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TEACHERS MAGAZINE

VOL. XXXIII.

SEPTEMBER 1910

NO. 1.



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TEACHERS MAGAZINE

FOR PRIMARY GRADES

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Business Talk with Our Readers

Your good will is our chiefest asset. Your co-operation is earnestly desired. You can help in many ways. Here are a few of them: Prompt renewal of subscriptions; letting the editor know your special needs; contributing to the Department of Hints and Helps; sending original photographs of interesting phases of child and school activity, or descriptions of successful entertainments; letting our advertisers know that you saw their note in *TEACHERS MAGAZINE*; recommending the magazine to your friends.

Remember, the magazine is discontinued with the expiration of your subscription. With the installation of our present mailing system this rule has gone into effect. The prompt renewal of your subscription is much appreciated. If, for some reason or other, you do not find it convenient to send the money, write at least a postal-card notifying us to keep your name on the subscription list, and that payment will be made before a specified date. If every subscriber will keep this point in mind our cup of joy will soon be full.

Besides *TEACHERS MAGAZINE*, we publish *The School Journal* for teachers in the grammar grades, principals and superintendents; and *Educational Foundations* for students of the history, science and art of education, for high school teachers and those desiring to advance in

general culture. The subscription price of each of these magazines is \$1.25 a year. The three together may be had for \$3.00. By persuading two friends to join in a reading club with you, the final price to each would therefore be only \$1.00. We will gladly send you samples of the September numbers for twenty-five cents in stamps. The amount will be credited to you if you decide to subscribe to either or both of those magazines. Please address: *TEACHERS MAGAZINE*, 11-15 East Twenty-fourth Street, New York.

Energetic agents are always in demand. If resourceful, they can add considerably to their earnings by taking subscriptions for the Barnes periodicals. Those who have proved their ability are allowed liberal commissions. Teachers' institutes and similar meetings afford excellent opportunities for doing business of this sort. Cultured mothers of little children will also be found interested, especially in *TEACHERS MAGAZINE*. In cities where there are many teachers a subscription agency will be found a very profitable adjunct. Correspondence relating to these matters may be addressed either *TEACHERS MAGAZINE*, or Subscription Agency, A. S. Barnes & Co., 11-15 East Twenty-fourth Street, New York City.

[Please read also the publishers' notes, on page 3.]

In answering advertisements please mention "Teachers Magazine"



Vol. XXXIII.

September, 1910

No. 1

Fair Weather All the Year

Welcome, new friends! Welcome, tried and true friends! School has begun once more. Isn't it fun to get into the harness again! And the blessed beginner—let us give her a special greeting. May your heart always be as full of ambitions and high resolves as it is now! May you never lose your hope in the future! God speed you! And now let us talk it all over.

Teaching is fun. Teaching is a bore. Teaching is exhausting. Teaching is invigorating. "I'd rather dig ditches than teach." "I'd rather teach than do anything else in the world."

It is all a matter of attitude toward one's work.

There is one thing in which all teachers are agreed. Every one would rather be happy than not. Few seem to realize that being happy is an art, and, like playing the piano or painting a picture, must be learned. Some learn it more quickly than others.

There are born musicians, born painters, and people born happy. But every normal human being can learn to play a musical instrument; everyone can learn to paint; everyone can learn to be happy. After a fashion, of course. The one with a gift may do better than the one without it. And he may not. Sincere, determined, persistent effort rightly directed wins more laurels than self-sufficient reliance upon native gifts.

It is with happiness as with other arts. There are failures and successes. The chronic failer meditates on "How to be happy tho teaching." The optimistic succeder puts it, "Why teachers are happy."

The optimist is the better philosopher. The man with the grouch vaunts himself occasion-

ally with possessing the deeper knowledge of life. He may have dug deep, but maybe he got stuck in the hole. The real optimist has looked deeply into the ocean of life, and has seen the pearls at the bottom.

It is natural for the pessimist to regard the optimist as superficial. Everything is wrong to the pessimist. The optimist most of all. The pessimist walks abroad only in the night. The darker the night, the better he likes it. Has he not his big lantern with him, filled with whale-oil? Even if he were right we would be foolish to choose him as a guide. The optimist makes the better companion. At the end of the road we shall know who is right. Meanwhile, we shall have had good cheer on the way.

What does the optimist say of teaching? He says that it is God's own work, and one who cannot be happy in it will never be happy anywhere. Of course, not everyone is fitted to be a teacher. The thing to do is either to become fitted or to get out. It is presumptuous enough to draw pay for work one cannot do, leave alone expecting to be happy besides.

The assumption is that people do the work they are engaged in, because they like it, or believe themselves to be especially fitted for it. The teacher who likes her work, then, ought to be happy. But how does she become proficient in the art of happiness? Let us see.

Health is the first consideration always. The sick teacher has more bad boys than the well one. A little distemper is a great discoverer of wickedness and evil propensities. Lack of sleep and poor digestion have persuaded many a one of us to believe in the abiding influences of original sin, especially in school children and

school officers. Lord, make us well, to keep us from multiplying evil in the world!

When you are not feeling well, in spite of yourself, do keep the fact in mind and say to yourself, "The children are all right, so are their parents, so are the school trustees, so is the world; I have my grumpy goggles on." Then smile—once again—and once again—till you know how.

It is not enough to feel right, you are expected to show that you do. A New York City "small boy" in dresses called out to her companion, on seeing me hurrying by, "If I felt as blue as that fellow looks, I'd drown myself." Her companion, with a wisdom born of pity, interceded for me: "Maybe he's tuckered out." So even an "indifferent" city crowd does not want the smile to come off. How much greater the responsibility for the one who stands before children, who have a right to the cheerful presence of the teacher!

The teacher is expected not only to feel pleasant at all times, she must look it too. The task is not an easy one, but it is worth while to make the effort. No doubt you have yourself heard the words spoken, "She is always the same, always pleasant." That is high praise, worth earning.

So it is health first, and beauty second. The latter implies also that one dress well. Not hobble skirts and picture hats and hair structures à la Tower of Babel with story upon story of boughten puffs. No. Good sense and good taste are twin sisters. They have better means of personal adornment.

Simplicity is the height of art. Here the ingenuity and skill of the artist is best revealed. Flashy things are usually less expensive. Perhaps that accounts for their predominance.

The teacher may well give thought to her personal appearance. Simplicity, appropriateness, and good taste are the things to strive for. Let her take pride in looking refined rather than stunning. Think of the picture of Queen Louise, and compare it with the latest fashion plates; then decide what is most suitable for the teacher. What a great thing it would be for the schools if good-looking teachers were the universal rule! They are now, in some sections of the country—I had better not say where.

We want healthy teachers, pleasant teachers, good-looking teachers, who love their work better than anything else in the world.

Loving one's work does not mean being altogether absorbed by it. The father who loves his family is not he who hangs around day and night, but who goes forth to win for wife and children whatever may contribute to their comfort and happiness, present and future. Keeping in touch with other men, with the community, with the nation, with the progress in his own and other lines of business, he becomes more and more efficient to serve his family.

So with the teacher who loves her work. She

knows full well that narrowing down to just school work, and talking school work, and reading school work, and nothing else, means just—well, narrowing down. Overwork is usually the result of confinement to one narrow groove. Man does not live by bread alone, even if that bread were cake, and that cake called teaching school. Working the same little patch of land year after year exhausts the soil. Fertilizer is needed which that soil cannot itself supply. And how much fallow land there is, which might be brought under cultivation!

Growth comes thru extending one's relationships.

There are the children, of course. They are our first care. Who will say that he knows all there is to be known about them? So our pupils alone can keep us busy studying to know them, and the special needs of each. And how can we hope to get into right relations with the children, unless we know something of their home environment? Mothers' clubs will help us. Monthly receptions, to which the parents are invited, are better, providing the fathers come, too. Visiting as many homes as possible—on invitation, which invitations the resourceful teacher can get in abundance—is best of all.

It is a rule of wisdom to support the trustees, loyally and cheerfully. You will no doubt hear their acts criticised by more or less informed citizens of the community. This is the common experience of public officials. Never allow yourself to be persuaded to utter a disloyal word, whatever provocation you may believe to have. Observance of this rule will help you over many rough places. You are the employed of the trustees. Be loyal to them.

Avoidance of every appearance of disloyalty to official superiors does not necessitate, by any means, keeping aloof from the people of the community. If there is criticism abroad, you will have an opportunity to practice tact. The teacher can never have too much of that. In the last analysis, the school belongs to the community. The teacher is expected to be part of that community, and not only theoretically.

It is easy to multiply what the teacher ought to do and be. Perhaps our catalogue of virtues looks too large already, and yet there is not one caution that we would want to omit. The standard is within the power of attainment of every intelligent teacher who is sincerely striving to make the most of her opportunities for the good of the children and the service of mankind, for the glory of God, and incidentally for her own happiness.

Of course, our own happiness is closely bound up with that of others. Our harvest is the harvest which others reap from our labors. That is why we are called teachers. That is why our opportunities for happiness are greater than those of others.

We share in the happiness of everyone made happy by us.

What Ye Do Unto These Little Ones

By ALICE ORMES ALLEN

School has begun again. The same old routine? The same old treadmill? Oh, no! no! Never that!

If this is what you are saying to yourself with a dreary sigh you have lost your way in the world.

Look into those shining eyes, those glowing faces. Nature has been busy with them all these glad, free months; storing their minds with happy memories; telling them her gladdest secrets; brimming them with wholesomeness and laughter.

Your turn, now, my little teacher! What can *you* do for them?

Can you compensate them in some way for the forfeit of field and wood and shore? Can you widen these gray walls and let the blue sky come in?

Can you keep the sparkle and fun in those roguish faces, the suppleness and nerve in those lithe young bodies?

Can you vision the bubble of Life more wonderful to their breathless gaze?

Can you fill their open hearts with sweetness and joy and love?

Can you be patient when everything goes wrong?

Can you be so full of gentleness and sympathy that sarcasm and scorn and anger shall never find a place?

Can you have the heart of a child to understand the child, and the wisdom of an angel to guide him?

What golden privilege, what blessed chance is yours, Comrade of the little People and Captain of their hearts!

Fail them not, my friend, in their small, clamoring needs. Do not fail them when their little hands grope out blindly in the dark.

There are no trifles in the curriculum of these young disciples—everything is big and anxious and undeferable—important to immensity.

These are the little fathers and mothers, the little statesmen, the mighty men in embryo. Think of that when things seem petty and nagging, and the thorns are pricking hard. They have a right to your patience, your wisdom, your infallible tenderness.

You are their life-buoy on a sea of bewilderment and daze. Will you evade the reach of their clinging fingers?

School again! Ah, yes. Is it not a time to be glad with sweet humility at the abundance of opportunity which is given unto you?

Look into the upturned faces this morning and say, "God bless you, little People!"

And to-night kneel down and pray for more wisdom, more grace, and a love like His who first honored your royal profession.

Business Talk With Our Readers

TEACHERS MAGAZINE is entering upon its thirty-third year. Its field is the work of the primary school. The contributors are teachers who have won distinction there by their resourcefulness and skill in solving the problems confronting them. They are experts imbued with a sincere desire to help other teachers to gain success and find happiness in school work. The Editor has had experience in teaching schools of various kinds, district school, graded school, night school, high school, training school, and kindergarten—yes, he has been a real kindergarten, and is grateful for the experience. Every hour spent in actual teaching, as well as supervisory work, is treasured as a capital, of which the interest may spread help and comfort among teachers. Need I assure you further that any special wishes you may have regarding the contents of this magazine are always welcome? This is a magazine for teachers, by teachers. Readers, editors and publishers are one in the desire to promote education and to magnify the office of the teacher of children.

Neither expense nor effort is spared to provide the most helpful and most attractive magazine possible. We do not want to make cheap-

ness our argument for support. We do not want to depend on premiums and other extraneous bait for increase of our subscription list. Applying the most rigid economy consistent with close adherence to our aims, we have found that \$1.25 a year is about right, and is just to all concerned. The teacher who cannot pay ten and a half cents a month for a professional periodical must look elsewhere.

Cheap periodicals are a reflection upon the whole profession. Lay people, on seeing them, conclude that teachers are either a poor lot or take no pride in their calling. The cheap teacher has worked much harm to the profession. So has the cheap teachers' journal. We want to magnify teaching in the eyes of the world. That is why we put forth every endeavor to make the magazine pleasing to the eye as well as satisfying to the reader. The quality of the paper, the character of the illustrations, the form, printing—all receive careful thought. Neither cheapness nor pretense determines choice, but appropriateness, good taste, and sincerity.

We want our readers to know these things.

[Please read also "Business Talk" on page IV, opposite the editorial page.]

Memory Gems for September

(Saturdays and Sundays omitted)

SEPTEMBER 1

God made the sun that shines so bright,
And gladdens all I see;
It comes to give us heat and light;
How thankful we should be!

SEPTEMBER 2

The frogs, from out the rushes and reeds,
Into the water went splashing,
And the dragon-fly, with his body of green,
Thru the flags went flashing, flashing.

SEPTEMBER 5

Good-morning, Merry Sunshine.
How did you wake so soon?
You've scared the little stars away
And shined away the moon.

SEPTEMBER 6

Dewdrops on the flowers and lawns—
This is the way the morning dawns.

SEPTEMBER 7

High above us, slowly sailing
Little clouds so soft and white,
You are like the wings of angels,
Watching o'er us day and night.

SEPTEMBER 8

And the brook seems thus to sing,
Patience conquers everything.

SEPTEMBER 9

Come into great-grandmother's garden, my
dears,
The sunflowers are nodding and beck'ning
away,
The balsams are smilingly drying their tears,
And fair morning-glories are greeting the
day.

SEPTEMBER 12

Buzz! buzz! buzz!
This is the song of the bee.
His legs are of yellow;
A jolly good fellow,
And yet a great worker is he.

SEPTEMBER 13

Here we go to the branches high!
Here we come to the grasses low!
For the spiders and flowers and birds and I
Love to swing when the breezes blow.

SEPTEMBER 14

The squirrel's nest is a hole in the tree;
Bye, baby, bye.
And there he sleeps as snug as can be,
Bye, baby, bye.

SEPTEMBER 15

O cricket on the hearthstone,
Chirp low, and soft, and long,
Till little, restless baby
Grows drowsy with your song.

SEPTEMBER 16

But wee little girls like me, you know,
Can smile, and smile, and smile,
Till every one who sees will think
It is sunshine all the while.

SEPTEMBER 19

Asters by the brook-side
Make asters in the brook.

SEPTEMBER 20

I love you, laughing golden-rod,
And I will try, like you,
To fill each day with deeds of cheer;
Be loving, kind, and true.

SEPTEMBER 21

Chirps the cricket at our feet,
In September.

SEPTEMBER 22

When the aster wakes in the morning,
In these sweet autumn days,
She sees the sumach burning,
And the maples in a blaze.

SEPTEMBER 23

"Come, little leaves," said the wind one day,
"Come over the meadows with me, and play."

SEPTEMBER 26

Fluttering and rustling everywhere,
Down sped the leaflets thru the air.

SEPTEMBER 27

If you think but good thoughts, your lives will
be true,
For good women and men were once children
like you.

SEPTEMBER 28

O Father, Thou art near—so near—
Thy children while they work or play;
Thine arms enfold us tenderly,
O help us please Thee day by day.

SEPTEMBER 29

Two ears and only one mouth have you;
The reason, I think, is clear;
It teaches, my child, that it will not do
To talk about all you hear.

SEPTEMBER 30

Sway to and fro in the twilight gray;
This is the ferry for Shadowtown;
It always sails at the end of the day,
Just as the darkness closes down.



Blackboard Calendar Designed by Bess B. Cleveland, Ohio

drops; v, a dipper. While making the r on the board say, "Up slant, back on same track a little way, out, down slant." "There are different letters in which you have to go back on the same track." Then practice on s, d, h, k, m, n, p, a, u, and some of the capital letters.

After the individual letters have all been made, take letters in combination, or words. To join the letters (make them take hold of hands)

bothers some children. Give practice on a syllable as *ra*. After the *r* is made show them how to make a connecting line that has so prominent a curve as to be a sort of hook, thus: *r*. Then come back on the same track, nearly retracing the curve, then up slant, down slant, and the syllable is complete. Use more such syllables for the same kind of practice, as *ro*, *ad*, *ag*, *so*, *na*, *aq*, *la*.

Dramatizations for Primary Schools

By E. FERN HAGUE, New York

Brahmin, Tiger and Jackal

IN ONE ACT OF SEVEN SCENES

CHARACTERS

- | | |
|-----------------|---------------|
| 1. Brahmin. | 5. Bullock. |
| 2. Tiger. | 6. Eagle. |
| 3. Jackal. | 7. Alligator. |
| 4. Banyan Tree. | |

SCENE I

The Tiger is locked in his cage. Enter Brahmin.

Tiger.—Brother Brahmin, please let me out, to get a drink of water. I am so thirsty.

Brahmin.—But, Brother Tiger, you know if I should let you out you would spring upon me and eat me.

Tiger.—Never, Brother Brahmin. Never in the world would I do such a thing. Just let me out a little minute to get a little drink of water. Please, Brother Brahmin.

Brahmin opens the door. Tiger springs upon him to eat him up.

Brahmin.—Your promise! Brother Tiger, you promised you would not eat me! Oh, this is not fair! You are not just. I set you free.

Tiger.—It is perfectly right and just for me to do what I wish, and I am going to eat you.

Brahmin.—Do you think I deserve this? Because I was kind to you, you want to injure me.

Tiger.—I don't care whether you deserve it or not, I am going to eat you, and right NOW.

Tiger springs again upon the Brother Brahmin.

Brahmin.—Please wait. I have a plan.

Tiger.—Well, what is it?

Brahmin.—Do not kill me now, but wait until we ask the first five whom we meet. If they say it is fair for you to eat me, then I am willing to be your dinner.

Tiger.—Oh, very well. Let us walk.

Exeunt Tiger and Brahmin, the Tiger holding Brahmin.

SCENE II

A child represents the Banyan tree, with outstretched arms waving in the breeze and making a low moaning sound. Enter Tiger and Brahmin.

Brahmin.—Here is kind Banyan Tree. Let us ask him. Brother Banyan, does it seem right and just that the Tiger should eat me, when I set him free from his cage?

Banyan (Looking down and saying in a tired voice).—In the summer when the sun is hot men come and sit in the cool of my shade, and refresh themselves with the fruit of my branches. But when evening comes they break my branches, scatter my leaves and stone my boughs for fruit. Men are ungrateful people. Let the Tiger eat Brahmin.

Tiger makes a spring to eat Brahmin.

Brahmin.—Wait! We have only asked one. We have still four more to ask.

Tiger.—Then be quick about it.

Exeunt Tiger and Brahmin.

SCENE III

An old bullock is lying by the roadside. Enter Tiger and Brahmin.

Brahmin.—O Brother Bullock!

Bullock.—What?

Brahmin.—Brother Bullock, does it seem to you a fair thing that this tiger should eat me up after I have just freed him from the cage?

Bullock (Looking up. In a grumbling voice).—When I was young and strong my master used me hard, tho I served him well. Now I am old and weak and cannot work, he leaves me without food or water, to die by the roadside. Men are a thankless lot. Let the tiger eat the Brahmin.

The Tiger springs, but the Brahmin speaks quickly.

Brahmin.—Oh, but this is only the second, Brother Tiger, and we agreed to ask five.

Tiger.—Oh, all right; but I'm getting tired of this. Find the next.

Exeunt Tiger and Brahmin.

SCENE IV

An Eagle comes flying in and settles on the ground. Enter Brahmin and Tiger.

Brahmin.—Oh, Brother Eagle, tell us, if it

seems fair to you that this Tiger should eat me up when I saved him from a frightful cage?

Eagle (In a thin, clear voice).—I live high in the air, and do no man any harm. Yet as often as men find my hiding place they stone my young and rob my nest. Men are cruel. Let the Tiger eat the Brahmin.

Tiger springs toward the Brahmin.

Brahmin.—Wait! This is but the third.

Tiger.—Hurry up. I'm getting hungry.

Exeunt Tiger and Brahmin. Eagle flies away.

SCENE V

An old, old alligator is lying near the pond. Enter Brahmin and Tiger.

Brahmin.—O Brother Alligator, Brother Alligator, does it seem to you fair and just that the Tiger should eat me up, when I was kind enough to let him out of the cage?

The Alligator moves and grunts.

Alligator.—I lie here all day, as harmless as a pigeon. I hurt no man, yet every time a man sees me he throws stones at me and pokes me with sharp sticks. Men are not nice to me. Let the Tiger eat the Brahmin.

The Tiger makes a bound to eat the Brahmin at once, but the Brahmin protests.

Brahmin.—Wait a minute. There is still one more.

Tiger.—Do hurry. I am starved.

The Alligator goes to sleep and the Tiger and Brahmin go out.

SCENE VI

A Jackal is walking gayly down the road. Enter the Tiger and Brahmin.

Brahmin.—O dear Brother Jackal, please listen to me. Do you think that it is right or fair for the Tiger to eat me, when I just set him free from that horrible cage?

Jackal.—Beg pardon?

Brahmin.—I said, do you think it is fair that the Tiger should eat me, when I set him free from his cage?

Jackal (Vacantly).—Cage?

Brahmin.—Yes.

Jackal.—Eh?

Brahmin.—Yes, yes, yes. Would it be fair for him to eat me?

Jackal.—Fair? Oh, you want my opinion?

Brahmin.—Yes.

Jackal.—Then will you please speak a little more loudly? I am a little slow in understanding. How was it?

Brahmin (Shouting).—Do you think it was right for the Tiger to eat me, when I set him free from his cage?

Jackal.—Cage?

Tiger.—Hurry up.

Brahmin.—Yes, cage.

Jackal.—What cage?

Brahmin.—The cage he was in. You see—

Jackal.—But I don't see. You set him free you say?

Brahmin.—Yes, yes, yes. I was walking along and I saw the Tiger—

Jackal.—Oh, dear, dear, I never will understand if you go on like that with a long story. If you want me to judge, you will have to tell me what kind of cage it is.

Brahmin.—Why, a big cage—an iron cage.

Jackal.—That gives me no idea at all. See here, my friend, if you want me to decide this matter you had better show me the cage.

Brahmin.—All right. It is this way.

Exeunt Tiger, Brahmin and Jackal.

SCENE VII

Enter the Tiger, Brahmin and Jackal.

Brahmin (Pointing to the cage).—There it is.

Jackal.—Now let us understand the situation. Brahmin, where were you?

Brahmin (Moving to the right).—I stood here by the roadside.

Jackal.—Tiger, where were you?

Tiger.—In the cage, of course.

Jackal.—Oh, I beg your pardon, Brother Tiger. I really am so stupid. I cannot quite understand what happened. Please have a little patience. How were you in the cage? In what position?

Tiger (Leaping into the cage).—I stood with my head over my shoulder like this.

Jackal.—Oh, thank you, thank you. I think I see. But still I can't quite understand—forgive me—why did you not come out by yourself?

Tiger.—Can't you see that the door shut me in?

Jackal.—Oh, I beg your pardon. I can never understand things well unless I see them. Will you show me how the door works? I am sure then I would see. How does it shut?

Brahmin (Quickly closing the door).—It shuts like this.

Jackal.—But I don't see any lock. Does it lock on the outside?

Brahmin (Bolting the door).—It locks like this.

Jackal.—Does it, indeed? Does it, indeed? Well, Brother Brahmin, now that it is locked I think you had better leave it so. (Turning to the Tiger.) I think you will wait a long time before you will find anyone who will believe in you and let you out. (Bowing to Brahmin.) Your home is that way, and mine is this. Good-day, Brother Brahmin.

Homes of the World Children

By ELIZABETH ELLIS SCANTLEBURY, Massachusetts

The Little Arab's Home

Did you ever see a sand dome, or try to walk on one? Not the moist, firm sand on the beach up which the tide has raced, and that feels so cool to your bare feet as you run over it, but the dry, moving sand that the wind sweeps up into great drifts? This is like the desert sand over which little Gemila and Hamed ride when the family moves from one oasis to another. It is "moving day" for the tribe to which the family belong. They will start while the stars are awake and the moon is still shining in the sky. There is no carriage waiting to take Gemila and Hamed to the station, where a puffing engine will pull in a long train of cars; nor to a pier where a steamboat lies, with comfortable little staterooms and berths where they may sleep. Instead, there are camels, the "ships of the desert," waiting at their door.

The families that are moving will not leave their houses behind them for new tenants to move into when they are gone. They are tents of woven black goats' hair, and are carried, on the backs of camels, wherever their owners go.

The father of Gemila and Hamed is a Bedouin sheik. "Bedouins" are Arabs who wander over the desert and make their homes wherever there is an oasis of soft green grass, wells of water and groves of date-palm trees. For thousands of years the wandering Arabs have lived in the same way—in tents in the desert. They sometimes sow grain on an oasis, wait until it is ripe enough to reap, then take

their donkeys, sheep and camels to another oasis. Let us go along with Gemila and Hamed.

