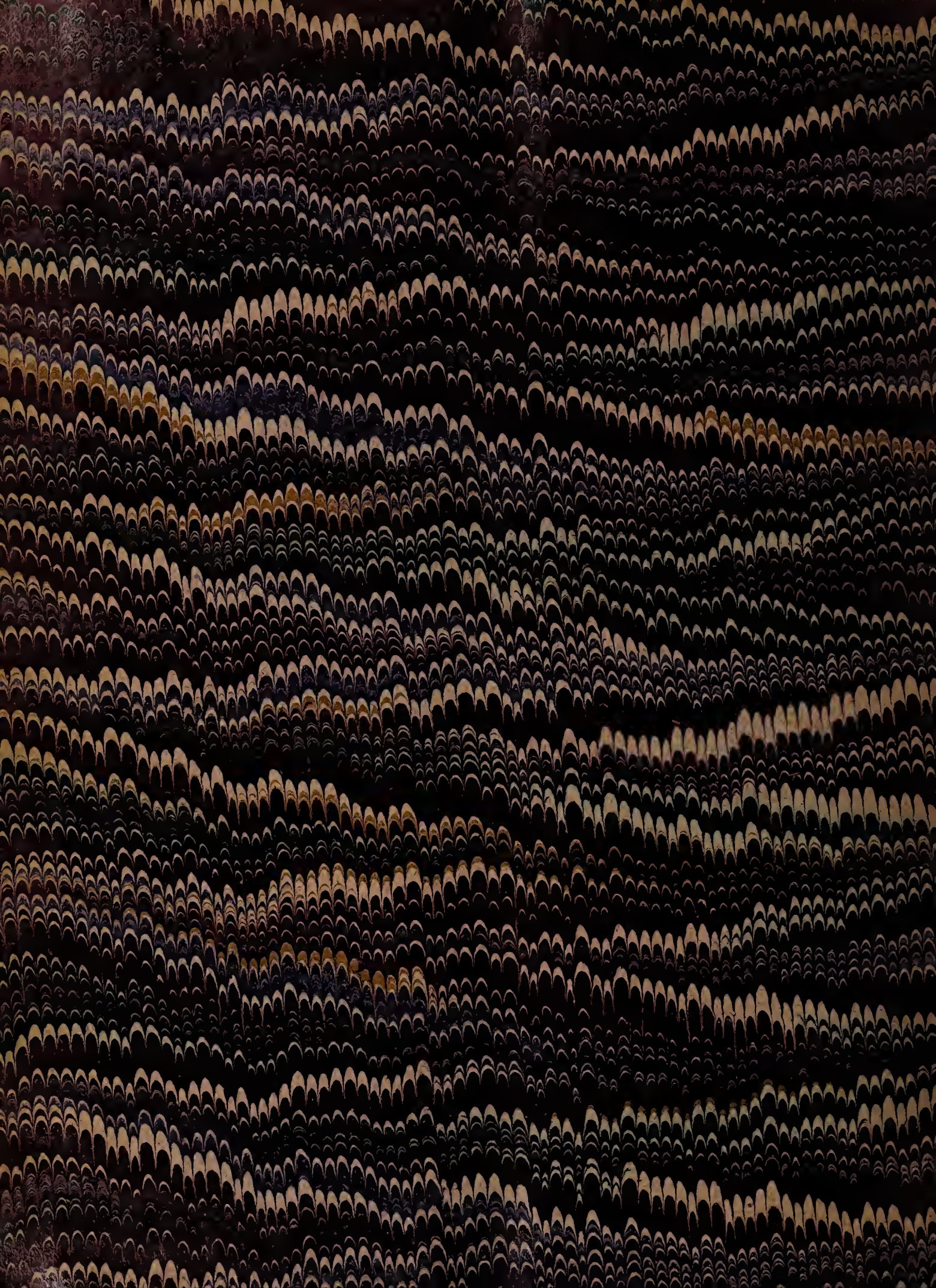
(The Kind You Have Always Bought

Sold only in one size bottle, never in bulk or otherwise;
to protect the babies.

The Centaur Company,

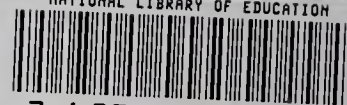
Chas. H. Fletcher.

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