All around are groaning, grunting camels, and men shouting "Ikh-ik-ik!" at them to make them kneel. These are the baggage-camels, on which the tents, rugs and cooking dishes—there are not many of them—are to be packed. While we are looking, down comes our tent about our ears, so we may as well get into our shug-duf—if we can. It is a kind of bed, covered with rugs, having a tent-like canopy and curtains, and it is perched on the back of a camel. Gemila and Hamed scrambled into theirs while their dromedary was kneeling, but ours has risen. I must stop to explain that a "dromedary" is a camel, but it is lighter and swifter and has finer hair than the baggage camels. There is about the same difference between them as there is between a race-horse and a truck-horse, or between an express train and a freight. The men get into their saddles by putting one foot on the camel's long neck and crawling upward from that—we shall have to climb a ladder. Now we can go to sleep or look out at the stars while our "ship" rocks along on its long legs and big padded feet.

I told you that the father of Gemila and Hamed is a "sheik"; that is, he is the chief or captain of his tribe. If you lived in the desert of Arabia and all your uncles, cousins and other relatives followed and obeyed your father he would be called the sheik of your tribe. The camel on which Gemila's father rides is deco-



The Arab Sand Table



Copy Colors and Cut Out

rated with bells and long colored tassels, and over his saddle a big sheepskin, dyed crimson, is thrown.

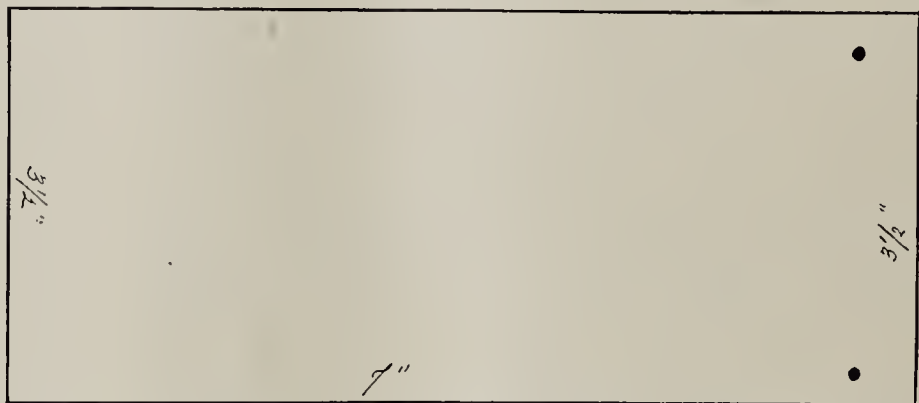
The night is cool and the shining, friendly stars look down upon us in the silent desert.

It lies before us like a great ocean, its billows yellow sand. How strange it seems! No houses, no trees, and no hills but those tossed up by one wind and changed by the next, altho, since long before history was written, immense caravans of camels, loaded with ivory, silks and spices, have traveled across the desert from city to port and back again, and before that Bedouins led their animals from one oasis to another. There is no road or track that we can see. The big windstorms that pass over cover the tracks with sand, so that

the sun and stars are sometimes the only guides.

We ride on and on until the sun has arisen and become so hot and bright that we are dizzy from looking at the sand upon which it shines. The breeze, too, is like hot air from a furnace, and on all the desert that we can see there is no shade but our own shadows. Now the camels are made to kneel, the water-skins are taken off, and we have a lunch of pressed dates and of locusts that have been boiled in salt water and dried in the sun. Perhaps you will not like to eat "grasshoppers." They taste like dried herring. If you have never eaten dried herring try the locusts; then you will know how herring tastes.

What a hullabaloo! One of the drivers has found that the camel next to the last one was stolen in the night. The thief, in the darkness, has cut the halter-rope, then pulled up the belled camel and tied it in the place of the one stolen. The boy who had charge of it was probably asleep on the camel's back, for he is gone, too. One of the men who is wise in reading the "book of camel-tracks" will go in search of robber, boy and camel. It may be a long



Carpet partition for tent

24" Fold on dotted lines

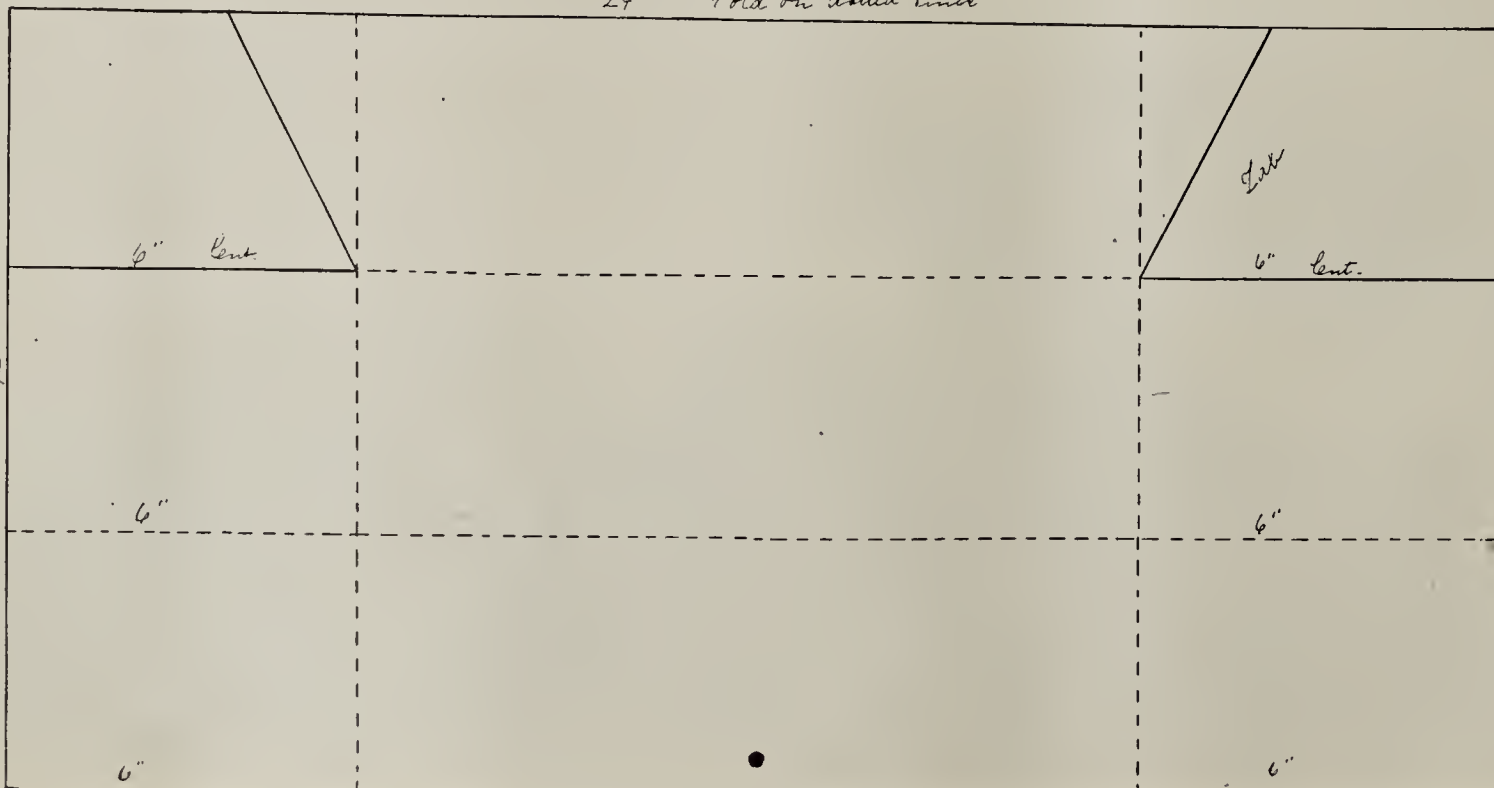


Diagram for Arab Tent



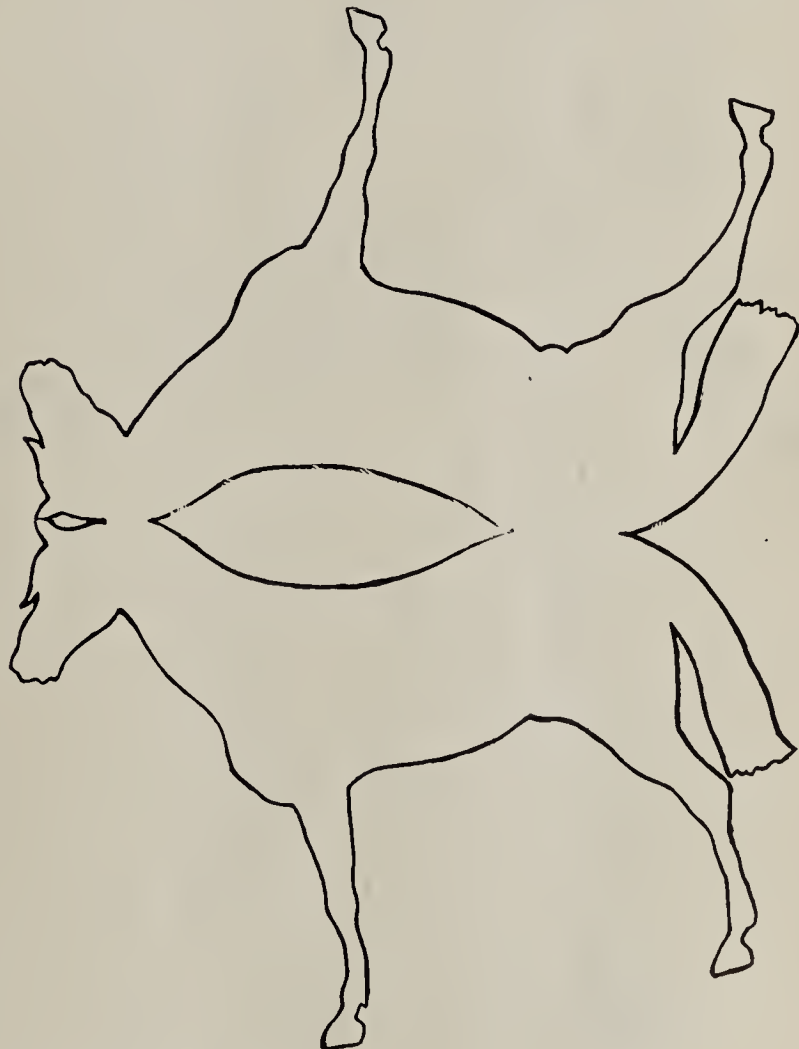
on their hump," as the Arabs say. That means that the fat in the soft part of their hump will keep them alive for a good many days. At the end of your journey you will see how flat the humps have become. If the camels do get hungry while on the journey they can stretch their long necks and snatch up the thorny plants that grow in the sand—plants that need no moisture but that of the heavy night dew. There is water enough, too, stowed away in the stomach "reservoirs" of the camels to last until we come to a well in the desert.

There is a dark cloud coming up between us and the sun. The camels begin to groan and huddle together, and the men look uneasy. We are told to cover ourselves, heads and all, with our coarse brown cloaks. The men do the same, while they hug the water-skins close to them that they may not be lost or the water dry up in the hot sand. A sandstorm is coming. Sometimes one will last six or seven hours, and sometimes as many days. Then men, camels and everything else are so deeply covered with sand that they cannot shake it off, and the end of their journey is right there. This storm does not last long and we start again.

Now we are passing an oasis where former Arabs live all the time. Their houses are of mud, with roofs shaped like a beehive and covered with mats made of the date-palm. There are other Arabs who live in flat-roofed houses,

search, for as soon as thieves get a little way from the caravan they clutch the tail of the camel and away goes the camel at full gallop.

While we are resting the camels are "feeding



Cut-out Animals for the Arab Sand Table

Copy or hektograph the outlines of the animals on this page. Have the children cut them out, before or after coloring them appropriately. Each double animal is then folded exactly in the center in such a manner that both sides fit precisely, one on top of the other. Glue the backs of the animals together along the line where they were cut apart, and in the same way the several parts belonging together, such as the head, tail, etc. Legs, ears, horns, etc., must of course not be pasted together. They must be left separate. Bend the lower part of the body and the legs outward so that the animals will stand upright. The animals will be much enjoyed by the children.

and sometimes one roof is the front yard of the house built above it on the hillside; that is in the villages and towns. The Bedouins, or wandering Arabs, call them "the people of the wall," while they themselves are "the people of the tent."

Our trip is nearly ended after a march of four days. We can see palm trees in the distance—lovely date-palms that the Arabs call the "food of sight," because they are so hungry for their shade after the tiresome journey. Almost before the camels kneel we tumble from our perch in the shaking shug-duf and Gamila and Hamed are on the ground before us. How cool the grass is to their little bare feet! Gemila is munching her necklace of dried dates. Her mother did not put it on her for that purpose;

but the dates are sweet and Gemila is a hungry little girl. Hamed has his sling and is looking for pebbles.

The women are putting up the black tents, with strips of white carpet hung from the middle row of poles. The carpet divides the tent into two rooms, one for the men, the other for the women. Some of the men are climbing the palm trees to gather the fresh dates that hang from them in great clusters by long yellow stems. After supper stories are told and riddles are given. One is, "Why has a camel a split lip?" and the answer is, "Because once a camel tried to laugh." If you look into the solemn face of a camel you will understand why the Arabs always laugh when they give this riddle. Rugs are spread under the tent, and now we may sleep quietly once more.



Gemila, the Arab Maiden

In the morning we are awakened by the sounds of preparation for breakfast. Sitting on the ground are two women grinding meal for bread. The millstones are round, the lower one hollowed a little and the top one, with a hole in the center and a handle on one side of the hole, is fitted into the lower stone. The women pour grain into the hole and turn the stone by the handle and the meal falls on a cloth under the stones. Another woman is rocking a milk-skin on her knees, making butter and buttermilk for the day. After breakfast the women will weave cloth for the long, striped cloaks that the men wear.

Then comes another caravan. Gemila's father knows the leader, and they throw their arms around each other and press their fore-

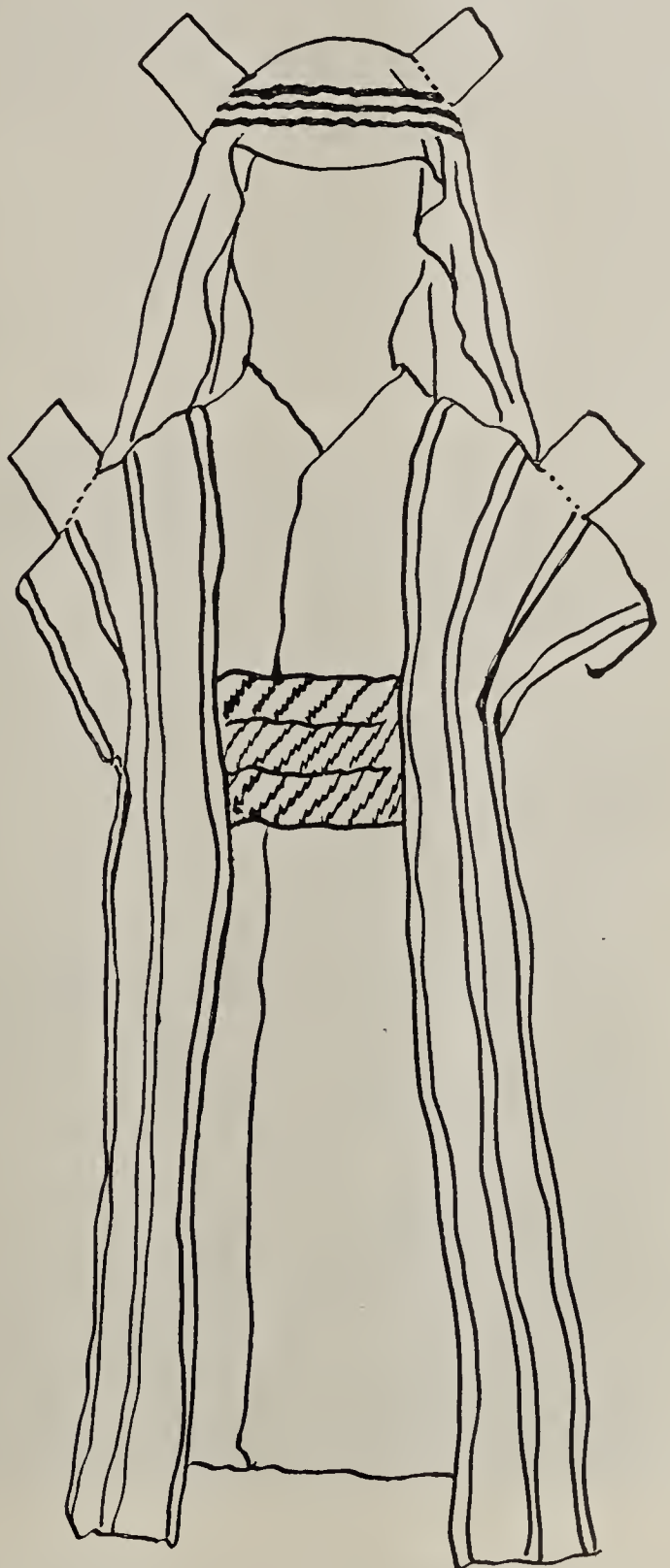
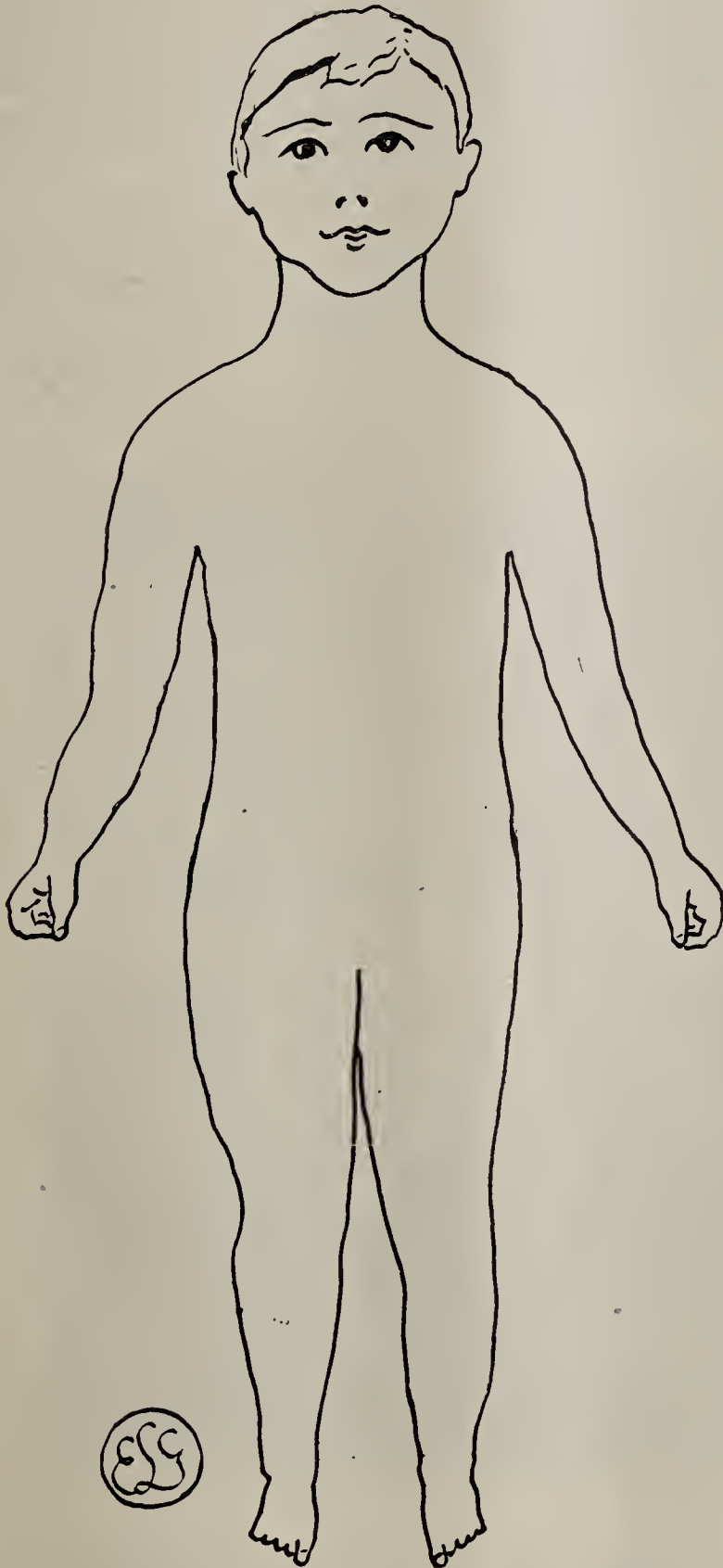
heads together. One of the women carries a tiny baby, and—what do you think? That baby's first bath was of sand! Gemila and Hamed wish to take other children to see a little white camel that seems all legs and neck, so we will say "Good-bye" to them.

Directions for Making Paper Dolls

Hektograph or make thin cardboard patterns for the children to trace around. Fold tabs on dotted lines. Paste strip of cardboard on back as support in standing.

Colors for Hamed's clothing:

Shirt of bright blue; aba, white with dark brown stripes; headkerchief, white with crimson twist around crown; girdle, striped white, black and red.



Hamed, the Arab Boy

Gemila's clothing:

Trousers and headkerchief of deep orange; sash, white with brown stripes; brown bur-noose or cloak; necklace of green beads; rings in ears, and on forehead, anklets and bracelets, yellow.

Color faces light brown, the eyes and Gemila's hair black.

Directions for the Sand Table

At one end make ridges and hollows in the damp sand to represent the desert. If the children have access to fields let them select the little thorny shrubs to be stuck on the sand; also the grass and palm trees for the oasis. Let the children, if it is not too confusing, decide upon the best selections, and use them. In the pictured sand table sedge-grass from the florists was used for palms, as the fields were covered with snow; chickweed from the same source did duty as grass. The "trunks" of the palms were wound with strips of dark cr pe paper to represent the scaly covering. Water may be represented by a small mirror; a piece of glass or of mica over blue paper is quite realistic.

The tent is of black cardboard with a dividing "carpet" of white paper. Fold on dotted lines and cut on solid lines as indicated on diagram. Two long folds represent roof of tent; the remaining one is the back curtain. The six-inch folds are the ends of tent. Fold edge

of end curtains over to diagonal line on tab, and paste, leaving tab full size to give stability to ends. The tent pole is a new lead-pencil thrust thru holes in one end of carpet and thru hole in tent roof; one end of pencil is imbedded in sand. Instead of having one large tent a number of small ones will give more work to the children. Place them in an oval on the oasis.

Hektograph or make patterns of thin cardboard of camels, if necessary. Many children can easily cut them without help of this kind. Cut from brown cardboard or stiff paper, or let the children color them. One black or white camel in the group gives variety. To make them stand, paste toothpicks on "off" side of legs, leaving one end far enough below to stick in sand.

The summer grains were harvested; the stubble fields lay dry,
Where June winds rolled in light and shade,
The pale green waves of rye;
But still on gentle hillslopes, in valleys fringed with wood,
Ungathered, bleaching in the sun, the heavy corn-crop stood.
Bent low by Autumn's wind and rain thru husks that, dry and sere,
Unfolded from their ripened charge, shone out the yellow ear.

—From Whittier's "The Huskers."



A New England Coast Scene

Worked out on the construction table, with blackboard background, in the first grade of the practice school connected with the State Normal School at Salem, Mass., to illustrate the story of the early Puritans.

Thoroness in Primary Arithmetic

By HARRIET E. PEET, State Normal School, Salem, Mass.

If there is one aim in arithmetic which most teachers keep in view with over-conscientiousness it is that of thoroness. It is the shrine at which all worship, often to the neglect of the real development of the children. We put facts before thought, and habits before power, and in so doing make automatons of the children, instead of living, thoughtful, active human beings. Certain habits, however, must be fixed in a child's mind, and certain facts learned. How can this be done without loss to the children? How can we economize time on the mechanical side of the work so that there may be time for development of thought-power? How can we eliminate the stultifying effect of excessive drill, and still make the children skillful in the mechanical side of the work?

The secret in communicating any fact in a way that will make it remembered is not by repeating it, but by giving it with emphasis. If an experience can only be made interesting enough it is never forgotten. Even a mechanical fact like $7 + 9 = 16$ is never forgotten if it has once been burned into the memory by a single strong impression. The first aim for thoroness must, therefore, be that of interest. Enthusiasm in a teacher, a sympathetic attitude toward childhood, the play spirit, the ability to arouse personal initiative, all things, in fact, that arouse interest, are the keynotes to thoroness. Let a teacher have a great enthusiasm for number work and her class will invariably take great interest in their work. Let her be sympathetic with the pupils and their childish interests, and she will subtly arouse so much confidence that they will follow the leadership gladly, even tho the road be rough and dull. Let her play with the children, and the spirit of contest and fun will rouse even the most sluggish children. Or perhaps, more than any of these, let her inspire the children to work from their own initiative, and upon the principle that we all have a strong partisan feeling for all that we ourselves discover or espouse and she will have the strongest possible type of interest.

Next to interest as an aim comes power. If children are given the power to compute, it does not matter so much if they forget a fact, for they can easily discover it again for themselves. It is not the memorizing of the combinations $1 + 2 = 3$, $2 + 2 = 4$, $3 + 2 = 5$, etc., that should be in a teacher's mind, but rather power to count 2 beyond the numbers 1, 2, 3, etc., so that the sums are easily thought out. In the multiplication and division tables it is not $2 \times 3 = 6$, $6 \div 2 = 3$, $2 \times 4 = 8$, $8 \div 2 = 4$, etc., that we want, but the ability to multiply and divide by two. Facts are the by-product of power. Aim at power, and the mastery of facts

is an easy matter. Aim at facts, and they slip from the mind almost as soon as they are put there.

Time is lost when work is uninteresting. It is lost when the memorizing of facts is substituted for the acquisition of power. It is further lost by going over and over the things which the children already know. The table of tens, for example, needs but little drill; the tables of sixes, sevens and eights much. The facts derived from 1, 2, 3, 5, and 10 times 6, 7, or 8 are comparatively easily learned; the facts derived from 4, 6, 7, 8 and 9 times the same number need more attention.

The fundamental addition combinations that are easily learned are $1 + 1$, $2 + 2$, $3 + 3$, $4 + 4$, $5 + 5$, $6 + 6$, $7 + 7$, $8 + 8$, $9 + 9$, $1 + 2$, $1 + 3$, $1 + 4$, $1 + 5$, $1 + 6$, $1 + 7$, $1 + 8$, $1 + 9$, $2 + 4$, $2 + 6$, $2 + 5$, $2 + 7$, $2 + 9$, $3 + 6$, $3 + 9$, $4 + 6$, $4 + 8$, $2 + 8$, and $6 + 8$. The difficult ones are $2 + 3$, $4 + 3$, $5 + 4$, $6 + 5$, $7 + 4$, $7 + 6$, $8 + 5$, $8 + 7$, $8 + 9$, $3 + 5$, $3 + 7$, $3 + 8$, $4 + 9$, $5 + 7$, $5 + 9$, $6 + 9$, $7 + 9$. Time would be saved by going over the first group lightly and concentrating on the second.

Just as it is important to select those combinations upon which the children need to concentrate their attention, it is important to make the manner of concentration effective. Bare repetition is a loss. Repetition, to be of value, must be of a character to build up associations around a fact, and thus make it more impressive. This is secured most easily by a variety of experiences with each group of facts. The most effective way of getting at this seems to be that of selecting a few facts at a time and literally rubbing them in, with perhaps first a concrete development exercise, with an abstract and problem drill and then, possibly, a representation exercise or a game or contest.

For example, if the combinations $2 + 3$, $4 + 3$, $5 + 3$ and $6 + 3$ were to be taught, the children might first discover the results by counting out blocks or measuring diagrams, then repeat without the blocks or diagram the facts discovered, without writing at the board and giving the facts orally. After the facts have been gone over several times in two ways, first with the blocks or diagrams and then without, the class would illustrate the facts, play games to test their knowledge, and then finally apply the knowledge to measuring problems or to such problems as these:

A mother hen had 5 white chickens and 3 white ones. How many had she?

In one nest there were 4 robins' eggs, in another there were 3. How many eggs were in the two nests?



Teaching Arithmetic by Keeping Store. Picture of a Primary Class in the Staten Island Academy, N. Y.
(See also the pictures on page 38.)

Four boys and three girls were playing under a tree. How many children were there?

three and by counting are led to the inference that $4 + 3$ equal seven. (Continued next month)

Story Telling and Language: A Hint

By BELLE GLOVER.

Beginning with the first grade a part of nearly every reading recitation is devoted to telling the story. This prepares the children for stories in the language class.

After telling a few stories to the second grade and letting pupils reproduce these orally they began finding stories in the library books and sometimes at home, so that they might tell them for language. They did this without even a suggestion from me. The rest of the children caught their enthusiasm and now one of the treats for Friday afternoon is story telling. It is fun to see the little folks stand up before the school and tell their stories without the least fear.

Last year, in the third grade, we dramatized a few stories. As with the story telling the enthusiasm spread to the rest of the school and now dramatization is another Friday afternoon treat.

One of our third grade reading lessons last spring was about the "Return of the *Mayflower*." For language, each of the class pretended to be a little Pilgrim girl and wrote a letter to a friend in England, telling about her experiences in the New World. The letters were supposed to go by the *Mayflower*, of course.

Just before Thanksgiving I copied the Pilgrim story from the November TEACHERS MAGAZINE and used it for second grade read-

ing. In language class I wrote questions about the Pilgrims on the board. As soon as a question was written the children were ready with the answers. Sometimes several were given. Then each one wrote the answer he liked best. In two lessons they wrote the story.

After finishing Cyr's Second Reader I wrote some questions on the board about Longfellow. Before language class the children looked in their books for the answers they did not know. In class they wrote about Longfellow as they had written the Pilgrim story. In the same way they wrote about Whittier.

AT CHRISTMAS TIME

We wanted to have "Santa Claus's Visit of Investigation" for our Christmas entertainment this year. But there were ten children to take part and only seven parts. The children thought of three presents not named in the play which they would like to get for Christmas. Two language periods were spent in writing what they might tell Santa Claus they had done with those presents. I selected the best and these were added to the play, making the other three parts.

Two language periods last week were spent in writing letters to one of the pupils who is in Denmark this winter. They told her all about what we have been doing at school since she left and about the plans for Christmas. Those letters were some of the best language work we have done, perhaps because it was real.

Primary Entertainment

By BERTHA E. BUSH, Iowa

The Talking Leaves

(A little play based on our country's early history.)

To get the most good out of this let the children make the preparation for its presentation themselves. Let them arrange the Indian camp, making the wigwam of poles and blankets and adding anything more they can get hold of that would be likely to be in an Indian camp. Let each one prepare his own costume, first carefully studying the pictures of Indians in the school histories and other books available. Let each one also find his own trinket to present to the departing paleface children, either getting some real Indian work, moccasin or bead-work or pottery, or something like that, or making something that Indians might make. If they grow enthusiastic over it, it will do them more good than hours of schoolroom study.

Characters.—An Indian chief, his son, who is very ill, his wife, a medicine man, and as many more Indian men and women as desired; James and Elizabeth, a white boy and girl who are captives in the camp; any number of Indian boys and girls.

Scene.—The Indian camp. On one side is a wigwam and lying on a robe at the door of it the sick boy. The father sits beside him silent and miserable. The mother hovers around him trying to make him easier, giving him water from an earthen jar, smoothing his covers and so on. At the other side are James and Elizabeth, bound hand and foot, a fierce Indian guard with upraised tomahawk guarding them. In front are the group of Indian boys and girls who do the talking.

SCENE I

First Boy.—The chief's son is very sick. They fear that he will die.

First Girl.—The chief has sent for the medicine man to drive the evil spirits of sickness away. He says that the palefaces have bewitched the boy and made him sick.

Second Boy.—The chief is terribly angry at the palefaces. He says that if his son dies he will lead a war party against the settlement and kill every one.

Second Girl.—He need not take the trouble to go against the palefaces and kill them with tomahawks. They are dying now of starvation.

Third Boy.—Yes, that is true. This boy and girl here (pointing to James and Elizabeth) came thru the forest to beg us for just a little corn to keep their people from starving. But the chief was so angry because his boy was ill that he bound the paleface boy and girl and keeps them here as prisoners. If the boy dies, they will be killed first.

Third Girl.—Look, the medicine man is coming. See his horns and his terrible face. If I were a spirit of sickness I am sure that I should be frightened at him and run away.

They all fall back respectfully and let the medicine

man pace slowly thru to the sick boy. He is painted very fiercely with black and red, and wears a head-dress with horns, and a dress as savage as possible. At his belt are snake-skins or any ugly thing obtainable that might be used for a charm. In his hands he carries an Indian rattle and a tom-tom, or the nearest approach to them obtainable. He stoops over the boy, lifts him, shakes him, pounds him, slaps him and performs other such actions designed to drive the evil spirits away. Then he dances around him, beating the tom-tom and shouting in ear-splitting tones, "Ki-yi! Ki-yi!" But the boy moans more all the time and is visibly being made worse by the clamor. At last the father, in despair, brings out a robe as payment to the medicine man and sends him away.

First Boy.—Did you see? The medicine man cannot help the chief's son. He will die.

First Girl.—And then all the palefaces will be killed.

A Squaw (Entering from one side).—Come, your corn is boiled. Come and eat!

The boys and girls go off after her and the guard who has been standing over James and Elizabeth follows.

Elizabeth (To James).—Did you understand what those Indian boys and girls were saying?

James.—No, I cannot understand their language. But I can see that the boy is very sick and the medicine man tried to cure him, but made him worse instead.

Elizabeth.—I believe he is sick just like our brother who had the fever. Captain Smith had some medicine that cured our brother. I wish we had some to give this boy. James, don't you suppose they would let us go to the settlement and get some?

James.—We couldn't go if they did let us—not in time. I have hurt my foot so that I can scarcely walk, and you are so tired out you can hardly drag yourself; and you don't know your way thru the forest without me. It is no use to think of it.

Elizabeth.—But the boy will die. Can't we do something, James?

James.—We might send a message to Captain Smith if we could make the Indians understand. I'll try. It is worth trying anything to save a boy from dying.

He beckons to the Indian chief and by signs explains what he wants to do. The chief shakes his head sternly at first, but when he understands he is all eagerness to do anything that may help his boy. James takes paper and pencil from his pocket and writes a message. The chief summons a runner, who runs off with it. The father and mother take the sick boy into the wigwam very carefully, then come back and loosen James's and Elizabeth's bonds and lead them into the wigwam, too.

SCENE II

The same after several days. Enter the Indian boys and girls from different sides.

First Boy.—Did you hear? The chief's son is almost well.

First Girl.—Everyone thought he would surely die, and the medicine man could not help him. What cured him?

Second Boy.—The paleface boy and girl who were captives got medicine from their settlement—wonderful gray medicine that was bitter but cured right away.

Second Girl.—But how did they get it? They were too bruised and lame from their tramp here to go for it themselves, and they couldn't speak our language to tell anybody else what to get.

Third Boy.—It was the most wonderful thing. The boy had a white leaf. He made marks on it with a stick. It must have been a talking leaf, for when they took it to the palefaces in the settlement it told them just what to get. They made more marks on another talking leaf and sent it back to the boy with the medicine; and the talking leaf told him just how to use it, and it cured the chief's son. Oh, it was wonderful!

First Girl (Wistfully).—I wish we had talking leaves.

First Boy.—Perhaps the palefaces will teach us how to use them. We are going to be friends now. The chief is very grateful. He sent corn, much corn, to the paleface settlement the very day his son got better.

Second Boy.—He kept the paleface boy and girl as guests of honor till their hurts were well. To-day he is going to send them home by an easy way in a canoe with Indians to paddle. Every one of us is going to give them a good-bye present.

Second Girl.—Here is my present (showing Indian trinket).

Third Boy.—And mine!

Third Girl.—And mine!

All the Others.—And mine! (All show what they have brought for gifts.)

First Boy.—Here they come now. They are going away. Let us give them our presents.

Enter James and Elizabeth with the chief's son walking between them, his father and mother and other Indians following. All the boys and girls come forward and offer their presents. Then James and Elizabeth and their escort go off, all the rest waving their hands and calling out in the best English they know—

"Goo-by! Goo-by! Come again!"

The Medicine Man (Suddenly thrusting his head out from some unseen place).—Come back and show us how to use the talking leaves.

Hints and Helps

Busy Work for Small Pupils

Give primary children a butterfly pattern made from cardboard, a sheet of wall-paper, a pair of scissors, and a list of words. Tell them to make butterflies and on each one write a word. This will keep the fingers busy for some time and will be enjoyable also.

Paste the cover page of a magazine on heavy paper, cut up, and have the pupils put together.

Collect several kinds of seeds. Mix and give to children to sort.

Keep on hand cardboard oblongs on which to write new words to be used as drills.

Blocks are a help in government, and can be easily procured from a carpenter shop. They can be used by both large and small pupils, by the small ones to play with, and the larger ones to represent square and cube root, mensuration of solids, etc. Very young pupils can be employed for hours with these blocks in building houses.

Nebraska.

ELIZABETH DAUGHERTY.

Uses for Wall Paper

Old sample books of wall paper, which usually may be obtained from one's local dealer for the asking, are veritable mines of wealth to the primary teacher.

The simpler patterns are rich in suggestions of designs that may be reproduced by the children, while the more complex scenes furnish illustrations for language papers. I have in mind an effective Dutch design which I am sure my fourth grade will enjoy when we study about Holland.

The plain greens and browns make excellent mounts for the landscapes worked out by the children with their colored crayons.

The poppies, roses, and tulips found on the floral samples lend a beautiful note of decoration for valentines and May baskets. The little folks love to cut out the bright-colored flowers, and the finer the curves and angles the better the training for the children.

Pretty booklet covers, calendar and picture mounts may be made from the sheets of cartridge paper. All stray pieces which cannot be utilized in other ways make good practice paper for the first cutting lessons of the trefoil and other designs.

New Hampshire.

ELLA MAY SHAW.

Kind words are little sunbeams,
That sparkle as they fall;
And Loving smiles are sunbeams,
A light of joy to all.

Anon

THE CHILD WORLD

Supplementary Reading for Primary Grades

A Letter

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

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

This is the story the letter tells about itself:

Last night I was pushed through a hole into the letter-box. I found myself with a lot of other letters.

We stayed there in the dark for a long time. At last the postman came and put us all into a bag. He threw the bag over his shoulder, and off we went. When we got to the post office, we were all put on a table. A man hit each of us on the stamp with a piece of iron.

You will see a black ring on my face. Inside the ring you can read the name of the place I came from. You can tell the day of the month when I started.

All the letters that are to go to the same place are put in a bag by themselves. All the bags, with the letters inside, were put into a mail wagon and carried to the train.

When the train stopped at the town where I was to go, we were thrown out. A postman took us to the post office.

At the post office we were put into the postman's bag. He carried me to the house where I was to go, and handed me to a boy.

That is my story.

Little Song Classics

The Broom and the Rod

Gay and Lively

By Carl Reinecke

1. Come tell me, come tell me! what use is the
 2. Come tell me, come tell me! what use is the
 3. And why not for girls too? O, that were a

Allegretto vivace.

broom? To sweep the rooms and kit - chen, To sweep the rooms and
 rod? For boys when they are naugh - ty, For boys when they are
 shame: For girls are nev - er naugh - ty, For girls are nev - er

kit - chen, and kit - chen, and kit - chen, and kit - chen.
 naugh - ty, are naugh - ty, are naugh - ty, are naugh - ty.
 naugh - ty, not naugh - ty, not naugh - ty, not naugh - ty.

poco ritard.



The bear sleeps in a cave in the winter.

The birds fly south in the winter.

The chipmunk sleeps in a hole in the tree.

The fox sleeps in a den in the winter.

The rabbit sleeps in his burrow in the winter.

The seeds sleep in the ground in winter.

The frog sleeps in the mud in the pond.

The squirrel sleeps in a hole in the tree.

The caterpillar sleeps in a cocoon.

The turtle sleeps in the mud.

The Ripened Corn

A Cut-Up Story

By ALICE COOK FULLER, Colorado

The summer had passed. The tall stalks of corn stood in long straight rows, waiting to be harvested.

The stalks were dry and yellow, instead of soft and green as they had been in the summer time, and they rattled in the fields as the cool winds swept over them.

The corn silk, which peeped out from the ends of the ears of corn, was crisp and brown instead of silky green.

The farmer and his boys came with their corn knives and cut the stalks close to the ground, leaving only a short stubble in the field.

The stalks were stood on end in piles and were bound together at the top with ropes made from the leaves. These piles of corn are called shocks.

The farmer's wagon came now, drawn by a pair of strong horses. The shocks of corn were thrown into the wagon and hauled to the big barn, and piled on the floor to one side.

Next, invitations were sent out to all of the young people round about, to come to the Husking Bee. They came in merry crowds, filling the evening air with their happy voices.

What fun they had! They laughed and sang and told stories, as they broke the ears from the long stalks, pulled the dry husks from the ears of golden corn and tossed them

into gleaming heaps in the center of the room.

After the husking was done, the children had a merry frolic. They sang and played games, and at last sat down at long tables made from boards, and covered with snowy cloths. They surely enjoyed the supper which was spread before them. Then, after more songs, they went home.

But the farmer's work was not ended when the corn was husked and put in the cribs. All winter long he fed the dry stalks, night and morning, to the hungry cattle. He gave the corn on the ear to the hogs to fatten them for market.

Part of the corn was put through a machine to separate the kernels from the cob. The poorer corn was used for feed for chickens, horses and pigs. The better class of corn was taken to the mill and ground into meal.

This meal the farmer's wife used in making corn bread, corn cakes, corn puddings, and for many other purposes.

The clean cobs were then sent to the factory where their juices were made into a fine, clear corn-syrup.

But the very finest and best of the corn was shelled and put carefully away to be used for seed the following spring. For it is only the very best seed corn that will produce the finest of corn the next year.

The pastures are clothed with flocks. The valleys are also covered over with corn. They shout for joy; they also sing.

Psalm 65,13

King Corn

Correlated Number Work for Third and Fourth Year Classes

By ALICE COOK FULLER, Colorado

See also the "Cut-up Story" on the Opposite Page

In a garden there are 10 rows of corn, with 25 hills in each row, and 4 stalks in each hill. How many stalks of corn in each row? *Ans. 100 stalks.* How many stalks in the entire field? *Ans. 1,000 stalks.*

2. A farmer planted 350 hills of corn. In each hill he planted 5 kernels. How many kernels of corn did he plant? *Ans. 1,750 kernels.* If he left only 4 stalks of corn in a hill, how many stalks were there? *Ans. 1,400 stalks.* If each stalk produced 5 ears of corn, how many ears of corn were produced by the whole field? *Ans. 7,000 ears.*

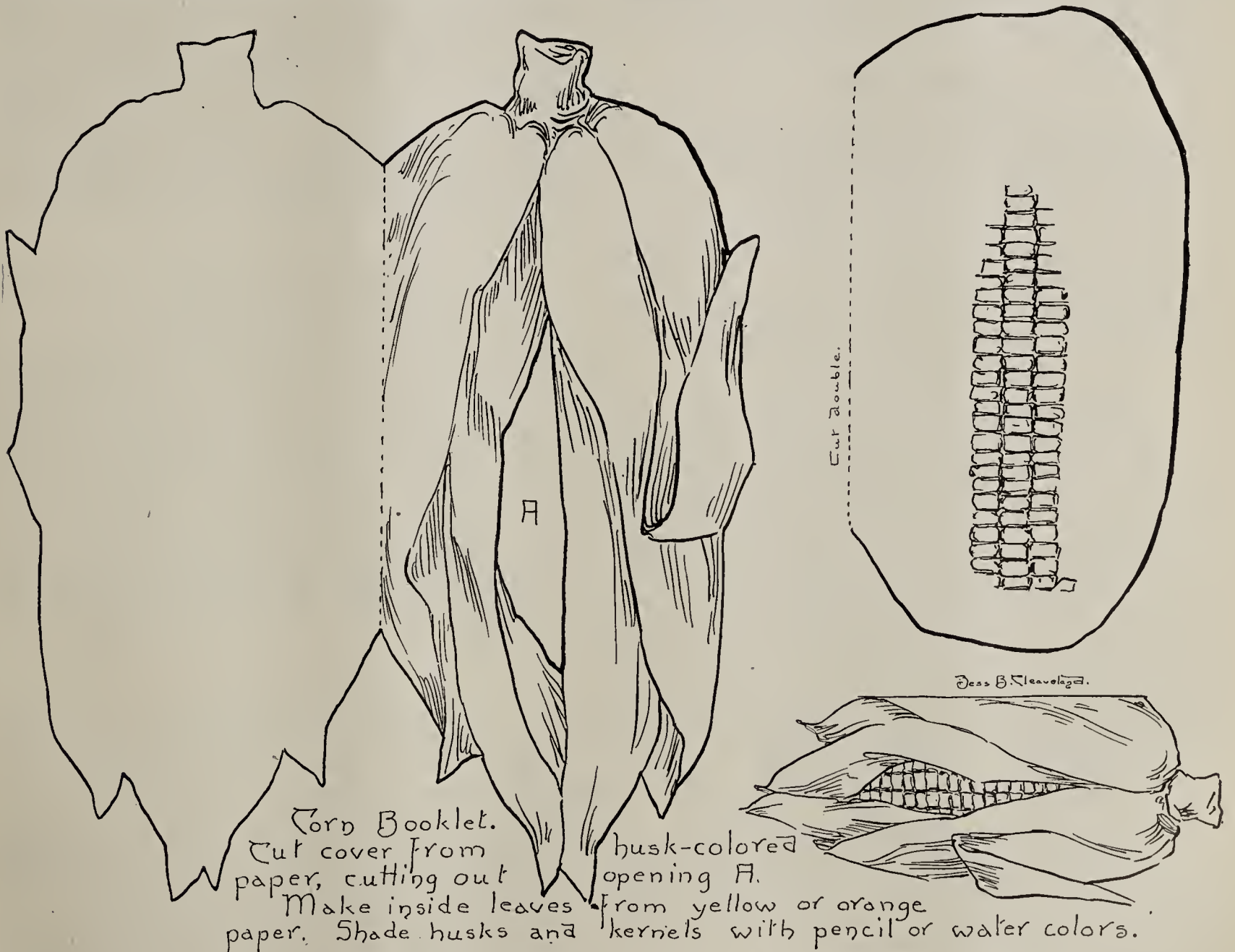
3. A farmer has 888 bushels of corn. One-third of it he feeds to his hogs; he sells one-half of what remains; and the remainder he uses for seed. How many bushels does he feed? *Ans. 296 bu.* How many bushels does he sell?

Ans. 296 bu. How many bushels does he plant? *Ans. 296 bu.*

4. A grain dealer has 2,350 bu. of corn. He sells one-fifth of it to Mr. A.; one-half of what is left to Mr. B.; one-half of what then remains to Mr. C., and the remainder to Mr. D. How many bushels did each receive? *Ans. Mr. A., 470 bu.; Mr. B., 940 bu.; Mr. C., 470 bu.; Mr. D., 470 bu.*

5. When corn sells at 38c. per bushel, what is the value of 1,428 bu.? *Ans. \$542.64.*

6. A farmer has 4,320 acres of grain. Two-fifths of it is in wheat, one-tenth of it in barley, one-fifth of it in oats, and three-tenths of it in corn. How many acres has he planted in each kind of grain? *Ans. 1,728 acres in wheat; 432 acres in barley; 864 acres in oats; 1,296 acres in corn.*



Corn Booklet.
Cut cover from paper, cutting out husk-colored opening A.
Make inside leaves from yellow or orange paper. Shade husks and kernels with pencil or water colors.

A Corn Booklet Designed by Bess B. Cleaveland
[May also be used for Thanksgiving Invitations]

Games for Schoolroom and Playground

Gathered and Adapted by MARY TUCKER MERRILL, New Jersey

Teachers complain of one difficulty with the most of the games arranged for use in connection with school. One or two children at a time do the playing, while the others look on. The onlookers soon become wearied or bored, and the game, instead of being spirited, lags. Miss Merrill has arranged and adapted a series of games in which all can take part at once, or in a very few minutes. Some of them are especially suited to the playground, some for rainy-day recesses in the schoolroom, and others to be used as rest or recreation exercises, but educational in character. The purpose of each game is indicated.—EDITOR.

The Deer

(For the schoolroom on a rainy day at recess)

A circle is formed. One child (the deer) runs around outside the circle, tags someone on the back and continues running. The one tagged turns and runs the other way. When the two meet they must stop and bow three times, then continue running, each in his own direction. They see who can first reach the vacant place in the circle. The one left out is the next "deer."

Change Seats

(For the schoolroom on a rainy day at recess)

Use as many seats as children save one. The child who has no seat stands in the center, repeating the words, "Change seats."

All are on the alert to observe when he adds, "School is out," when all change seats, and he must try to get one.

If he should say "School is not out," any child who moves must take his place.

Beast, Bird, or Fish

(For the schoolroom—educational)

One child stands or sits in front of the rest of the class with a soft ball made by crushing paper or knotting up a handkerchief. This he throws at one of the children, saying quickly, "Beast, bird, or fish—beast," and immediately counts ten. The child who has been hit by the ball must name some beast or bird or fish—according to the class named, before the leader has reached ten. There must not be any repetition of any animal previously named in the game.

Should the child hit by the ball fail to answer, he changes places with the thrower.

The Butterfly and the Flowers

(For the schoolroom—educational)

One child is chosen to be a butterfly, while all the others take the names of flowers. The butterfly calls on each to tell some story about the flower whose name he bears.

If his memory fails him he must drop out of the game.

Flying

(A rest exercise for the schoolroom)

Each child puts his fingers on the desk a few inches from the edge. The leader, who sits facing the class, says, "Robins fly," and lifts his fingers from the desk in imitation of flying. All the other children do the same, lifting their fingers every time the leader calls some creature which really flies, but being careful not to lift them when he names something which does not fly.

The object is to entrap someone into lifting the fingers at the wrong time, so the leader lifts his fingers every time he calls out, saying rapidly, "Robins fly," "Papers fly," "Horses fly," "Bluebirds fly," etc.

Tree Party

(For the playground)

A card bearing a number is fastened on one or more trees of each variety in the school yard. Each child is provided with a slip of paper containing a list of numbers corresponding to those on the trees. He goes about the yard with his paper, each time writing the name of the tree, if he knows it, on his own slip. At a signal—a bell, whistle or call—the children assemble. The child who has the largest number of names correct wins.

Puss in the Circle

(For the playground)

A large circle is marked on the ground, or formed by a number of children holding hands. One child, who acts as puss, stands in the center of the circle. The other children stand surrounding the outside of the circle. These children may be tagged by puss whenever they have a foot inside the circle. They will, of course, tease puss in every possible way.

Each one whom puss catches becomes a prisoner, and is another puss in the circle, helping to catch the others. The last one tagged wins the game.

Railroad Train

(For the playground)

Each child is named for some object on a train, such as the engine, oiler, cylinder, wheel, smokestack, baggage-car, sleeping-car, engineer, porter, conductor, etc. One child is chosen to be the trainmaster. He makes up a train to go to New York, or some other place.

As he names the parts required for the journey the child bearing the name runs to the starter and lines up behind him, each putting his hands on the shoulders of the one in front.

When all are on the train the starter gives the signal for going, and the train starts on its journey, which at the discretion of the starter will be uphill and downhill, over obstacles, around curves, etc.

With a large number of children there should be several starters, starting several trains at once, and these may race for a given point at the end.

This game is popular with children of all grades.

The Caterpillar Game

One child represents the caterpillar. The others gather around and say—

He creeps on the ground, and the children say, "You ugly old thing," and push him away.

As they recite the second line they all push at the caterpillar as he crawls along the floor.

All say—

CHRYSALIS

He lies in his bed, and the children say, "The fellow is dead—we'll throw him away!"

As they repeat the above they stand about the caterpillar, who lies flat on his back with eyes closed.

All say—

BUTTERFLY

At last he wakes up, and the children try To make him stay as he hastens to fly.

As the last line is recited the caterpillar suddenly jumps up and tries to run away. The one who touches him first after he starts to run is to be the next caterpillar.

—Adapted.

Song Games

I'll Give to You a Paper of Pins

This is generally sung by groups of girls without any reference to a game, but may be turned into a pretty indoor play by dressing a boy and girl in costume, and having them sing alternate verses, with appropriate gestures. Kate Greenaway, old colonial, or any other quaint but dainty costumes, would be appropriate. The boy and girl can sit in chairs facing each other as they sing.

He.—I'll give to you a paper of pins,
For that's the way that love begins,
If you will marry me, me, me,
If you will marry me.

She.—I'll not accept your paper of pins,
For that's not the way that love begins;
And I'll not marry you, you, you,
And I'll not marry you.

He.—I'll give to you an easy-chair,
To sit in and comb your golden hair,
If you will marry me, me, me,
If you will marry me.

She.—I'll not accept your easy-chair,
To sit in and comb out my golden hair;
And I'll not marry you, you, you,
And I'll not marry you.

He.—I'll give to you a dress of green,
That you may look like any queen,
If you will marry me, me, me,
If you will marry me.

She.—I'll not accept your dress of green,
That I may look like any queen;
And I'll not marry you, you, you,
And I'll not marry you.

He.—I'll give to you the key of my chest,
That you may have money at your request,
If you will marry me, me, me,
If you will marry me.

She.—I'll not accept the key of your chest,
That I may have money at my request;
And I'll not marry you, you, you,
And I'll not marry you.

He.—I'll give to you the key of my heart,
That we may never, never part,
If you will marry me, me, me,
If you will marry me.

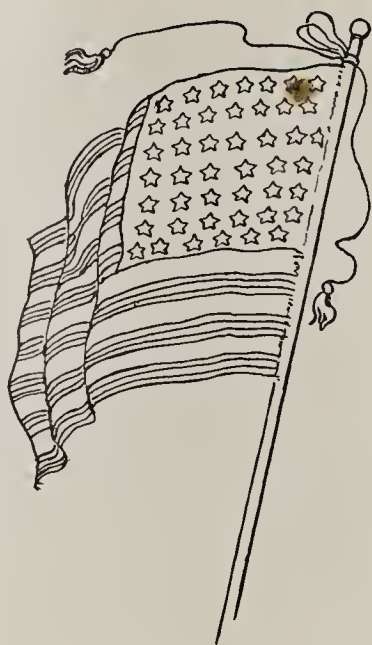
She.—Yes, I'll accept the key of your heart,
That we may never, never, part;
And I will marry you, you, you,
And I will marry you.

I'll give to you a paper of pins, For that's the way that love begins,

If you will marry me, me, me, If you will marry me



rose



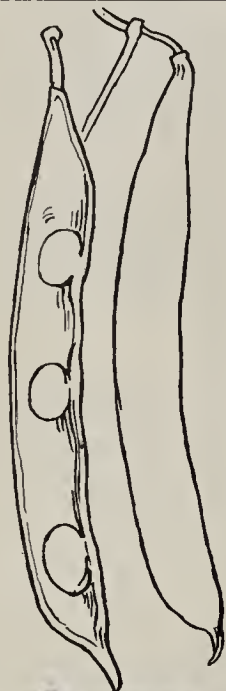
flag



daisy



clover



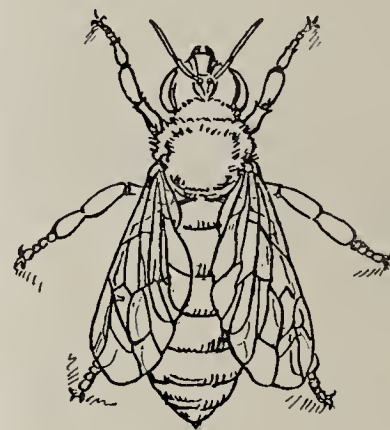
bean



cotton



corn



bee



basket



cherry



butterfly



moth

Occupation Work

For Group and Individual Self-Instruction

By ELEANOR G. LEARY and AGNES E. QUISH

Reading

(First Half of First Year)

Aim.—Word-study and original sentence-structure.

Teacher's Work.—Prepare the following oak-tag sheet of pictures.

It is not necessary to have elaborately drawn models; rather a few outline strokes.

The lists of words are hektographed on a separate sheet of paper. This sheet should include the name of the objects, their actions, etc., ten in number. These are cut up into separate words and placed in envelopes.

Child's Work.—From the teacher's picture-chart the child places the ten slips containing bird in the first column, ten slips containing chicken in the second, etc. To the right of the name-word may be placed the actions of each.

Reading

(First Year)

Aim.—Drill on the words that have been taught during the early lessons in reading.

Teacher's Work.—A large picture chart may be made and hung before the working group. It should contain pictures representing words

that have been found difficult by the majority of the children.

Suppose the children have been reading the story "The Kid," used in Miss McCloskey's Method in Reading.











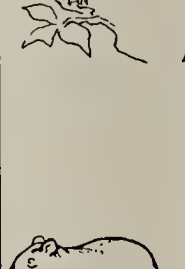











The pictures should include the kid, the dog, the cat, the butcher, the stick, the fire, the water, etc. The order in which they occur in the story may be followed. No words should appear on the chart.

Lists of the name-words should be made. These should be hektographed and duplicate copies be thus secured. Each list should be cut up into separate words and placed in an envelope. The envelopes should not contain any pictures.

Child's Work.—(a) Following the order of the pictures on the charts, the child places the words in columns from the envelope given him by the teacher.

This is a test of the child's ability to associate the word with the picture without any help from the teacher's chart.

(b) In this exercise use the word envelopes as before. Some child may point to the pictures and in this order the children place their words in columns upon their desks.

kitty	duck						stand	spring
horse	squirrel						swim	
cow	dog						jump	
bird	rabbit						fly	
sheep	fish						moo	
fox	pig						cluck	
hen	rat						scratch	
chicken							gnaw	

Suggestion for Oak-tag Chart. (Dog, Bird, etc.)

(c) When the work has progressed so that the children can tell the story words, the story may be added to the envelope and the children told to form sentences about the pictures on the chart.

Sentence Building

(First and Second Years)

Aim.—Reading and later sentence-building.

Teacher's Work.—A list of the following is made, and manifold copies obtained from the hektograph.

Fruits of Spring, Summer, Autumn.

Berries of Spring, Summer, Autumn.

Flowers of Spring, Summer, Autumn.

Vegetables of Spring, Summer, Autumn.

These hektographed copies are then cut up into separate words. A complete set, consisting of all the above list of words, is placed in an envelope.

Child's Work.—At the top of the desk the child places the words.

Fruits of Autumn, and beneath, the words which make up the list.

Fruits of Autumn.	Summer.	Spring.
apple	pears	cherries
grapes	cherries	plums
quince	melons	
Flowers—golden-rod		anemone
aster		violet
daisy		forget-me-not
		hepatica

Let the children write several sentences about a fruit, a flower or a vegetable in their list.

Word Study

(First and Second Years)

Aim.—Word-study, to increase the child's reading and oral vocabulary.

Teacher's Work.—A hektographed sheet is prepared with the following sentences. Duplicate copies should be run off on the hektograph. These are cut into separate words and each completed set placed in an envelope. Label the envelopes thus, "The homes of things."

The bird lives in a nest.
 Baby lives in a house.
 Squirrels live in holes in trees.
 Ants live in sand holes.
 Fish live in the water.
 The fox lives in a den.
 Mice live in a hole in the wall.
 The bee lives in a hive.
 The cricket lives in the grass.
 Katy-did lives on a tree.
 The duck lives in the water and on land.
 The wolf lives in a den.
 The mole lives under the ground.

Child's Work.—Original sentences are to be made from the cut-up words on the child's desk. At the conclusion of the silent work the teacher may call upon several children to read the sentences thus made. Commendation and praise should come from the teacher for the sentences that are well done.

Sentences

(Fourth Year)

Aim.—English; sentences that state what the qualities of things are.

Teacher's Work.—A chart is made containing the following words in columns.

gold	combustible	inflammable
glass	opaque	fragile
iron	brittle	lustrous
paper	transparent	fibrous
wood	durable	tough
oil	sour	bitter
benzine	sweet	disagreeable
honey	delicious	wholesome
china	heavy	malleable

Child's Work.—(1) The children are told to select the words in the first column which may be combined with the words in the last two columns to form sentences.

Gold is lustrous and malleable.

Glass is brittle and fragile.

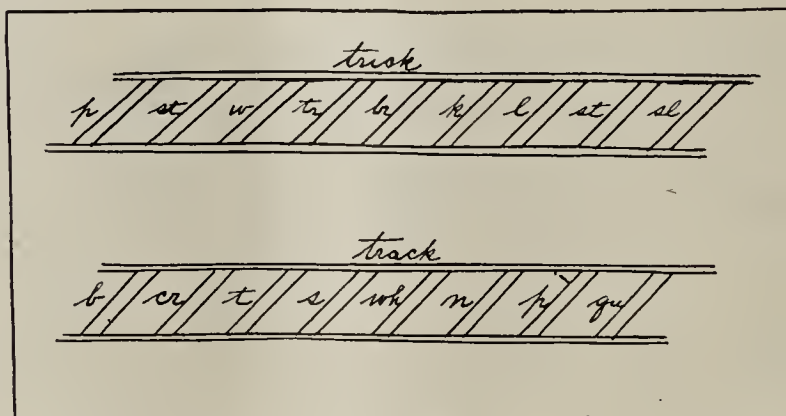
(2) For another valuable exercise the children may be required to write sentences, using things which are opposite in quality; as, glass is brittle; wood is tough, etc.

Phonics

(First and Second Years)

Aim.—Phonics, reading, spelling.

Teacher's Work.—A large sheet of oak-tag with the following picture of a track and letters should be made.



Hektographed copies are made of the words upon a sheet of paper. The initial letter is omitted upon the hektographed paper containing the list of words prepared for each child.

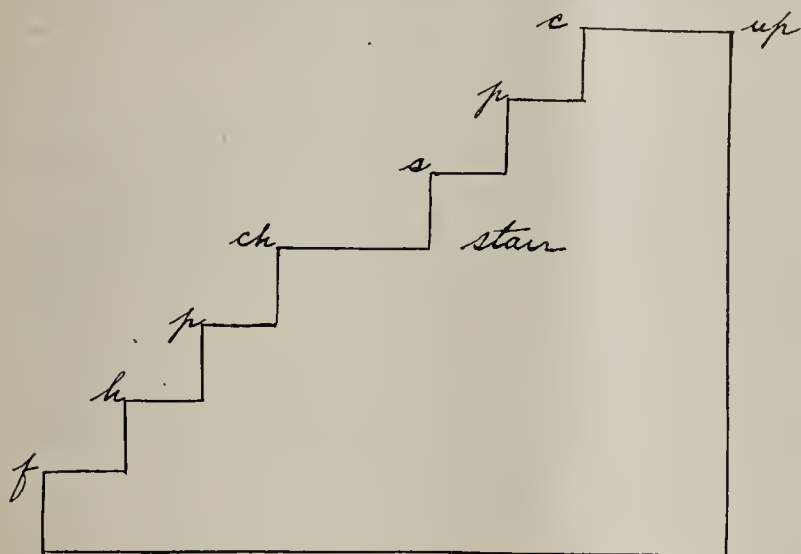
Child's Work.—Upon the hektograph sheet the child writes the missing letter. This prevents making a list of words which are not le-

gitimate English words. Later the children who have completed their lists may open their books and add the words found there containing the same phonograms.

Phonics

(First and Second Years)

Teacher's Work.—A picture of a pair of stairs is made upon a large sheet of oak-tag.



Child's Work.—From the child's box of letters the words should be built upon the desk. Let the pupil open his Reader and look for all the words that contain the same phonograms as are found upon the teacher's chart. This new list may be written upon the blackboard by the teacher, and later added to the chart.

It may include words like

- | | |
|----------|--------|
| repair | upward |
| despair | upland |
| pairing | puppy |
| stairway | |

Sense Training

Aim.—Sense Training in Color.

Teacher's Work.—Arrange the colors of the spectrum in a wheel effect. Paste these upon a stiff cardboard to insure long use. Cut out the edges to make the star effect.

Large squares of the colored papers are cut to measure 1 by 2 inches. These are placed in an envelope and distributed for seat-work.

Child's Work.—From the envelope the child matches the colors from the teacher's star, which has been hung before the class as a guide. Later the little color rectangles may be arranged upon the child's desk from memory. Let the child color a strip of paper, using waxed crayons for the purpose.

Sense Training Thru Color

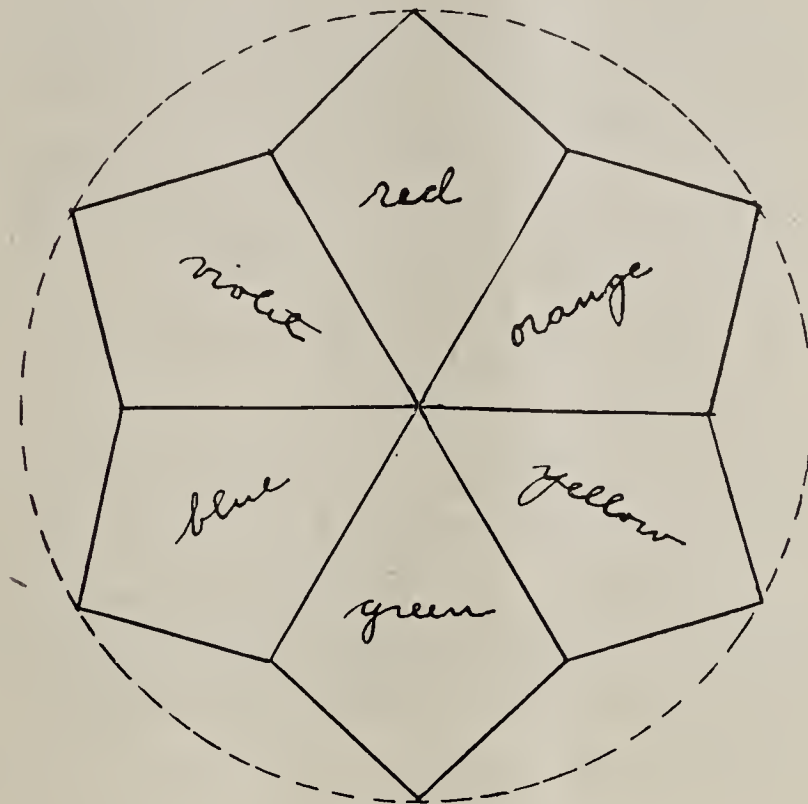
(Second Year and Upwards)

Teacher's Work.—Colored rectangles 1 by 2 inches may be cut from colored tablets. The cut-up set may be placed in an envelope.

Preparation.—Previous to the child's seat-

work a glass prism may be hung from the frame of a window which has full sun exposure. The children learn the names of the little colored fairies in the rainbow made upon the wall.

Child's Work.—(1) From the cut-up tablets the child arranges the colors as he sees them upon the wall. (2) Let this exercise be a test of the child's ability to remember the order of the color fairies. (3) Let the child arrange pieces of colored silks, threads, worsteds, cloth, etc. (4) Provide water-colors and let the child mix his colors and paint a rainbow.



Color Chart

Color and Sentences

(First Year)

Aim.—Sense training in color and sentences.

Teacher's Work.—Prepare a large oak-tag sheet with the following questions:

- What color is your dress?
- What color is your friend's dress?
- What color is the grass?
- What color is the apple?
- What color is the rose?
- What color is a horse that you have seen?
- What color do you like best?
- What color is your orange?
- What color is the sky on a pleasant day?
- What color is the aster, golden-rod, leaf?

Answers to the above questions are hektographed and duplicate copies, one set for each child, are run off on the hektograph. These hektographed copies are then cut into separate words and placed in an envelope.

Child's Work.—Each child working in the group should receive an envelope with the cut-up answers. Complete statements to the ques-

tions should be built up on each child's desk, as—

My | dress | is | red

My | friend's | dress | is | blue

Accept complete statements only.

Arithmetic

(First Year)

This work, when once prepared, may be used for addition, multiplication, etc. During the early fall the teacher should make a collection of leaves and sprays. Encourage the children to aid in getting this material.

Teacher's Work.—When collected, the teacher should press the leaves between heavy books. Better still, lay the leaves between large sheets of paper and iron with a hot iron.

When pressed, the teacher may paste upon large charts which are made from oak-tag.

(Illustration of leaves.)

Child's Work.—(a) With wax crayons the child may picture the teacher's work and then complete the sum after the word. (b) The child may lay the required splints on his desk to correspond to the completed equation on the teacher's chart. (c) The child may use his box of numbers and the words *are*, *and*, for this exercise. At the top of the desk he may arrange his numbers to complete the example on each line.

5 | and | 2 | are | 7

(d) Papers in (a) that have been well done may be preserved for the slow children of the group, who are not making as much progress as their brighter classmates. The papers may be given to the slow children as seat-work and used as models by them. The children may trace over the leaves and write beneath the objects the number stories represented.

Arithmetic

(First Year)

Aim.—Preparatory exercise for the multiplication tables.

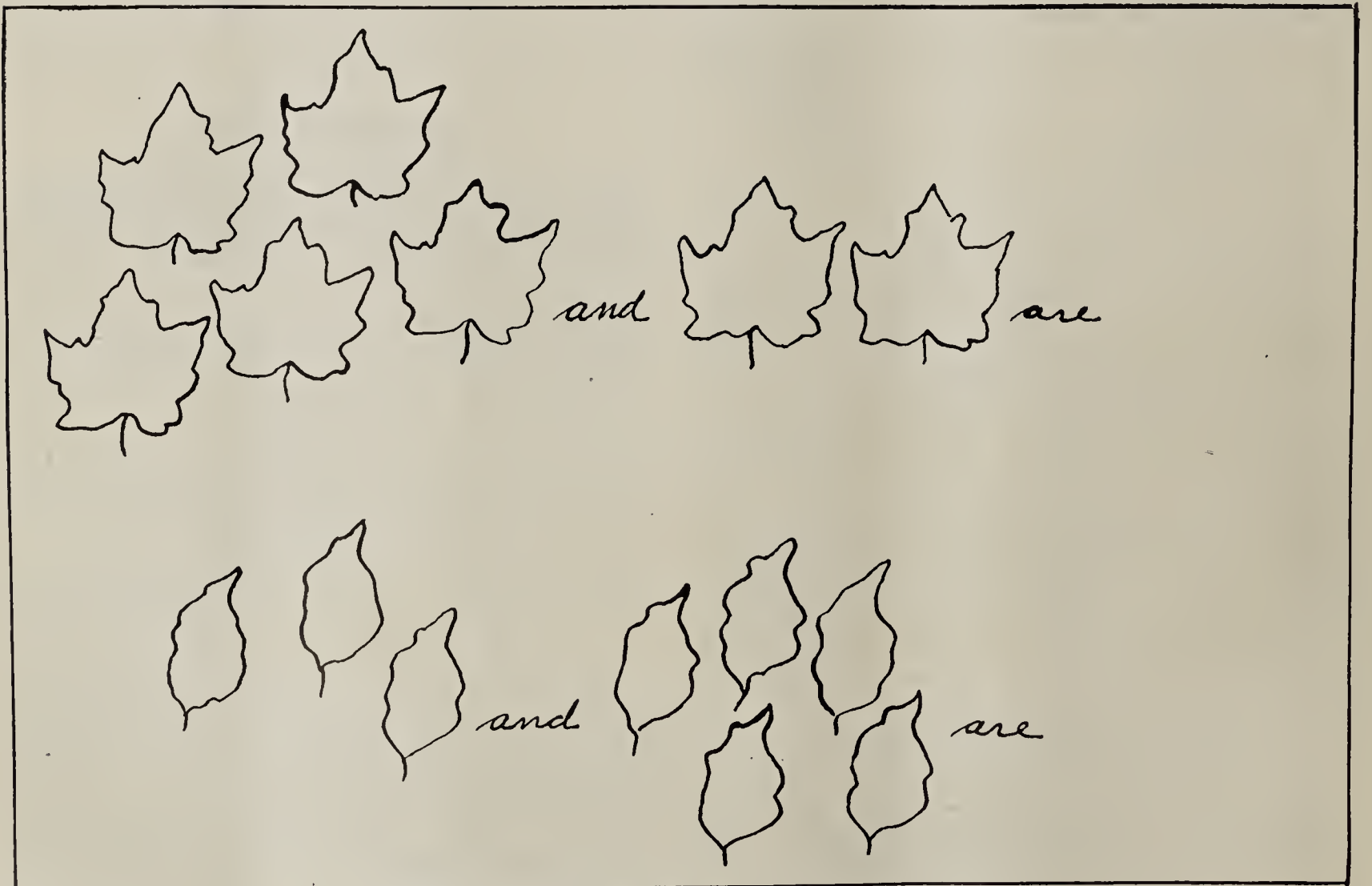
Teacher's Work.—A large oak-tag sheet 9 by 12 inches is divided into half-inch squares. Many duplicate copies are run off on the hektograph.

Some preparation and directions will be required before the seat occupation is begun. The number to be represented will be determined by the table studied.

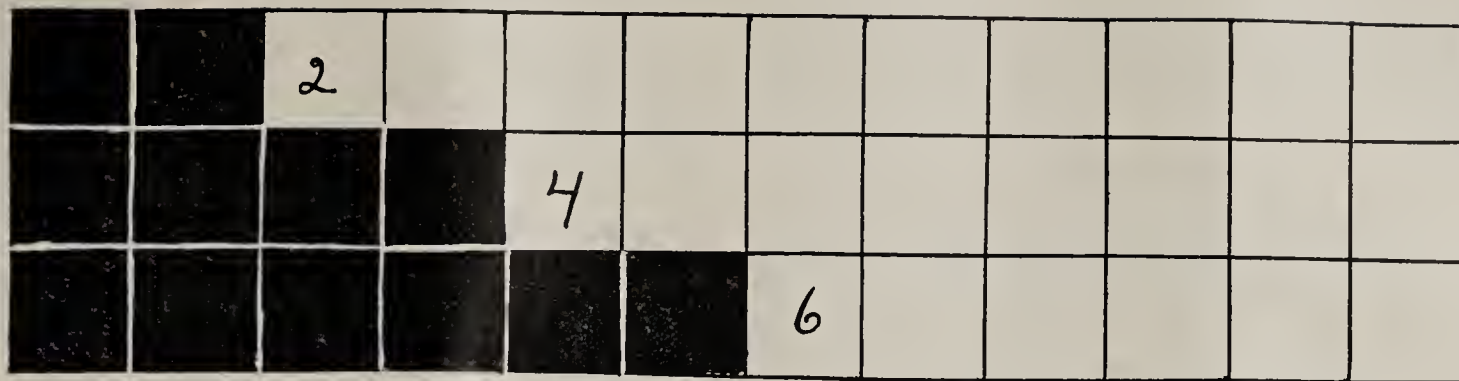
The teacher is anxious to develop the two table. She tells the children to show the number of rooms on a floor that ought to fill if two are put there, on the second floor if two more than the first are put there, etc.

Child's Work.—The child proceeds in this manner:

(b) To complete the work begun the child may write upon these squares the number in each row.



Suggestion for Chart—Leaves used for Number Work



Floor with Numbers

(c) The child may be told to fill in the spaces and omit one space in between.

In the spaces omitted the child may be required to write the number of twos required. This leads directly to the table of 2, that we have been leading up to.

Now the child may be told to write his addition tables; as—

$$\begin{array}{l}
 2 = 2 \quad \text{or} \quad 2 \quad 2 \quad 2 \quad 2 \\
 2 + 2 = 4 \quad \text{or} \quad \begin{array}{r} 2 \\ 2 \\ \hline 4 \end{array} \quad 2 \quad 2 \\
 2 + 2 + 2 = 6 \quad \text{or} \quad \begin{array}{r} 4 \\ 2 \\ \hline 6 \end{array} \quad 2 \\
 2 + 2 + 2 + 2 = 8 \quad \text{or} \quad \begin{array}{r} 6 \\ 2 \\ \hline 8 \end{array}
 \end{array}$$

The teacher suggests and shows a shorter way of writing the above and at this point the child is ready to write the

$$\begin{array}{l}
 1 \times 2 = 2 \\
 2 \times 2 = 4 \\
 3 \times 2 = 6 \\
 4 \times 2 = 8
 \end{array}$$

Arithmetic

(Second Year and Upwards)

Aim.—Reading numbers to hundreds place.

Teacher's Work.—A large oak-tag chart is

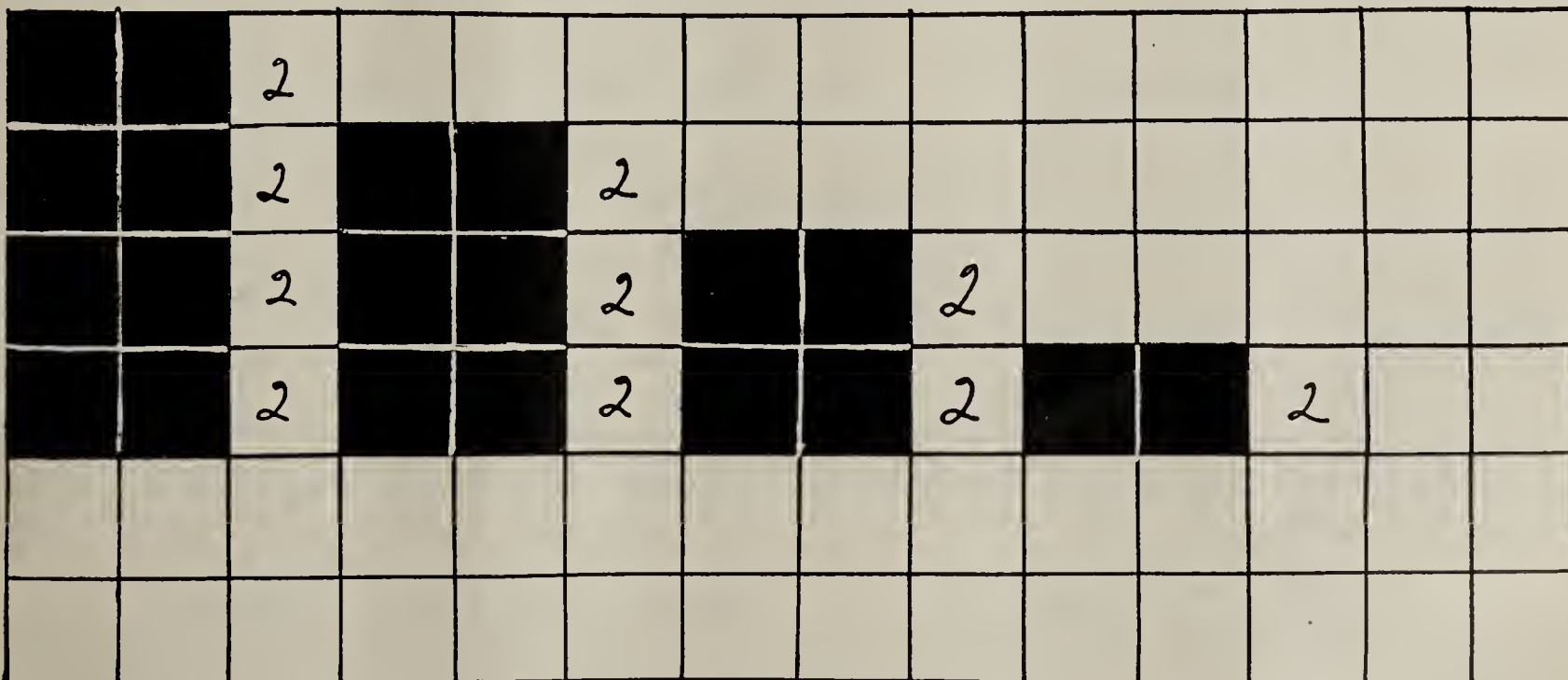
divided into three columns. Color these to aid the child in associating the ideas better and more vividly. Call these colored streets by the names Units St., Tens St., Hundreds St.

Hundred St.	Tens St.	Units St.
4	6	4
3	0	6
7	4	5
	8	0
	3	8
	0	
I		

At the side of the chart the teacher writes the following numbers:

- 464
- 82
- 100
- 38
- 691
- 75
- 450
- 903
- 60

Child's Work.—Upon a sheet of paper the child writes the numbers in a column, and adds



Floor with Spaces Omitted

them. At a future period the teacher may require the child to imitate the teacher's chart, and place the figures at the side in their proper positions.

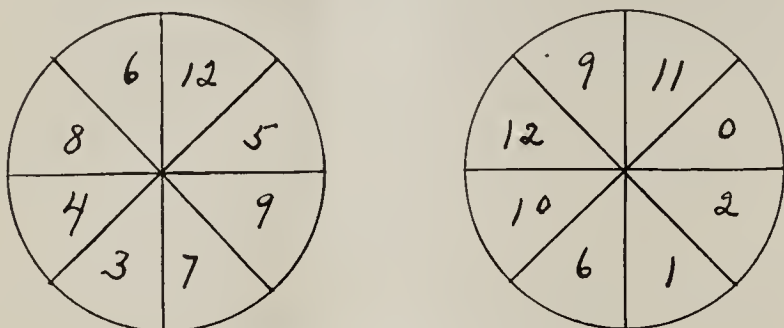
Arithmetic

(Third Year and Upwards)

Aim.—Drill in multiplication and addition thru the game "Hickory, Dickory, Dock."

Teacher's Work.—Circles with numbers on them are run off on the hektograph. The numbers will be determined by the grade of children working, and the numbers to be given the most drill.

Child's Work.—Two children work together at seats. This may be done quietly, if the children are told to play their games with Mr.



Hickory, Dickory, Dock

Tongue safely put away under lock and key.

Each child keeps his own score upon a sheet of paper given for the purpose. The game is played thus: With eyes closed the child, with pencil in hand suspended above the wheel, repeats the little jingle, "Hickory, Dickory, Dock."

At the last word he drops his pencil-point upon the wheel. The number thus pointed out is written upon his paper; as 9.

He proceeds in the same way above the second circle. Let us assume his pencil dropped on 10. This number, with the multiplication sign before it, is put with the number from the first circle.

The child's completed work will look like this:

$$\begin{aligned} 9 \times 10 &= 90 \\ 7 \times 11 &= 77 \\ 12 \times 0 &= 0 \end{aligned}$$

The child playing will keep his score in the same way.

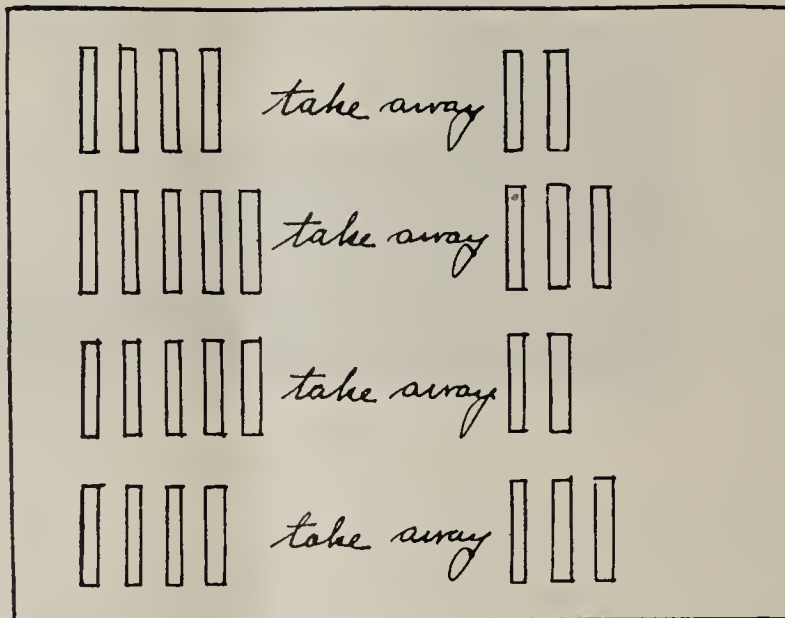
At the conclusion of the work the scores are added, and the child getting the largest number is declared the winner.

Note.—This game affords splendid opportunity for rapid drill. During the progress of the work there is very little chance for careless or dishonest work. Each child acts as a vigilance committee unto himself.

Addition and Subtraction

(First Half of First Year)

Teacher's Work.—Cut colored tablets into rectangles about as large as postage stamps.



Tablets for Number Work

Put a generous portion into envelopes, one for each child.

Upon a large sheet of oak-tag paste large-sized colored tablets. These should be arranged to show all the number facts in addition, from 1 thru 10. Upon the reverse side arrange the tablets to represent the subtraction combinations from 1 thru 10.

Child's Work.—From the envelopes containing the cut-up colored papers the child repeats the teacher's arrangement and completes the sum by laying the required number.

Upon the reverse side the sign above the chart should show subtraction. (See illustration of tablets for subtraction.)

Let the child complete the example on each line. The children may be asked to make up some original combinations later in the term.

Manual Training

(First and Second Years.)

Construction of material for the furnishing of a four-room house; a kitchen, a dining-room, a bedroom and a parlor.

In order to encourage the children to do neat, careful work, the teacher should provide a large packing-box 3 feet by 3 feet and about 5 feet high. The box is divided vertically and horizontally thru the middle, making four compartments. These will serve the purpose of the rooms.

Stand the box upon a closed side, allowing the open side to become the front of the house. On the sides and back of the closed walls cut windows; at least one for each side of the house.

A roof can be made by nailing boards above the center and attaching them at the sides, allowing a small edge to hang over like a cornice. Do not remove the boards at the top of the box. The space beneath the roof may be used as an attic, to store trunks, etc.

The rough work on our house has now been accomplished, and it remains for the pupils to give the finishing touches for a neat, orderly

appearing house. In order to do this, large sheets of oak-tag or white wrapping-paper may be fastened on with brass nails, completely covering roof and sides. Upon this paper draw lines to represent clapboards or rectangular bricks. Upon the top put a chimney of stiff oak-tag colored with red and black lines to represent brick.

When completed the whole may look like the illustration. (See picture of house.)

If you have never attempted such work try it. You will be assured of a happiness that comes from no other classroom work, equal to the gladness that overtakes all the little folk when they have something to actually play house with.

The teacher, from this time on to the completion of the furnishings, may appeal to the moral and ethical side of the child's character. Tell the children of the less fortunate children who are compelled by illness and disease to stay long weeks and months in hospitals. Ask if they would not like to make these children happy at Christmastime, by sending the furnished house to the suffering little tots in the hospital.

And here the teacher may work her surest, most forceful argument for careful work. Only the best piece from each constructed model will be put into this gift house.

What child will not exert himself to the utmost to place his part in this dwelling of love and good-cheer? It will be around this house, as a center, that the construction work for several months will be given.

Our first endeavor will be the kitchen.

Before the construction of the required articles of furniture, it may be wise to give several lessons on the folding, cutting and pasting of the articles.

Use colored papers 7 by 7 inches, of the regu-

lar manual training paper. This paper is sufficiently stiff to hold its shape after pasting.

Explain the necessity of folding one edge carefully upon the other before the creasing is done. Show the easiest way to fold papers into sixteen squares.

All solid lines are lines to be folded. All dotted lines are lines to be cut.

With these cautions the child can construct from the working drawings on the teacher's chart.

CONSTRUCTION OF STOVE

Teacher's Work.—A chart is prepared. (See illustration of chart.)

Directions for making:

Fold on _____ lines.

Cut on lines.

Material.—Each child will need one and a half sheets of 7 x 7-inch paper, black in color, scissors, rulers, paste and a piece of white crayon.

To Make.—Fold into sixteen boxes; cut and fold as directions on teacher's chart show.

From the half sheet the legs and pipe will be obtained.

Cut off the four boxes on the length of the paper.

Roll the four legs and paste about one inch above the bottom edge of the stove in the four corners.

From the remaining length roll the pipe and fasten in the hole, which may be made by pushing a pencil thru.

Mark with the white crayon the circles for the stove lids, the door and the grate in front.

Fold back the lap at the grate to form a shelf. A piece of red paper makes a more effective grate.

CHAIR

(See teacher's chart of chair.)

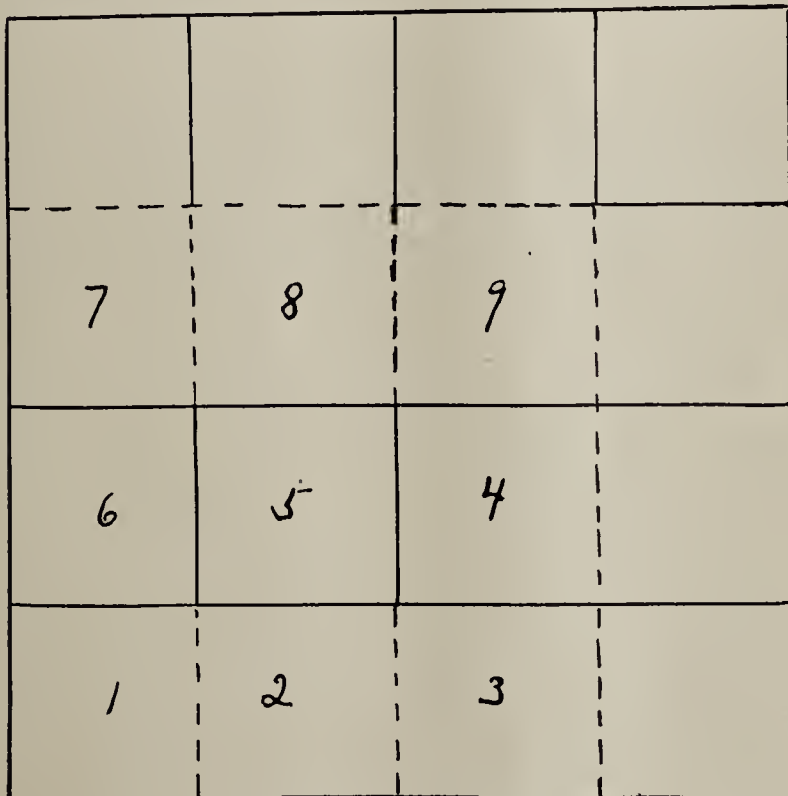


Diagram for Chair

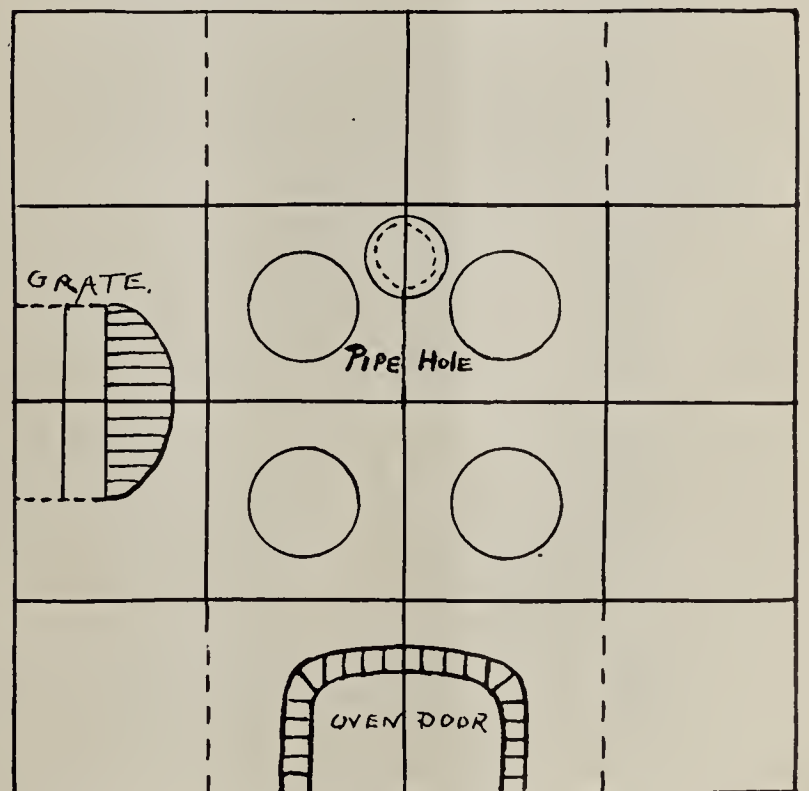


Diagram for Stove

Directions.—Fold forward the square marked back 8 so it will stand erect. Fold 1 and 3 under 2 and paste. Fold 7 over 9 and paste. Press forward square 8 for the back.

—ELEANOR G. LEARY.

Industrial Work

By AGNES QUISH

Our classes are for the purpose of developing children and not for the manufacture of certain articles; so do not be discouraged if from the standpoint of, say, a rug the child's work is a failure, if, from the standpoint of a child, it is a success.

"All training must be pleasurable in order to be profitable."

The hand is the best translator of thought, but the training of the eye is even more important than the training of the hand. Train the hand and eye to work together.

The working of each exercise must be preceded by a period of instruction so that the child may work on or complete his article without supervision.

Cord Work

Cord work is especially adapted to small children. It gives work to both hands equally. It strengthens the muscles of the arms, hands and fingers. It trains the eye with the hand. It teaches measurement and spacing. It teaches number, color and deftness of touch. It excites the child's interest and makes him attentive and thoughtful.

Materials.—Macrame cord is generally used for this work, altho any cord will answer the purpose.

EXERCISE I

Common Knot—One String

Material.—A yard of string for each child. Double the string in half and hold the two ends together in the right hand.

Number work and tables might be introduced at this point, by teaching the division of the yard into halves and quarters. Let each child actually do his own measuring.

Add interest to the work by telling the old story of how King Henry of England had his arm measured and called the length of it one yard; how he also had his foot measured and, finding that it was 12 inches long, just one-third the length of his arm, he said that three feet made one yard. Have the children divide their strings into three equal parts, saying, "Three feet make one yard."

To Tie the Knot.—Hold the middle of the string in the left hand, between the first finger and the thumb. Make a loop over the first finger. Pull the end of the cord thru the loop and pull tight. Hold the knot just made in the

left hand, pass the string around the first finger as before and make a second knot. Keep hold of the knot until the next is finished. Pull tightly with the right hand. Continue making knots in this way till half the string is used up. Turn the string, hold the center knot and tie the other half in the same way. Starting in the middle is easier for the children because they have less string to pull thru the loop.

Weaving

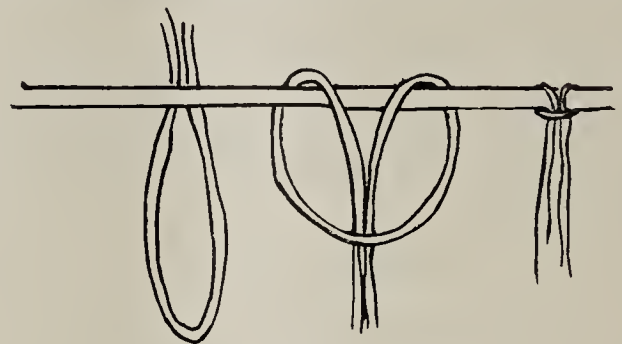
Weaving for clothing is one of the three primal race occupations. Of all forms of industrial training, it is the most popular among children.

Be careful to avoid purely automatic operations—those not connected with thinking processes.

In our weaving we have good finger and eye training and the introduction of patterns to increase the mental side. It has the advantage of being clean and noiseless. The color appeals to the eye, thus making it pleasurable training.

HOW TO MAKE A RUG

Take a piece of heavy cardboard 8 inches by 10 inches. One-half inch from the top draw a line parallel to the top. One-half inch from the bottom draw a line parallel to the bottom. Begin one-half inch from the left and make dots one-half inch apart on these lines. With a large darning-needle make a hole thru each dot.



Knotting the Thread

Take a piece of wire or a long knitting-needle and put it thru the first hole in the upper right-hand corner across the front of the loom to the hole in the lower right-hand corner. Do the same with another piece at the left-hand side of the loom.

To thread the loom, take a piece of cord or yarn about two yards long and thread it in a large darning-needle. From the back of the loom put the needle thru the third hole at the upper left-hand side, thru the second hole and back again thru the first hole. This is to prevent knotting at the beginning and to hold the thread firmly. Bring the thread straight across the loom, directly over the rod, to the first hole at the bottom, back thru the second hole at the bottom to the second hole at the top, thru to the third hole at the top, down to the third hole at the bottom, and so on until all the holes are filled. Fasten the end of the warp, as this

thread is called, by sewing back and forth for three holes, the same as at the beginning. Your loom is now ready for weaving your rug. Tie two threads together so as to have an uneven number of threads for weaving.

To weave the rug, begin at the upper left-hand corner, four threads to the right and place the end of the yarn under the fourth thread; take the other end of the yarn and weave over the third, under the second and over the rod and the first thread, using the rod and the first thread as one thread. Pull the yarn thru and weave back under the rod and the first thread over the second thread, under the third and so on, weaving over one thread and under the next until the warp is full. Sew the end back and forth on the end of the rug to fasten it. Break the cardboard and pull the rug from the loom.

In joining a new thread do not tie a knot, but lap the threads for about one inch. Be careful to put the new thread under and over the same threads as the end of the old thread. This gives a smooth finish.

If a fringe is desired, cut pieces of yarn one and one-half inches long and put in, using the casting on stitch shown in the illustration.

Reading and Phonetics

(First and Second Years)

Drill on the three sounds of *y*. Oral lesson to precede seat-work.

To teach the three sounds of *y*, write columns of words containing these sounds on the blackboard. Pronounce each word carefully, leading the children to discover the different sounds of *y* and the position of the letter in each case.

After sufficient drill of this kind the children will be able to tell that when *y* begins a word or syllable, it takes its own consonant sound. In other positions it is a vowel having the long or short sound of *i*.

The children are now ready for their busy-work test and drill. On a sheet of oak-tag the teacher hektographs the words she has used in the oral drill, and cuts them up into as many slips as there are words.

The child arranges in columns on his desk the words having the same sound of *y*.

The child's desk, when his work is finished, will look as follows:

yes	my	pity
yet	by	copy
you	try	kitty
your	cry	daisy
yell	dry	dusty
yelp	fry	rusty
year	sky	funny
yeast	spy	sleepy
yoke	shy	muddy
yard	sly	sandy

At the close of the period the teacher asks different children to read, the first column, the second column, the third, etc.

Sense Training

(First and Second Years)

Method.—Arrange on a chart, to hang near the children doing seat work, rectangles of colored paper 3 inches by 2 inches. Give the children scissors and colored paper. They are to cut rectangles of the same size and color, and to arrange them on their desks as the colors are arranged on the chart.

Geography

(Fourth Year, First Half)

Aim.—Self-reliant study; drill on work already taught.

Preparation.—Give each child a compass, a geography, drawing-paper, and, if possible, a box of pictures of animals, plants and minerals.

Directions.—The child is to draw a circle and color the zones as they are colored in his geography. He may then find all the animals of the torrid zone. If he has pictures of the animals, he pastes them on his map. If he has no picture, he prints the name on the map.



School-made Rugs

For a second lesson, take the Temperate Zones and for a third the Frigid Zones. Use these maps for a series of lessons on the plant life of each zone.

The teacher may give variety to the exercises by writing a list of names of animals and plants on the blackboard.

The children are to find the zone in which each belongs and either paste a picture or print the name in this zone.

Geography

(Fourth Year)

Give each child a hektographed outline map of the Eastern Hemisphere and the following directions:

On your map, print the name of the continent that lies wholly north of the equator.

The continent that lies south of it.

The names of two continents that are crossed by the equator.

The names of the two surrounding oceans.

The Mediterranean Sea—the Red Sea—the Arabian Sea—the Sea of Japan—the Okhotsk Sea—the China Sea.

Number Work

(First Year, Second Half)

Aim.—To lend variety and to emphasize the drill in counting.

Teacher's Work.—Take a sheet of paper 5 by 5 inches and rule into one-half-inch squares. Hektograph enough of these to have two or three for each child.

1. Children are to take the numbers cut from old calendars and paste them in these squares, from 1 to 100

2. Show how you would count by twos by pasting pieces of paper over the numbers in your squares.

3. Begin with one and show how you would count by twos, etc.

Language Work

(All Grades)

Aim.—Intelligent use of class readers and other text-books for seat work. The directions may be written on the blackboard, on charts or on hektographed sheets to be given to the children.

1. Find ten abbreviations used in your reader and write the word for which each abbreviation stands.

2. Copy and study the abbreviations of the names of the States, as found in your geography.

3. Copy five sentences in which you find the names of places.

4. Copy ten events and the dates connected with them from your history. Use abbreviations when proper.

5. Copy, from your reader, ten words which indicate ownership.

6. Copy ten words divided at the end of the line. Show the position of the hyphen in each word.

7. Find and copy a sentence which contains a series of words.

8. Copy two sentences which tell a fact, two which ask a question and two which express a command.

9. Find a number of words in which *ea* has the same sound as in *near*.

English

Aim.—Word-study.

Method.—Prepare lists of words of opposite meanings. Cut these into separate words and place in envelopes. The children are to select the words of opposite meanings and place them side by side on their desks.

At the close of the period the desks should look somewhat as follows:

|boy|—|girl|

|friend|—|toe|

|master|—|servant|

|poverty|—|riches|

|heat|—|cold|

|honor|—|dishonor|

|day|—|night|

|hard|—|soft|

|summer|—|winter|

|white|—|black|

|mountain|—|valley|

|joy|—|sorrow|

—AGNES E. QUISH.

ROOTS

BARKS HERBS

That have great medicinal power, are raised to their highest efficiency, for purifying and enriching the blood, as they are combined in Hood's Sarsaparilla, which is Peculiar to Itself.

40,366 testimonials received by actual count in two years—a record unparalleled in the history of medicine. Be sure to take Hood's Sarsaparilla this spring.

"I was badly used up, so tired and weak it was hard for me to be about. I took Hood's Sarsaparilla, and it gave me an appetite and improved my whole system." Frank Carlson, Box 10, Stark, Minn.

There is no real substitute for

Hood's Sarsaparilla

Get it today. In liquid form or chocolated tablets called Sarsatabs.

Reproduction Stories

Katie received a tricycle for her birthday. When she goes on errands for her mother she uses it.

Mamie's brother took her out sailing on the pond. They had a fine time and brought some pond-lilies to their mother.

Lulu and Ettie went blackberrying and brought home two basketfuls. Mother made jam of the berries.

Willie and Elsie have three pet rabbits. There are a white, a black, and a gray one. They are so tame that they sit up and beg.

When it has been raining all day and Eddie has been good, mother lets him fill the bath-tub with water to sail his paper boats on.

Esther has a little puppy. When she holds a looking-glass in front of his face he licks the glass and barks. He thinks it is another puppy.

Susie saved up her pennies until her birthday. She had enough to pay an organ-grinder with a monkey, to play for an hour at her party.

Harry's father gave him five cents for candy. He met a poor old woman who said she was hungry. He gave her the money to get some bread.

George and Jerry spent the afternoon in the woods. When they came home they brought their mother and father napkin-rings that they had made of birch-bark.

When Jimmie moved to the country his father gave him a little square in the garden for himself. Jimmie planted some seeds. He weeds, rakes, and waters the flowers every day.

Harry and Willie like to pretend they are roosters. They climb on the fence and try to crow. Willie says he would like to be a real rooster, if he did not have to eat worms and stones.

An owl was looking for a place to build a nest. She found a hole in a tree that just suited her. As she was about to enter, two squirrels came out and chased her away. They had some little ones in the hole.

Clara's dog followed his mistress to school. She chased him, but he would not go home. After she went into the schoolhouse he sat down and waited. As she did not come back he trotted home.

There was once a blind horse which used to lie down in the field all day, as he was too old to work. Jack used to bring him carrots every

day. Jack would go to a field and pull the carrots up.

Peter is a black cat. He wears a collar that has three little bells on it. Peter lies on the front stoop. When he sees a bird he creeps slowly toward it. The bells on his collar tinkle as he moves. The birds hear the bells and fly away. This makes Peter angry. He bites at his collar. He tries to get it off.

Lulu was going to Sunday-school. She had on a new dress and would not walk with her sister because she had an old one on. Just then two geese came along. Lulu ran after them with a stick to tease them. One goose chased Lulu and caught hold of her stocking. When the goose let go there was a big hole in it. Of course Lulu had to go home. Her sister felt sorry and went home with her.

Eskimo Life

A cooking-pot hangs over the lamp. The Eskimo does not always have his meat cooked. He eats it raw.

In cold countries people need food that has a great deal of fat. The Eskimos eat the fat of whales, bears, and seals.

The Eskimo wears a suit made of the skin of the seal or of some other animal.

The Eskimos sleep on the ground with skins for beds.

Little Brown Squirrel

SCHOOL

(In Concert.)

Little brown squirrel, pray, what do you eat?
What had you for dinner to-day?

SQUIRREL

(One Child.)

Nuts, beautiful nuts, so nice and so sweet!
I gather them off the tall trees in the wood,
And eat all the kernels I find that are good,
And then throw the hard shells away.

SCHOOL

Little brown squirrel, but what do you do
When the season for nuts is o'er?

SQUIRREL

I gather ripe nuts all the long summer thru,
And hide them so deep in a hole in the ground;
Then, when the dark winter again has come
round,

I have plenty still laid up in store.

—Selected.

"Pink Eye" Conjunctivitis

Attacks the Eyes in the Springtime. It is Contagious and calls for Immediate Action. One Child with "Pink Eye" will Infect an Entire Class in a short time. Mothers and Teachers should be Prepared to Offer "First-Aid"—Murine Eye Remedy. It Affords Prompt and Reliable Relief. Apply Murine Freely and Frequently. Write for Sample and Booklets. Murine Eye Remedy Chicago, Ill.

School Books of International Fame

When it comes to a point where an American school series is translated at once into Russian, received with deep interest in Germany, France, Italy, and used largely in the great schools of Europe, as well as in America, it means something. In the case of

THE INDUSTRIAL AND SOCIAL HISTORY SERIES

it means the books have touched a human need that is world wide.

Written to relate practical activities to educational work, in the schools,

The Tree Dwellers The Early Cave-Men The Later Cave-Men

are more than achieving their purpose; they are effecting among children results of great importance. In their appeal to the whole child, heart, head, and hand, they are developing an unusual power for self-help, and arousing an interest in life, industry, nature that makes for a definite future growth and a certain power to do.

Teachers speak of the books in the highest terms:

"The Tree Dwellers and the Early Cave-Men exceed my most sanguine expectations in actual use in the schoolroom. Children who for some reason have never been interested in their school work are most enthusiastic and respond readily in using these books.

"The suggestions under both 'Things to Do' and 'Things to Think About' are simply invaluable, and the results admirable."—
M. A. BESLEY, Superintendent of Schools, Waukegan, Ill.

Correspondence invited

Rand McNally & Co.
Chicago New York



Sand-table Work with First-year Children



Hiawatha Dramatized by First-year Children

GLIMPSES OF FIRST-YEAR CLASSROOM WORK
In the Staten Island Academy at New Brighton, N. Y.
Frank A. Page, Principal.

Mr. Page was formerly superintendent of schools at Watertown, Mass., and will be remembered by many as a valued contributor to TEACHERS MAGAZINE.

A Shell-Fish Old Woman

A little old woman, as I've heard
tell,
Lived near the sea, in a nice
little shell;
She was well off if she wanted
her tea—
She'd plenty of water from out
of the sea.

Then if for her dinner she had
the least wish,
Of course she had nothing to do
but to fish;
So, really, this little old woman
did well,
As she didn't pay rent for the
use of the shell.

—Selected.

"Now remember, Mary," the teacher said just before the school exercises, "if you forget some of the words when you are singing your song, don't stop. Keep right on. Say tum-tum-tummy-tum or something like that, and the words will come back to you and nobody will know the difference. Now don't forget."

On exhibition day little Mary edified her audience with something like this:

" . . . and she wears a wreath of roses
Around her tummy-tum-tum."—*Everybody's*.


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This is the story of Mortimer Brown,
Who went for his mother some errands in town,
Who was told he must come back as quick as he could,
And as earnestly promised his mother he would.
He went down the front steps full three at a time,
And swung on the gate, for the swinging was prime.

He teetered on all the loose boards in the walk,
And met Jimmy Brady and sat down to talk;
He climbed up the trunk of a big tree that stands
Not so far from his home, and he swung with both hands.

He passed the cow pasture and stopped for a stroll,
Climbed the fence and turned twice on the very top pole.

Then he turned a few handsprings all thru the long grass,
And sat on the fence to watch Peter Bates pass
With a big flock of sheep, and he got himself chased
By the biggest black ram, and he fell in his haste
Down the bank of the brook, and he sat there about
Half an hour in the sun, till his clothes were dried out.
He laid off his coat, since the day was so hot,
And chose a bypath thru the strawberry plot;

He gathered some berries to eat on his way,
Till alarmed by the watch-dog's deep, ominous bay.
Then he followed a rabbit as far as he could,
Until it was lost in the depth of a wood,
And marked a bee-tree so to find it again,
When he and Jim Brady should visit Beech Glen.
So tired then he was that he sat down to rest,
And fell sound asleep, with his coat and his vest

Spread under his head; when the rumble of wheels
On the road waked him up, and he saw Elmer Beals
Driving by in the lane, and he climbed up beside
On a big load of squashes and had a fine ride,
And helped lead the horses to water as soon
As they both reached the town in the late afternoon.
And then, oh, alas! The long list mother wrote
Of the things he should get had dropped out of his coat.

So he bought some stick candy and cookies—he knew
Of the things she would need they must surely be two,
And munching them sadly the whole of the way
Back homeward, he wondered what mother would say.

I wonder if ever, in country or town,
You have known such a lad as this Mortimer Brown?
—J. W. FOLEY, in *The Youth's Companion*.

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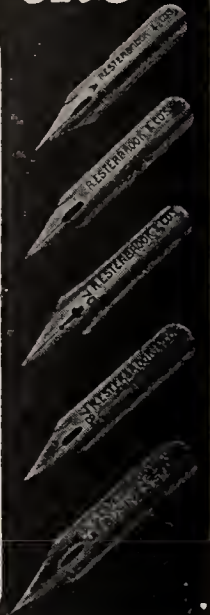
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Autumn

Autumn day! fruitful day!
See what God hath given away!
Orchard trees with fruit are bending,
Harvest wains are homeward wending.
And the Lord o'er all the land
Opens wide his bounteous hand.
Children, gathering fruits that fall,
Think of God, who gives them all.

—Selected.

Boyhood

Blessings on thee, little man,
Barefoot boy with cheek of tan!
With thy turned-up pantaloons,
And thy merry whistled tunes.

O for boyhood's painless play,
Sleep that wakes in laughing day,
Health that mocks the doctor's rules,
Knowledge never learned in schools!

—J. G. WHITTIER.

They Didn't Think

Once a trap was baited
With a piece of cheese;
It tickled so a little mouse
It almost made him sneeze;
An old rat said, "There's danger,
Be careful where you go."
"Nonsense!" said the other,
"I don't think you know!"
So he walked in boldly—
Nobody in sight;
First he took a nibble,
Then he took a bite;
Close the trap together
Snapped as quick as wink,
Catching mousey fast there,
'Cause he didn't think.

Once there was a robin
Lived outside the door,
Who wanted to go inside
And hop upon the floor.
"No, no," said the mother,
"You must stay with me;
Little birds are safest
Sitting in a tree."
"I don't care," said Robin,
And gave his tail a fling,
"I don't think the old folks
Know quite everything."
Down he flew, and Kitty seized
him,

Before he'd time to blink;
"Oh," he cried, "I'm sorry,
But I didn't think."

Now, my little children,
You who read this song,
Don't you see what trouble
Comes of thinking wrong?
And can't you take a warning
From their dreadful fate,
Who began their thinking
When it was too late?

Don't think there's always
safety

When no danger shows;
Don't suppose you know more
Than anybody knows;
But when you're warned of ruin,
Pause upon the brink,
And don't go under headlong,
'Cause you didn't think.

—Selected.

The Willing Child

Mother says I help her so,
I am five and strong, you know.
Lots of things for me to do,
She needs me the long day
through.

Mother always understands.
I'm her little Willing Hands.

When I've finished with my
play,
All my toys I put away,
And I tidy up the yard,
And I run on errands hard!
'Cause my mother says, so
sweet,
"Thank you, little Willing
Feet!"

—ALICE VAN LEER CARRICK, in
the *Youth's Companion*.

Prices

"Thirty cents for a small mud
pie!
Don't you think that rather
high?"
We asked of little Nan and Sue.
"Thirty cents should buy us
two!"
"We would like to sell them so,"
Answered Nan, "But don't you
know,"
And she paused to fill a cup,
"Water'n' sand have both gone
up!"

—ADELBERT F. CALDWELL in the
Youth's Companion.

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Ten Little Yankee Boys

Ten little Yankee boys all went to school;

Nine sat on a bench, one on a stool.

Nine little Yankee boys went out to play;

Eight came back again, one ran away.

Eight little Yankee boys stood in a row;

One said his lesson, seven—"I don't know."

Seven little Yankee boys all in disgrace;

Six took to weeping, one made a face.

Six little Yankee boys slid on the ice;

Five broke through, one said—"How nice!"

Five little Yankee boys rode on a sled;

Four had a good ride, one bumped his head.

Four little Yankee boys ate chicken pie;

Three got choked, but they did not die.

Three little Yankee boys went and played ball;

Two had a good game, one had a fall.

Two little Yankee boys ran away home;

One stayed there, and one went to Rome.

One little Yankee boy was put in his bed,

Went fast to sleep—there's no more to be said.

—Selected.

A Boy's Opinion

The girls may have their dollies,
Made of china or of wax.

I prefer to have a hammer,
And a paper full of tacks.

There is comfort in a chisel,
And music in a file,

I wish that little pocket saws
Would get to be the style.

With a little box of nails,

A gimlet and a screw,
I'm happier than any king—

I've work enough to do.

—Selected.

THE MENACE OF A DUST LADEN ATMOSPHERE.

How to Eliminate the Dangers of Dust Poisoning

LEADING medical authorities have demonstrated by actual test that the dust collected from floors of schools, hospitals, stores, dwellings, and public places, is always accompanied by deadly germs. Such being the case, it readily follows that a dust-laden atmosphere is a disease-laden atmosphere, and therefore a constant menace to the very lives of everyone inhaling it.

Usually schoolroom conditions are especially deplorable. The floors are almost invariably bare and untreated, so that when large numbers of pupils are in attendance every slightest movement will start a fresh circulation of poisonous dust, keeping the atmosphere constantly polluted and unfit to breathe.

If undisturbed by air-currents or moving bodies, dust will settle upon the floor. The sensible conclusion, then, is that the best way to eliminate dust is by treating wooden floors with a preparation that will hold permanently every particle of dust and micro-organism coming in contact with it. That such a line of reasoning is correct is demonstrated by every floor on which Standard Floor Dressing is used. This dressing, while not intended for household use, is prepared for use in schools and all public buildings having floors of wood.



Standard Floor Dressing is being used on thousands of floors with wonderful success, and experiments have shown that in every room where used the dust is reduced nearly one hundred per cent. or practically eliminated. With the disappearance of dust, of course, follows the destruction of every disease-germ, for Standard Floor Dressing possesses germicidal properties that effectually dispose of every micro-organism settling upon floors treated with it.

A summing up would reveal that the chief merit of Standard Floor Dressing is that it exterminates dust and germs and so coincidentally preserves health. But there are other qualities that make Standard Floor Dressing a valuable preparation for treating floors. It possesses properties that preserve the wood itself, preventing it from splintering and cracking. Then, again, floors treated with Standard Floor Dressing are easier to sweep. The dressing does not evaporate; in fact three or four applications a year with the Standard Oiler should prove sufficient to obtain the best results.

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Through All the Year

Old Father Time and his children twelve,
 Into the centuries began to delve;
 Listen, now, and they will tell to you
 Some great events which happened—'tis true.

JANUARY

I bring unto you the glad New Year;
 Without me, do you think he'd be here?
 I celebrate, oh! a battle great,
 Fought in eighteen-fifteen, January eight.

FEBRUARY

'Tis true, a short little month am I,
 But you'll remember, if only you'll try,
 Three names of men, born under my rule,
 Who helped our government, nation, school.

MARCH

A windy fellow, they say, I am,
 But every four years, old Uncle Sam,
 On March Fourth, ushers into the chair
 A President new, that he reign there.

APRIL

I, April, come with rain and sunshine,
 I saw the Minute Men, once on a time,
 At Lexington and Concord fight,
 I tell you, then we were in the right.

MAY

A famous month, to be sure, is May;
 And ninety-eight, the very first day,
 Saw Dewey conquer each Spanish boat
 That dared in Manila Bay to float.

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WRITE US Tell your pupils about it today. See if they don't enter heart and soul into the plan. Here is how you can get this **FREE** big flag free:

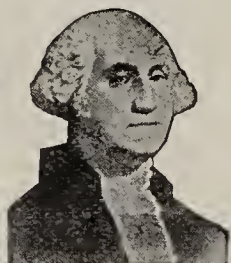
Washington and Lincoln Pictures ... Write us and we will at once send you postpaid 35 of our Emblematic Flag Buttons in the beautiful National colors. They make handsome shirtwaist sets and coat lapel ornaments. Give these to the children and let them sell them at 10 cents each. They can dispose of the lot in a few hours and will enjoy doing it. Then send us the proceeds and we will immediately ship you, all charges prepaid, one of our big 5 x 8 feet Bunting Flags, 46 stars, sewed on both sides, a Standard U. S. Flag, for indoor or outdoor use. Guaranteed not to fade. The same flag that would cost you \$4 or \$5 in any retail store. And this way **you get it absolutely free for your school.**

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JUNE

I'm the prettiest month in the year,
 Yet I have seen shed many a tear.
 Once upon a time at Bunker Hill,
 Oh, many a man I saw them kill.

JULY

Here I come with fun, crackers and noise,

The best month for American boys,
 For on July, fourth, seventy-six, we broke
 Away from allegiance to British yoke.

AUGUST

I am the month when all good nations,
 Give their working people vacations,

(Continued on page VIII.)

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Through All the Year

(Continued from page VII.)

So rest and romp and have fun with me,
 For next month, opening of school, you'll see.

SEPTEMBER

September saw a great treaty signed
 Which ended a struggle, you will find,
 For independence from tyrant's reign
 And all the base evils in its train.

OCTOBER

Guess what happened in gay October,
 Why 'twas then Columbus came over,
 And many years later came William Penn,
 And Burgoyne and Cornwallis surrendered then.

NOVEMBER

Now comes Thanksgiving in November
 I hope you'll all surely remember
 The mercies great, and the mercies small,
 Showered by God upon each and all.

DECEMBER

Here I come with my bright Christmas trees,
 And Old Jack Frost to help me to freeze
 Brooks, creeks and lakes and wide rivers great
 On which the good boys and girls may skate.
 —NINA L. CRAWFORD, in the Philadelphia Teacher.

Letters

Father's hand is large and strong,
 And his fingers very long,
 But he writes so neat and fine—
 Lots of words on every line.
 Little sister's hand is small,
 But she writes so big and tall,
 Takes four pages saying this—
 That she send a hug and kiss!
 —ROSE MILLS POWERS, in the Youth's Companion.

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

TEACHERS MAGAZINE

VOL XXXIII.

OCTOBER

1910

NO. 2.



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Mary of Plymouth

Peter of New Amsterdam

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Ruth of Boston

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DON'T you remember the "Toby Tyler" stories, which appeared some years ago in "Harper's Young People?" And don't you remember how impatiently boys and girls looked forward to the next issue merely because of those tales? Stories like those mean something to children and make an impression.

Here are six new stories by the same author, James Otis, the first he has ever written for schools. They are just as fascinating as his earlier ones. They are stories and yet they are histories. Their viewpoint is entirely original, the story of each settlement being told by one of the children living in the colony. For this reason only such incidents as a child might notice, or learn by hearsay, are introduced—but all such incidents are, as far as possible, historical facts, and together they present a delightfully graphic and comprehensive description of the daily life of the early colonists.

The style in which the children tell the stories reads as charmingly as that of a fairy story, and abounds in quaint humor and in wholesome, old-fashioned philosophy.

Each book is profusely illustrated with pen and ink drawings that not only add to its artistic attractiveness, but will be found a genuine aid to the child's imagination in reproducing for him realistic glimpses into a home-life of long ago.

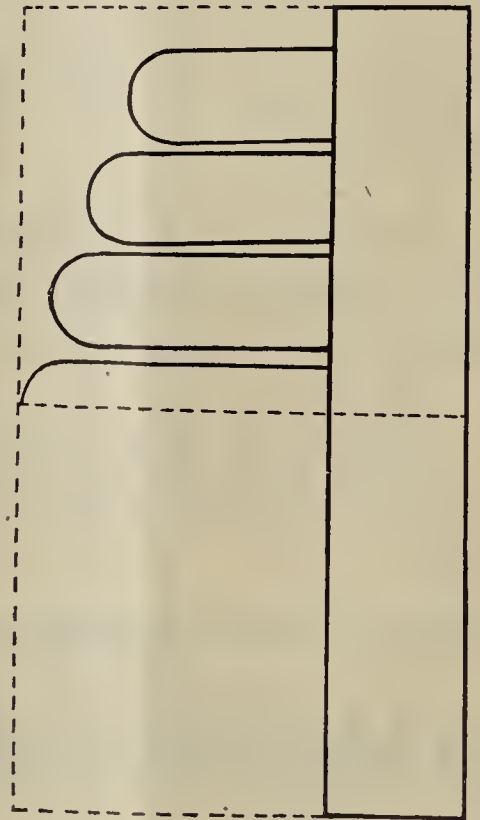
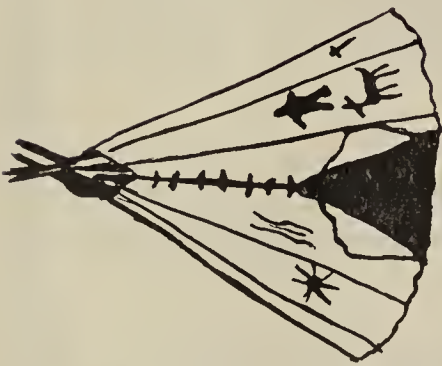
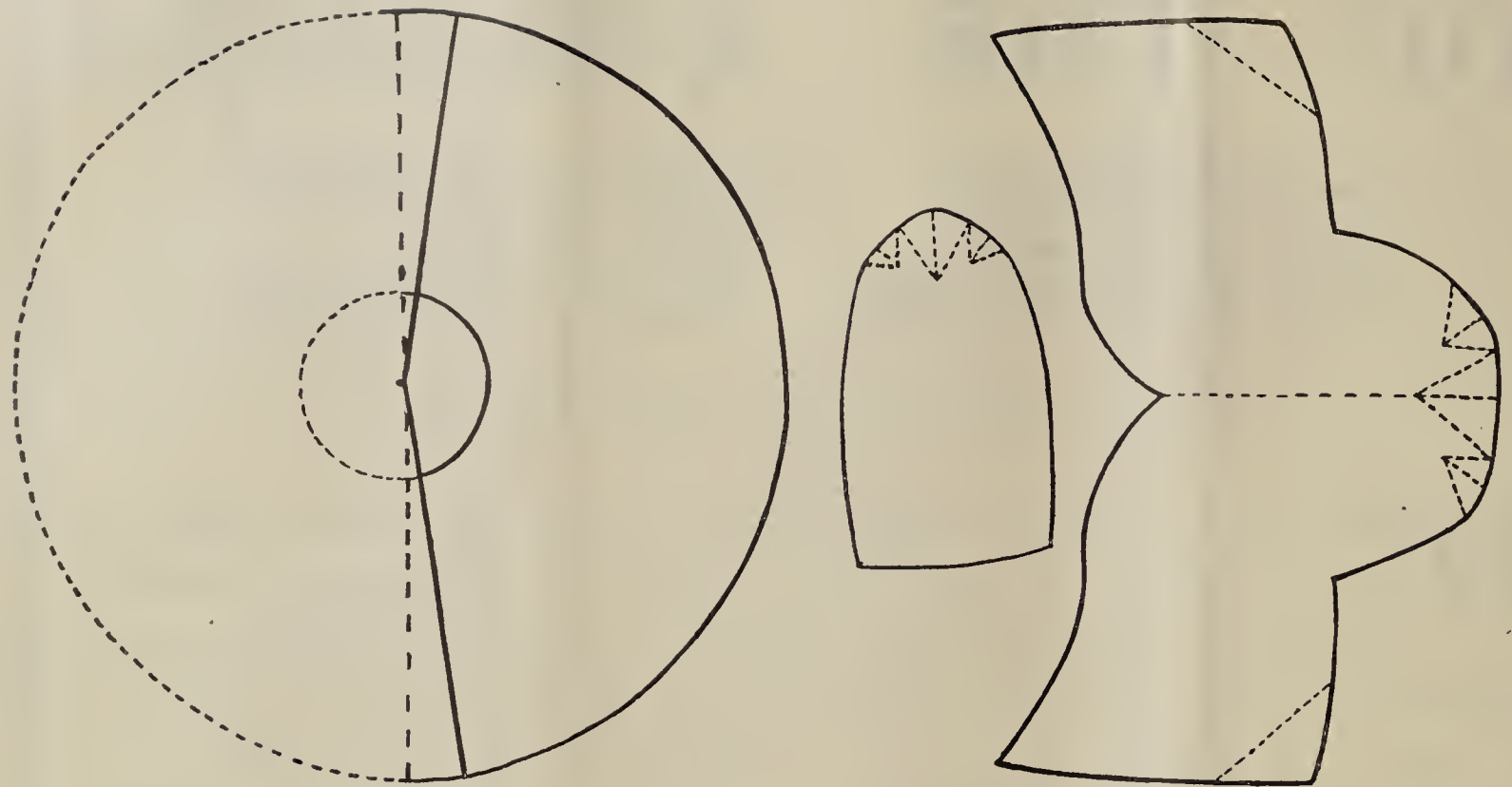
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INDIAN MATERIALS [See page 68]

Bow and Arrow; Indian Headdress, with Diagram for Making It Below; Indian Tent, with Diagram to the Right; Belt, Canoe, and Diagrams for Making Moccasins

TEACHERS MAGAZINE

FOR PRIMARY GRADES

Contents for October

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Vol. XXXIII.

October, 1910

No. 2

What of the Harvest?

October is harvest time in the great out-of-doors. Our school work has only just gotten under way. That is our advantage. We are still at the beginning of things. As provident tillers in God's own field of education, we think of the harvest from the moment we begin to sow the seed. What shall the harvest be?

One thought, the one it is well to keep uppermost in the mind, is that the children are placed in our care to learn to become independent of our care. In other words, children are sent to school to learn to do things, not to have things done for them. This proposition looks simple enough and sounds reasonable enough, and yet it is too frequently disregarded.

There actually are teachers who try to defend the practice of telling children what these should know themselves. An example will illustrate what is meant. A new word has been taught in the reading or spelling lesson. Every time that word occurs the children look to the teacher to supply it, and each time the teacher spells or pronounces it for them. When called to account for this serious mistake, she will often excuse herself by saying that it takes too much time to explain the difficulties.

Teachers are supposed to be able to teach. Anyone can be a reciting post. Now, if a difficult word has been properly presented the children ought to know it. Of course, some things will slip from the memory, even in the classrooms of the best teachers, but as a general rule anything what has been properly taught should be assumed to be firmly fixed in the children's minds. Telling encourages carelessness.

Some children will be inattentive. Picking up things after them is not going to cure them. The problems that remain after a lesson has been properly taught may all be solved if the children have been trained in the habit of helping themselves. Here is a tried and widely used device for training children, from the very first, in forming the dictionary habit. Every time a new word is learned in the reading or

spelling class it is written on a card and filed in a box or in a filing-rack. If a picture illustrates or suggests the meaning of the word, the children will be helped in recognizing a forgotten word of the reading lesson. If the pronunciation is indicated, the teacher will be relieved of having to help forgetful and lazy pupils, by pronouncing over and over again. Each child can have his own self-made dictionary to consult; or, better yet, there should be three or four absolutely accurate class dictionaries made by the pupils who excel in writing and drawing, and who can be depended upon to be neat and careful. With such help at hand the teacher can adhere firmly to the sound pedagogical resolution not to do anything for a child that he can do for himself. First teach a point well, then assume it to be known.

Reviews are time-savers, too. They reveal to the teacher what failings, misunderstandings and forgettings have wrought. Sometimes it may be necessary to teach a lesson over a second time. Once a child has learned to walk he is no longer carried, except under unusual circumstances. Lifting him over every obstruction is not doing the right thing by him. It may seem like loss of time to stand by while he is bravely struggling to overcome the difficulty, when one lift of the arm will do it for him. This is not losing time, but investing time wisely, that it may bear interest and show fruit when the harvest comes.

Every lesson a teacher gives must be worth the best efforts she herself, as well as the children, can put forth. If it is worth doing it is worth doing well. Growth is by effort. Without effort, no growth. At any rate, not of the human part of our nature. Saving the children worry is good. Saving them effort is wrong.

Children are sent to school to learn to do things, not to have things done for them.

It is well to keep this in mind at all times. It is a rule which takes thought of the harvest that is to be.

Something Attempted

By A. R. PENDER, Connecticut

Miss Jane Denton locked the door of the small white schoolhouse and slipped the key into her new birthday handbag. Her face was very sad. Sam Dailey was the cause. He had acquired a hard-and-fast habit of being the cause of Miss Jane's sad face and tearful eyes. He never pretended to know his spelling lesson, but he knew the exact number of beans in his pocket to shoot at the primary children in the first row. His arithmetical processes were incorrect, but he had accurate knowledge of the times he had been caught whispering. The sixth time meant half an hour after school. He was averse to learning the counties and cities of Connecticut, but he warmed toward that artistic feat which consisted in dyeing the end of Edna May's golden hair in his inkwell.

No wonder Miss Jane's face was sad after that half-hour's session. She followed his winged flight down the hill with slow steps.

"It doesn't pay to try," she said despairingly to the trees. "I don't make any more impression on him than my foot does on this hard rock. I wish he'd move away and bother some other teacher a while. He's a hard, useless proposition."

But was he?

Edna May was setting her broken china in order for her afternoon tea-party with Doodles Dog. Half-past three was a long time for one little brown doggie to wait for one little eight-year-old girl to run away from one little white schoolhouse up the road every day. But the joy of a tea-party when Edna May did come was worth waiting for. Doodles Dog's services were quite an essential feature of these parties. He brought bits of sticks that she used in her pretend stove; he helped her dig a hole for her cellar under the stump of a tree. Then she was always sure to forget something at the house, like a cookie or a lump of sugar or a bit of meat, and when Mamma called Doodles Dog he would caper up for the package and bring it down carefully for his mistress. There never was a messenger-boy who went more swiftly, joyfully and carefully on errands. He knew there were bites in the package for him, too.

When the broken china was all set in place, and the three prim dollies were bolstered in crotches of the chestnut trees, Edna May began to stir her chocolate pudding, made of sand from the driveway and soapsuds. It looked very tempting when it was spread out on a pie-tin. Doodles Dog's tail wiggled real hard when he saw Edna May put the tin pie-platter on the stone stove, for he knew he would go into the grove with her for sticks.

The best ones were on an old stone wall that ran along one side of a cart-path. Just before they got to the wall Doodles Dog began to bark. Something was sitting on the highest stone of the wall. Something was Sam Dailey. Edna

May ignored him and ran along the path. Doodles Dog stopped barking. He and Sam Dailey had played truant together two days before, and spent a lovely afternoon on the canal bank. Edna May's big high-school sister said a dog that would associate with such a bad boy had low tastes, and Doodles Dog was whipped for running away, but that would never cure Doodles Dog of his love for the bad boy. His affection for Miss Jane's small freckle-faced monster was quite as intense as his love for Edna May. Indeed, it was a question which one the little dog did care more for. There was evidence that it was Sam Dailey, for Doodles Dog had been known to desert his mistress when a boy's clear whistle made a small brown dog sit up and take notice.

"Say," said Sam Dailey, rather more boldly than he felt, for he had reason to think that Mrs. May did not encourage his acquaintance. Edna May did not stop running. Then Sam began to whistle. Doodles Dog stopped, turned, and ran up to the wall. Edna May stopped, turned, and her face grew very red.

"Doodles Dog, come here." But he was satisfied with his present quarters. Edna May stamped her foot. Then she began to cry.

"Oh! say," said Sam feebly, for he had a tender heart after all. "I'll go back home, and if he follows I'll—I'll stone him." He flinched for he had never stoned a dog in his life.

"Don't you dare." Edna May's eyes blazed.

"He won't go back. He knows I'm going to hunt woodchucks."

"I want him to play with me." Edna May began to cry again.

"What are you going to play? He won't have any fun sitting on a stump watching you make mud pies."

Sam Dailey said it confidently.

"We're going to play Old Pipes and the Dryad," said Edna loftily.

Sam Dailey sniffed contemptuously. "Huh! the story teacher read the day I wa'n't there. You ain't got any one to be Old Pipes, and where's the oak tree for the Dryad to get into?"

"How do you know about the story when you didn't hear teacher read it?" asked Edna May curiously. Sam Dailey was confused.

"I stole the book this morning and read it back of my geography," he replied meekly. "That's why I had to stay in at recess and learn capitals. I'd rather read about them things than learn capitals. I had a book of 'em that's teacher's, when I played hookey the other day." He seemed rather ashamed of the confession, and jumped over the wall, dragging Doodles Dog with him.

But Edna May was desperate. "Come back," she cried. "Only come back, and bring Doodles Dog. I'll let you be Old Pipes, and you may find a tree and shut me in, if you want to."

Sam Dailey was over the wall with a bound. "Only I must not kiss Old Pipes as the Dryad did; I'll kiss Doodles Dog instead," said Edna May shyly.

So Sam found a hollow tree and fastened the Dryad inside, and he did many things which showed that he had an intimate acquaintance with myths.

But it was Edna May who made the practical application of the story. "It's because Old Pipes was good and kind," she said earnestly, "that the Dryad was good and kind to him.

Teacher says it always pays to be good and kind."

When Sam Dailey walked over the lots toward home the spirit of Teacher and Old Pipes was upon him. He went out of his way to untie a neighbor's cat that he hated and that he had been trying to starve. He had no use for cats.

As he jumped the last fence back of his mother's woodpile he said softly, "I guess she'd like to have me let the girls' hair alone, and I guess I will."



October Paper Cuttings: Indian picture writing. (See page 68.)



OCTOBER

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Blackboard Calendar Designed by Bess B. Cleaveland, Ohio

Memory Gems for October

(Saturdays and Sundays omitted)

OCTOBER 3

Dare to do right, dare to be true,
You have a work no other can do;
Do it so bravely, so kindly, so well,
Angels will hasten the story to tell.

OCTOBER 4

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

OCTOBER 5

Look up and not down,
Look out and not in,
Look forward and not back, and
Lend a hand.

OCTOBER 6

It isn't so much what we do, dear,
As it is what we leave undone,
That gives us the bit of a heartache,
At the setting of the sun.

OCTOBER 7

When you've work to do, boys,
Do it with a will;
Those who reach the top, boys,
First must climb the hill.

OCTOBER 10

Lose other things, you never seem
To come upon their track;
But lose a naughty little word,
It's always coming back.

OCTOBER 11

If you've any task to do,
Let me whisper, friend, to you,
Do it.

OCTOBER 12

You are more than the earth,
Tho you are such a dot;
You can love and think,
And the earth cannot.

OCTOBER 13

If you've tried and have not won,
Never stop for crying;
All that's great and good is done,
Just by patient trying.

OCTOBER 14

If you're told to do a thing,
And mean to do it really,
Never let it be by halves;
Do it fully, freely!

OCTOBER 17

I'll help you and you help me,
And then what a helping world there'll be.

OCTOBER 18

Over and over again,
No matter which way we turn,
We always find in the book of life
Some lesson we have to learn.

OCTOBER 19

Always be true to the best you know.

OCTOBER 20

If it is not right, do not do it;
If it is not true, do not say it.

OCTOBER 21

Even a child is known by his doings, whether
his work be pure, and whether it be right.

OCTOBER 24

Behind the clouds is the sun still shining.

OCTOBER 25

He who follows two hares is sure to catch
neither.

OCTOBER 26

Who finds in every man a brother
Shall find in each a friend.

OCTOBER 27

God helps those who help themselves.

OCTOBER 28

The largest room in the world is the room
for improvement.

OCTOBER 31

Nothing great is lightly won,
Nothing won is lost.



boy, Holland



walnuts



chicks



chestnuts



deermouse



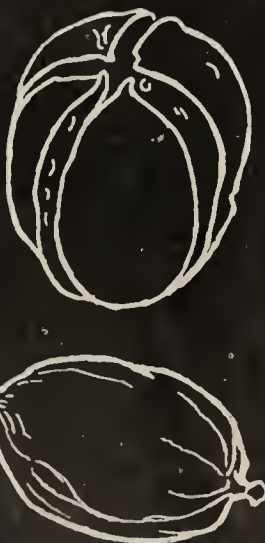
rabbit



wheat



rooster



hickory nuts



crow



squash



oven

w

Writing for First-Year Pupils

By LOTTIE LAPPART, Nebraska

After the children have been in school several months, they will have gained some control of the hand, and their writing will not be quite so crude. Then all the letters of the alphabet may be made over again on ruled paper. Have them know that each letter must touch a line both at bottom and top. If paper of four lines is used, have them understand that the writing must sit on the third line from the top, the short letters reach to the second line (ceiling of the house), the tall letters to the first line (roof of the upstairs). Some of the letters, as y, go to the fourth line (basement or cellar).

The details may now receive closer attention. In h, k, b, f, g, y, z the crossings are often in the wrong place. Curves are often misplaced on the beginning of letters, as h, l, b, f, j, k, r, s, e. Give especial practice on the capitals, particularly those starting on the line and making the upward left curve, as this is difficult for children to do. After an individual letter is practiced upon, have a short word containing that letter used for practice. For instance, write a line or two of f's, then a line or two of the word fat. When the capital letters are written, let the children write the names of the pupils at school, as A, Ann, B, Bess, etc.

When words or sentences are given as copies ask, "How many letters reach to the first line? The second line? The fourth line?" Have lines on the blackboard. Show the children how to place there the letters, words, or sentences, that are being used as a writing lesson. Have several individuals go up singly and place the copy on the lines, just like the original copy. If a pupil makes a mistake, as not extending the letters quite to the proper lines, etc., let other pupils show him his mistake.

This blackboard practice should always precede the writing on the papers. It causes pupils to observe more closely and to be more careful with their writing. During the practice, have no handling of papers or pencils.

Be careful of the child's position in writing. Call for writing position (body erect, feet flat on the floor), before calling for pencils. The pencils should remain in the desk until called for. Discourage all you can the habit of pupils' getting their eyes too close to the paper. Rest hands sometimes by putting arms over heads, then down at sides. Hands on table flat, under table, on head, etc. One finger on table, two, etc.

The children may sometimes be asked to put heads on desks while the teacher passes around to look at the papers, or to gather them up when the writing period is over. At the command *up*, they again take position. At the close of the writing period they should never be allowed to wave their papers high in the air,

but should hold them down near the desk until the teacher passes by and gathers them up.

During the last few months of the child's first school year he may be given words, short sentences, or short mottoes to write as copies. Use words that come up in the nature study or general exercises. Use names of some bird (as robin), some fruit, tree, flower, or plant, as copies. The following are good sentences for copies:

It is Monday.
It is cool to-day.
It is windy.
It is spring.
This is April.
Be clean.
Speak the truth.
Be glad.
I will be true.
Be brave.
Be pure.
Be true.
I must try.
Try, try again.
May, come here.
Did you go?
See it rain!
February is past.
Mr. Black is here.
See Frank's hat.
Give attention to punctuation.

Lengthy strips of paper may be passed, and longer copies be given for seat work. Tell when each of the holidays come. Sample copy to be placed on the board as follows:

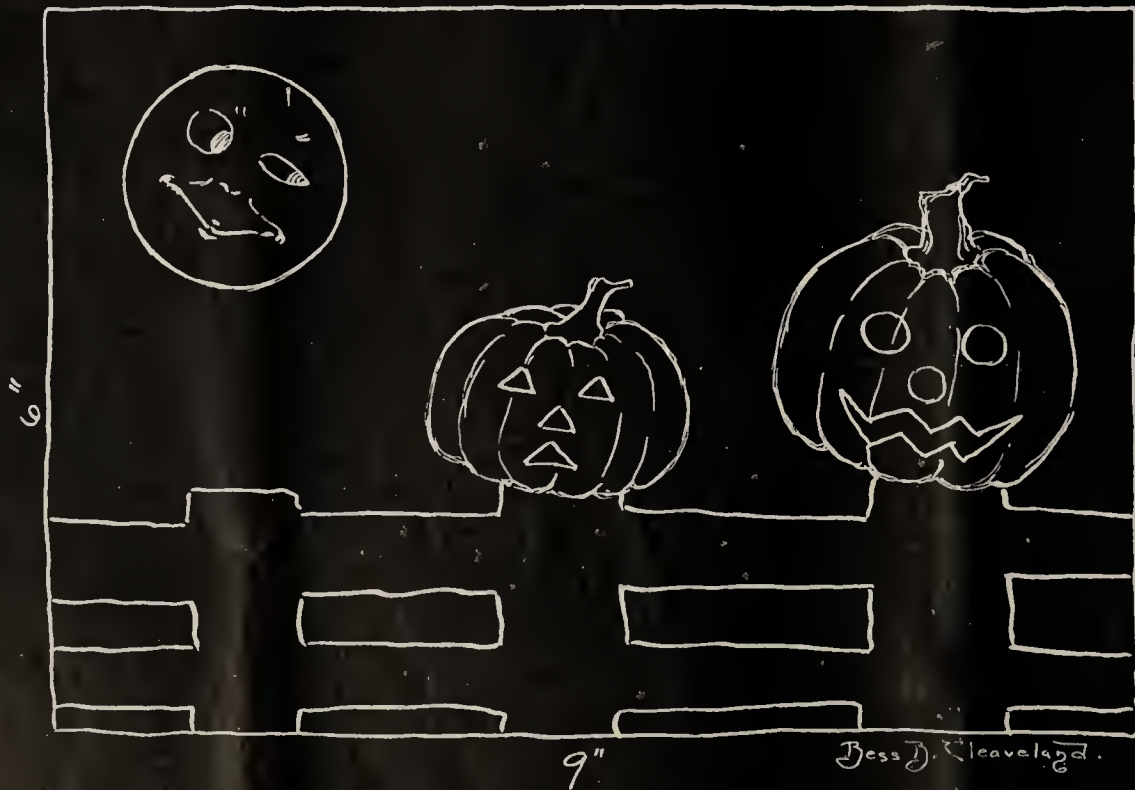
Hallowe'en comes in the fall.
Washington's birthday is on February 22.
Seven days make one week.
Twelve months make one year.
These are suggestive. Others may be originated therefrom.

A word might be said before closing about allowing left-handed pupils to write with the left hand. The average beginning pupil can do very little with either of his hands, as far as writing is concerned, when he first enters school. Therefore his right hand may be trained to write as easily as the left, if he is started that way.

In all writing exercises, the teacher must have the power to enthuse to good writing. Attention and interest must not lag, and the teacher must ever encourage the pupils to effort. One teacher, to keep up interest, repeats encouraging verses for them, such as "Do your best, your very best," etc., "Work while you work," etc., while passing around the room examining the writing. Hold up for all to see the neatest, best papers, or hang them on the wall.



Cut fence from black, moon and pumpkins from orange or yellow,
Mount on green.



Bess D. Cleveland.

Little Plays for the Month

The Kind Jack Lantern Band

By BERTHA E. BUSH, Iowa

A Little Play for October

Characters.—A mother and her children, delayed in starting home and much troubled by the dark.

An equal number of Jack lanterns lighted and carried by boys or girls.

Pull down all the curtains and make the room as dark as possible. The mother and children enter, groping their way thru the darkness.

Mother—Not eight o'clock and so dark! In the summer the sun might be half an hour high still. But the October days have grown so much shorter.

First Child—I wish it was summer now, then. I don't like to walk in the dark.

Second Child—I can't see my way at all. I wish we hadn't stayed so long at Cousin Mary's.

Third Child—We couldn't help it, tho, for Cousin Mary is sick and we had to stay till somebody else came. But we didn't think it would be so dark going home. I wish we had taken a lantern.

Mother—I did try to get one; but the only lantern Cousin Mary had was broken. Be brave children. Take hold of each other's hands and keep close to me and you will get home all right.

They walk across the stage slowly and with difficulty, taking hold of hands and following as close as may be after the mother. But the smallest child stumbles and that drags all the rest down.

The Smallest Child (Crying)—Mother, I've tumbled down and hurt me a lot. I don't want to go on in the dark. I'll stumble again.

All—We don't want to go on. We can't see at all.

Mother—Dear, dear, what shall I do? Stand still a minute and let me think.

They gather in a frightened huddle at one side. Enter Jack Lantern Band, singing.

Jack Lantern Band.

We're marching, marching, marching,

This dark October night,

A band of Jack-o-lanterns,

With faces very bright.

Our features may be fiery

But good and kind they show;

Our mouths are grinning broadly,

Our eyes with kindness glow.

We're full of fun and merry,

But always friendly, too;

We're in for all the fun there is,

A jolly, helpful crew.

First Child—Oh, Mother, what is it?

Second Child—I'm afraid.

Third Child—Are they hobgoblins? Will they carry us off?

Fourth Child—Their song didn't sound like

that. It sounded as if they were nice and would help us.

Mother—Don't be frightened, children. I am sure these must be good creatures. They look so good-natured and friendly in spite of their fiery faces. I'll ask them who they are.

Goes forward with the children clinging to her skirts.

Who are you and why do you come out on such a dark night?

First Jack Lantern—We're Jack Lanterns. We like the dark nights best to go walking in.

The Smallest Child (Trembling)—Will you hurt us?

Second Jack Lantern—Hurt you? Bless you, no! We wouldn't hurt anybody. We just come out for fun.

Second Child—But don't you scare people sometimes?

Third Jack Lantern—We don't mean to. We just mean to make people laugh.

Fourth Jack Lantern—We did scare some Indians once; but that was a good thing. It saved some little girls.

Fifth Jack Lantern—The Indians were on the war-path and they went to burn a settler's house. Only two little girls were at home. The Indians crept up in the dark to set fire to the house, and the little girls couldn't have prevented it. But we scared them away.

Third Child—How did you do it? How did you happen to be there?

Sixth Jack Lantern—It was October, you know, when the pumpkins were ripe. The little girls had made some Jack lanterns to pass the time away while their father and mother were gone. They saw the Indians hanging around before dark; and when they heard them come up in the night they lighted the Jack lanterns and put one in each window. The Indians had never seen such things. They thought they were dreadful fiery spirits guarding the white home, and that they would do them terrible evil if they went near. They ran away so fast that they dropped their weapons on the way in their fright. So we saved the little girls and the home.

All the Jack Lanterns—Can we not help you? You seem troubled. We will be very glad to serve you in any way we can.

Sixth Child—Oh, if you would only light the way home for us. It is so dark that we stumble all the time, and we are getting so frightened for fear we can't find the way.

First Jack Lantern—Certainly. We will light you home with the greatest pleasure, and sing you our merriest songs on the way. We want to help people as much as to amuse them.



The head Jack lantern steps up to the mother, each of the other Jack lanterns to one of the children, and offers an arm with a polite bow. They march off in couples, singing.

We're marching, marching, marching,
This dark October night;
We'll show you all the pathway
And make the dark road light;

Our mouths are grinning broadly,
Our eyes are shining true;
We're jolly Jack-o-lanterns
And happy to help you.
We're full of fun and merry
But always friendly, too,
We're in for all the fun there is,
A jolly, helpful crew.

A Hallowe'en Party

In which an uninvited guest appears in an odd manner

By E. FERN HAGUE, New York

CHARACTERS

Jack Hale	Fred Smith
Mr. Hale	Alice Hale
Farmer John	
Jane	Will
Mary	George
May	Joe
Fannie	Bert

THE GUEST

Scene 1.	A Sitting-room.
Scene 2.	A Pumpkin Field.
Scene 3.	The Party.
Scene 4.	The Party.

SCENE I.

A sitting-room in which there are chairs and a writing-table. Jack Hale and his sister, Alice, enter.

Jack.—Just think of it, Alice, to-morrow evening is Hallowe'en and we haven't sent out the invitations to our party yet.

Alice.—No, we haven't even written them yet.

Jack.—We haven't decided whom to invite.

Alice.—Then let us decide now.

Jack (Sitting down).—All right.

Alice.—Now, how many shall we invite?

Jack.—I think about eight. Counting ourselves, that will be ten.

Alice.—Then you may invite four boys, and I four girls.

Jack.—I want Will and——

Alice.—Wait a minute. Ladies should come first. I want Jane. You know, she tells such funny jokes. I will invite Mary because she is so jolly and sings so well. May and Fanny are my best friends in school, so of course I shall invite them.

Jack (Taking paper and a pencil).—Now it is my turn. Will and George invited me to their Thanksgiving party last year, so it is only fair for me to invite them. Joe pitches and Bert catches on our baseball team, so I want them.

Alice.—That makes four. Isn't Fred Smith coming?

Jack.—I am not going to have him.

Alice.—You ought to. He always invites you to all his parties. He even lets you ride his pony.

Jack.—Anyway, I am not going to invite him.

Alice.—But why?

Jack.—Because he is a baby.

Alice.—He is as big and as old as you are.

Jack.—But he isn't as brave.

Alice.—How do you know?

Jack.—I will tell you. Do you remember when Farmer John's dog went mad?

Alice.—Yes.

Jack.—Well, I hid in the woods and pretended that I was the mad dog. Fred came along whistling and I growled and barked, and Fred ran home as fast as he could, crying all the way and calling to his father to save him.

Alice.—I suppose you are not afraid of a mad dog?

Jack.—I am not afraid of anything, and I am not going to invite Fred Smith.

Calling outside.

Alice.—I hear mother calling us to dinner. We will write our invitations later.

SCENE II.

Farmer John is hoeing the ground about his pumpkins. Enter Fred.

Farmer John.—Good-morning, Fred.

Fred.—Good-morning, sir.

Farmer John.—Do you feel like working this morning?

Fred.—Yes, sir. What have you for me to do?

Farmer John.—Weed this pumpkin field and I will let you have any pumpkin here.

Fred (Taking the hoe).—All right.

Farmer John.—I must leave you now. I have other work to do. Good-bye.

Fred.—Good-bye.

Fred (Hoeing).—I think mother will like that large pumpkin for pies.

Enter Will and George.

Will.—Hello, Fred.

Fred.—Hello, boys.

George (Showing his invitation).—Are you going to Jack Hale's party to-night?

Fred.—He did not invite me.

Will.—Didn't invite you? That is strange. I thought you and he were good friends.

George.—So did I. You always invited him to your parties.

Fred.—Yes, I know I did.

Will.—I am sorry you are not going, Fred. Come along, George. Mother has a lot of work for us to do.

Exeunt Will and George.

Fred (To himself).—I know why he did not invite me. He thinks I am a coward because I thought he was Farmer John's mad dog. I did run home crying. I guess he would do the same thing if he were frightened. I have an idea. I will frighten *him*. I will take this pumpkin, cut out the eyes, nose, and mouth and put a candle in it. Then when the party is going on I will slip up to the window and see if Jack Hale is any braver than I am.

SCENE III.

The party. The table is laden with cake and fruit. Apples are suspended from the ceiling. Enter Jack and Alice carrying a tub of water.

Alice (Dropping the apples into the water).—It is time for the party to begin.

Jack.—Yes. Is all ready?

Alice.—Yes. And I think everything looks fine.

Enter Mr. Hale.

Mr. Hale.—All ready for the party? (Voices from without.) I hear our guests.

Enter guests.

Jack and Alice.—Good evening, friends.

Guests.—Good evening, Alice. How are you, Jack?

Jack.—Let us start the party at once. Boys, take your places around the tub. The boy who can take a bite from his apple first wins. Ready! Start!

The girls watch and laugh at the boys' game.

Alice.—Now, girls, take your places near the apples hanging from the ceiling. Ready! Start!

The boys watch the girls' game and laugh at their vain attempts to bite the apples.

Mr. Hale (Holding up the large cake).—Now, boys and girls, within this cake are two prizes. One is a thimble and the other is a piece of money. Each one shall have a piece of cake. Be very careful not to swallow the money or the thimble and be—

Jack (Catching sight of the lighted pumpkin in the window).—Oh, look! There's a ghost! It's coming thru the window! Run, quick!

Exit Jack, running at the top of his speed, calling in a frightened voice to the others, who follow.

Mr. Hale (Laughing and going to the window).—Let me see who is playing ghost. Why, Fred, come in. You frightened everybody away. It's a good joke, but how did you think of it?

Fred (Stammering).—You see, sir, I—I wanted to—see if Jack was any braver than I.

Mr. Hale.—Well, is he?

Fred.—No, sir. Last year he hid in the bushes and pretended to be Farmer John's mad dog and frightened me so that I ran home. So that is why I played this joke on him.

Mr. Hale (Laughing).—You ran, he ran, and they all ran. Well, come along and let us find the boys and girls and start the party again.

SCENE IV.

Enter Mr. Hale, followed by Fred, Jack, Alice and guests.

Mr. Hale (Pointing to the pumpkin).—So this is the ghost you ran away from, Jack.

Jack (Hanging his head).—Yes, sir. I thought it was a ghost.

Mr. Hale.—There are no such things as ghosts.

All.—No, sir.

Mr. Hale (Pointing to Jack).—This is the mad dog you ran away from, Fred.

Fred.—Yes, sir.

Mr. Hale.—Then you both ran, and one is no braver than the other. Don't you think so, children?

All.—Yes, sir.

Mr. Hale.—Then, Jack, don't you think that Fred should come to your party?

Jack.—Yes, sir. Will you come, Fred?

Fred.—I would like to.

Mr. Hale.—Then we will take the cake into the kitchen and cut it.

Steady Growth

Each difficulty overcome makes the next conquest easier. A few weeks ago I heard Dr. Tietrick, the virile Deputy Superintendent of Pennsylvania, illustrate this truth very strikingly for the teachers of Altoona. He told the story of a farmer's daughter who fed a young calf every day. Each time she entered the barn she lifted the calf up in her arms. The growth of the calf from one meal to another was practically imperceptible. The girl did not notice the increase in weight. Soon the calf was so heavy that not a man in the country could lift it, but the girl could do it. Her own strength had grown, always keeping pace with the increase of the calf's weight. If she had neglected the lifting for a week or two in between she could never have kept up with the calf. Teachers who keep their pupils firmly at the appointed tasks are laboring for the future. Doing things for the pupils does not increase their strength, nor develop their power to do things for themselves.

Tracing Thru Carbon Paper

I have received so many helpful suggestions from TEACHERS MAGAZINE that I offer this little suggestion in the hope that it may prove useful, especially to some country school teacher.

During some morning period I supply each child with a small piece of carbon paper and some easy drawing, then I have the children trace the drawing, after which they color it.

I have used drawings from the "Sunbonnet Babies" and the "Overall Boys," and in this way we have made some very pretty postal-cards.

I find it not only proves interesting but, at the same time, most useful, as the children soon learn to make the drawings themselves.

Wisconsin.

MAUDE E. CROMBIE.

Rest Exercises for Very Little People. I

Adapted from the Course of Study arranged for the Public Schools of Altoona, Pa.

(1) *Postman*.—Teacher writes one word that has been a little difficult for the children, as mother, father, dear, pear, does, etc., on a slip of paper for a letter. Have six or eight or enough for every child, and play a regular Reading Lesson. The other children “go to sleep” while postman delivers mail. When all letters are delivered, the postman whistles, children wake up, and those who find a letter on the desk run up and read it to the teacher.

(2) *Two Little Blackbirds*.—Children sit on desks facing aisles.

Two little blackbirds sitting on a hill,
One's named Jack, one's named Jill;
Fly away, Jack (Boys run, flying to front
of room),
Fly away, Jill (Girls run, flying to front
of room).
Come back, Jack (Boys run back to seats).
Come back, Jill (Girls run back to seats).

(3) Swinging in aisle between desks.

(4) Jumping over seats.

(5) Natural movements, sitting to right, left, right hand over left eye, clap hands, etc.

(6) Children play store, make the money or use real money.

(7) Teacher plays that she is “The Old Woman That Lives in the Shoe,” and the children ask to go or do something, and use correct English,—always “May I,” etc.

(8) Leader says, “I am going to Pittsburg. I will take a trunk.” A child adds trunk and umbrella; another says trunk, umbrella, satchel, etc.

(9) All games of hearing, feeling, etc.

(10) “It is I”; “Fox and Grapes”; Number Games.

(11) Teacher says “I am thinking of a tree,” or a flower, or something in the room, etc.

(12) Let the children pass table quickly, then cover table, then let them tell how many things they saw on the table.

(13) Put a number of things in a waste basket, close eyes and let them tell how many things they can feel.

(14) Give bell to a child, all put hands under desk and a child try to locate the bell from the sound.

(15) Send children to window, to observe quickly, then return to tell how many things they saw.

(16) *Butterflies*.—Children tag another child wearing red or blue or any particular color and all fly around the room.

(17) “Thumbkins Says I'll Dance”; “Pigeon House”; “Little Mice Are Creeping”; “Wind Mill.”

(18) The fingers had a party and every finger danced.

Tom Thumb began the frolic, and bowed and hopped and pranced.

The First Man quickly followed, and danced as well as he;

The Tall Man bowed quite nicely, and hopped in highest glee.

The Weak Man found it difficult and hardly danced at all,

The Small Man, too, grew weary, and nearly had a fall.

But they danced one set together, and helped each other thru,

Then all bowed so politely, and bade a kind adieu.

(19) *Preparing for School*.—We are awakened from our sleep by someone calling that it is time to get ready for school, so after stretching and stretching, we put on our stockings and shoes, our clothing one piece after another, buttoning our blouses in front and our dresses in back; then we wash our faces, neck and ears; brush our hair; wash our hands and clean our nails; brush our teeth. Then we go to breakfast, eat quietly, do not make noise with our lips and keep them closed while chewing our food. After breakfast we wash our face and clean our teeth and run to school. Can also get ready for church or picnics, etc. Try to teach manners and courtesies.

(20) *Going to Circus*.—Each row play they represent some animal, as lions, bears, monkeys, etc., and the teacher tells a story about seeing a circus. Every time she mentions the different animals they rise, turn around quickly, sit down. When the word “circus” is mentioned all jump up, turn and sit down.

(21) *Bouquet*.—The leader gives each one a flower for his name, violet, daisy, rose, etc. Then tell story about gathering a bouquet. Whenever a child hears his flower name mentioned he jumps up, bows, sits down. When the word “bouquet” is used all jump up, bow, sit down.

(22) *Crossing the Brook*.—Draw a line or lay a ruler on the floor for the brook. The children run in turn and jump across the brook. All who fail to jump across wet their feet in the brook, and have to go home to get dry stockings. Care must be taken in jumping to land upon toes with knees bent.

(23) *The Squirrel Game*.—Two children, the tallest ones, face each other and take hold of hands, forming a little circle. This is a “tree.” Have as many trees as you can in the front of the room, a little distance apart, then call enough “squirrels” to fill the trees—then appoint about two foxes, to catch them. The squirrels run from one tree to another; if caught by fox must take seat.

Homes of the World Children*

By ELIZABETH ELLIS SCANTLEBURY, Massachusetts

America Long Ago

Nathaniel and his little sister, Patience, lived two hundred years ago. When their father and mother came to America there was no house ready for them to begin housekeeping in, and there were no sawmills or brick kilns where they could buy boards or bricks with which to build one.

But their father had an axe, and with that he cut down trees until there were enough to build a house of the logs. In the wall of the house two openings were left, one for the door and a little square one for the window. There was no glass in the window, only a shutter hung on wooden hinges, that could be closed at night. Through the chinks between the logs squirrels could run.

The place chosen for the home was near a river, so there would always be plenty of water; and near a forest, so there would be no lack of fuel for fire. It really would have been hard to find a place where there were no trees, however.

In the deep woods around the cabin wolves howled, bears prowled and wildcats snarled. Sometimes they would creep out and carry away a little pig or a lamb.

There were Indians, too, in the woods. Some of them were friendly, but there were others who thought the strange-looking white people who had come to live near them were enemies, so were ready to burn their cabins or to steal their children.

The children did not dare go close to the edge of the woods, and when their father went there to work he always carried his musket with him.

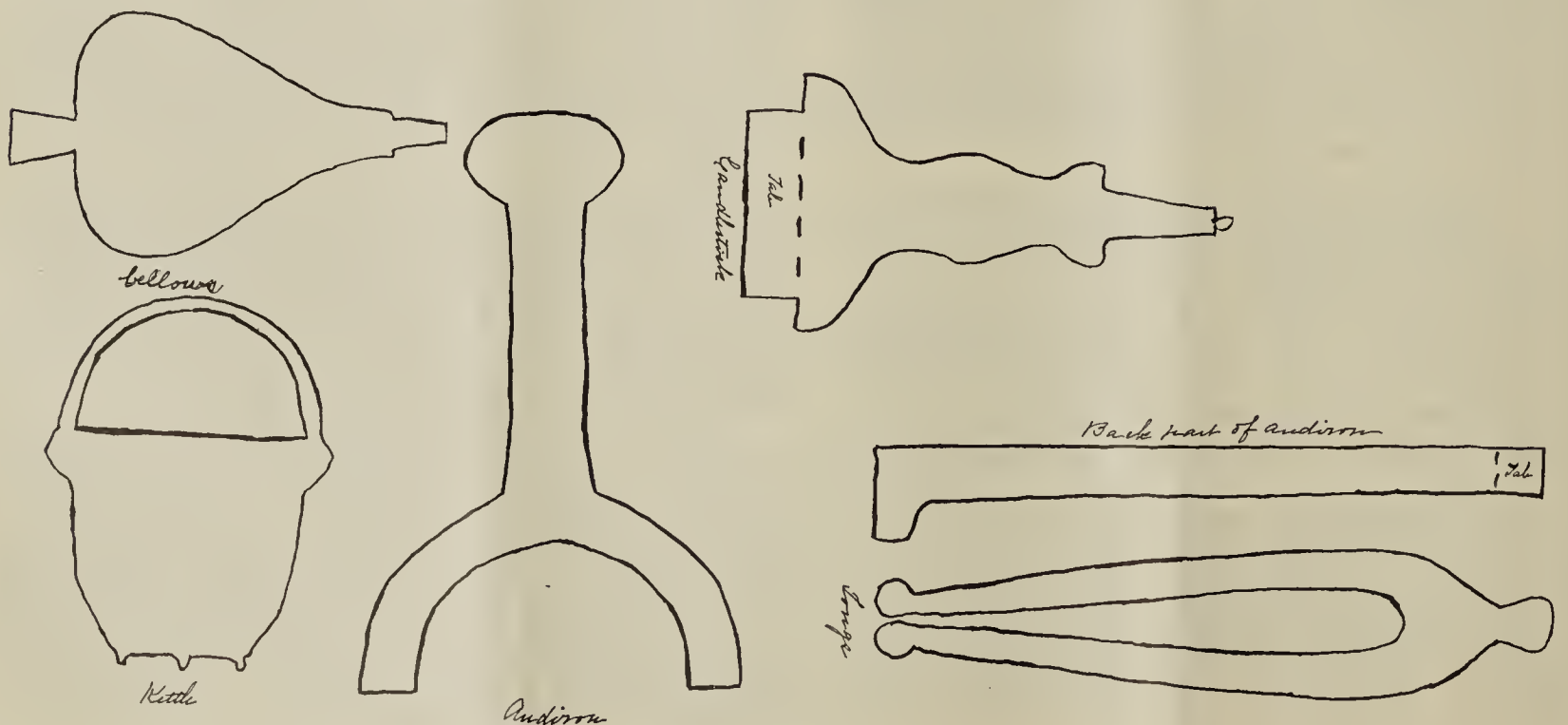
*All rights reserved.

The kitchen in the picture, in which Patience and Nathaniel are standing, is in a better and larger house than the one first built. The bricks in the fireplace and on the hearth were brought over from England, and so was the glass for the windows. The house itself was built of boards made in a sawmill near.

In the home there was a great deal of work to be done. Work that is now done by machinery in shops and factories was then all done by hand—they were home-made. The materials for clothing were homespun, raised on the farm, as was all the food that was eaten. The men and boys cut down trees, pulled up stumps and piled up stones, that grain might be sown and seeds planted. In the big kitchen the women and girls made butter, cheese, candles and soap; spun flax and wool, wove cloth, sewed garments, and cooked food for the family.

Early in the summer flaxseed was sown, and from it stalks, long and slender, with lovely blue flowers, grew. The women and children kept the flax weeded, being very careful not to crush it—so careful that they did not dare wear their heavy shoes while doing the work, so went barefoot.

When the seeds were beginning to change from green to pale brown the men and boys pulled up the stalks and spread them out to dry. Then the seeds were combed off by holding the stalk-roots and drawing the other ends thru long iron teeth fastened in a block of wood. The seeds were saved to plant or to sell. The flax was tied in bundles and soaked a long time, until the leaves rotted off and the woody part of the stalks could be separated from the fiber. It had to be dried again, the stem broken and the bark and woody part combed out until



the fibers from which the linen was spun was free from everything that would make it coarse and hard.

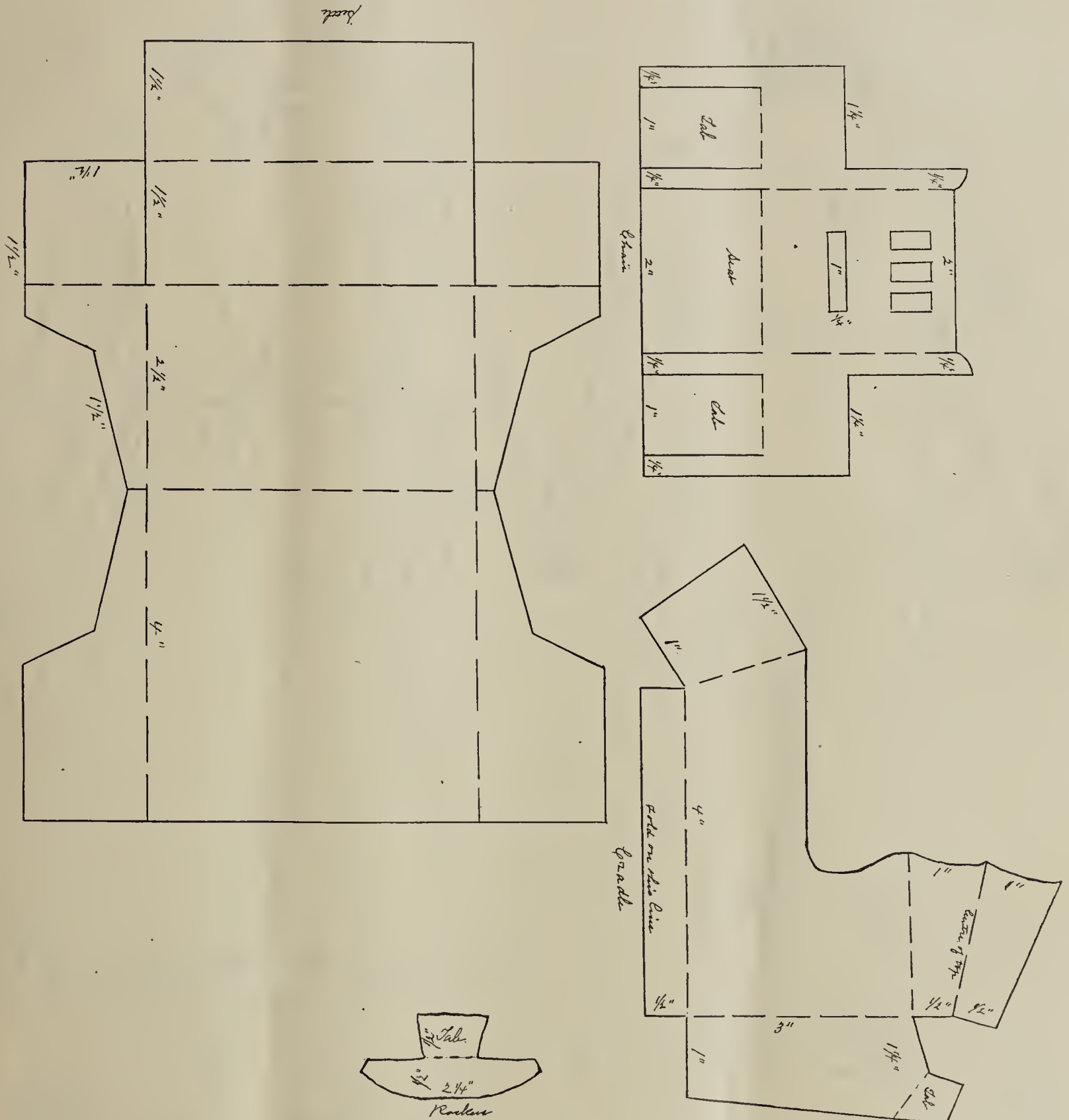
At last the flax was ready to be spun into linen thread on the little flax wheel. After spinning it was wound into skeins and bleached or made white by putting the skins in water with lye in it and leaving two or three days, then rinsing in the brook until the water came from them clean and pure. Then the skeins were dried and the thread was woven into linen and again bleached. This time it was laid on the grass and sprinkled and turned every day until it was as white as it could be made.

Then Patience could help sew on the little baby shirts cut from it, or on the long seam in

the middle of the sheets, or hem the pillow-cases with tiny stitches.

When the wool on the sheep was long enough to be sheared the sheep were driven down to the brook and their curly coats washed and washed until they were white. Then the man who did the shearing backed the sheep up between his knees and with long scissors cut off all the wool as close as he could. Probably the sheep felt as cool and free as you do when your mother takes off your heavy winter clothes in the spring.

The wool was carded, or separated, on brushes with wire teeth, that were bent a little at one end, and then rolled into soft, long rolls and spun into yarn on a big wheel. The



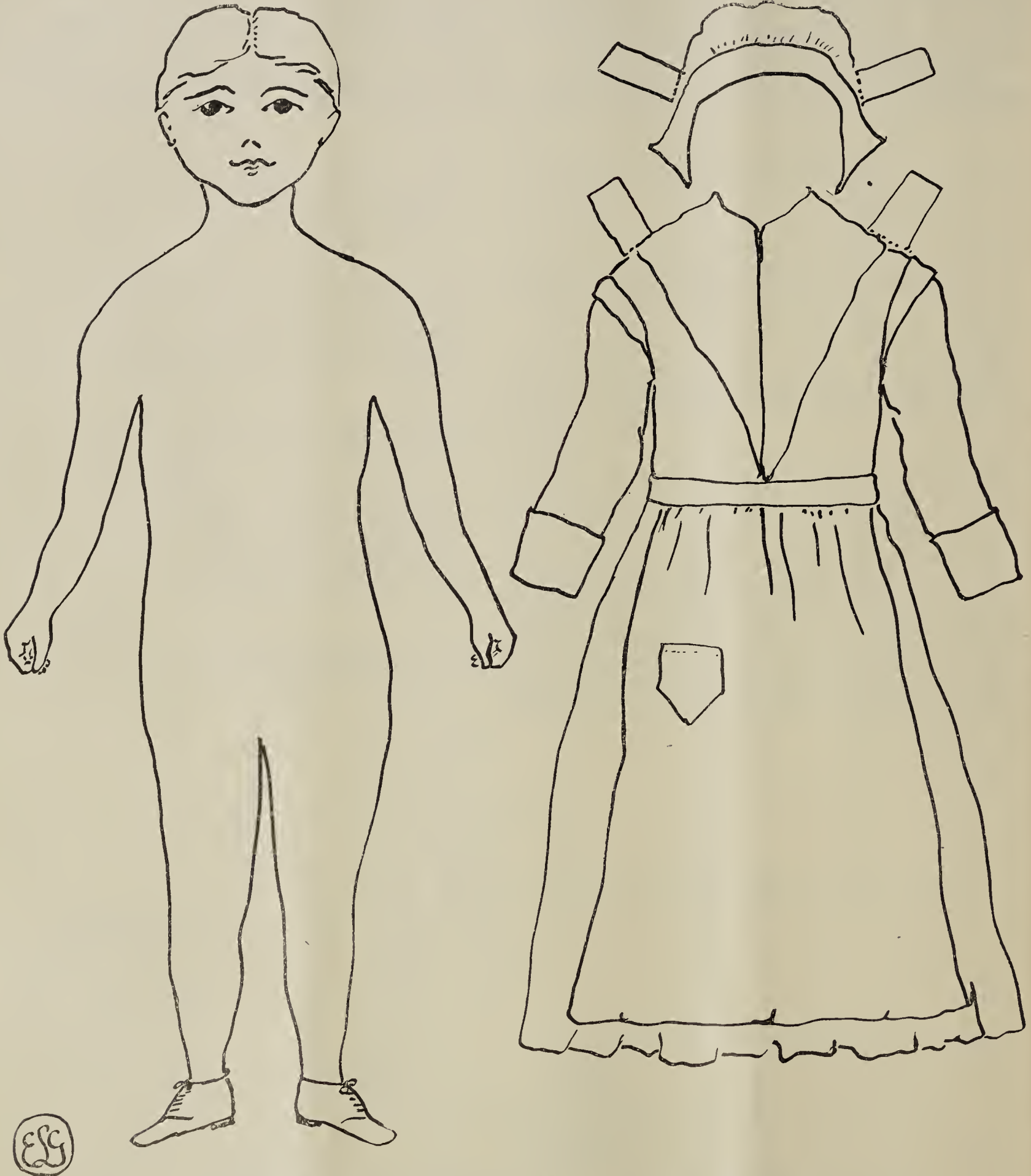
Diagrams for Colonial Settle, Chair and Cradle (with Rockers)

yarn was wound into skeins on a reel and the skeins were dipped into a dye-pot that stood in a corner of the fireplace.

Nearly all the colors were made from flowers, from the juice of berries or from the bark of trees. If "clouded" yarn was wanted corn husks or strips of cloth were tied around the skeins in different places, so the dye could not touch them. Patience thought her stockings of

blue-and-white clouded yarn the prettiest she had ever seen.

When the fine, hard-twisted yarn was to be woven into cloth it was wound on short pieces of goose-quill that fitted into the shuttle that the weaver tossed from one side of the loom to the other between the threads called "warp." Sometimes linen threads and woolen yarn were woven together into "linsey-woolsey" cloth.

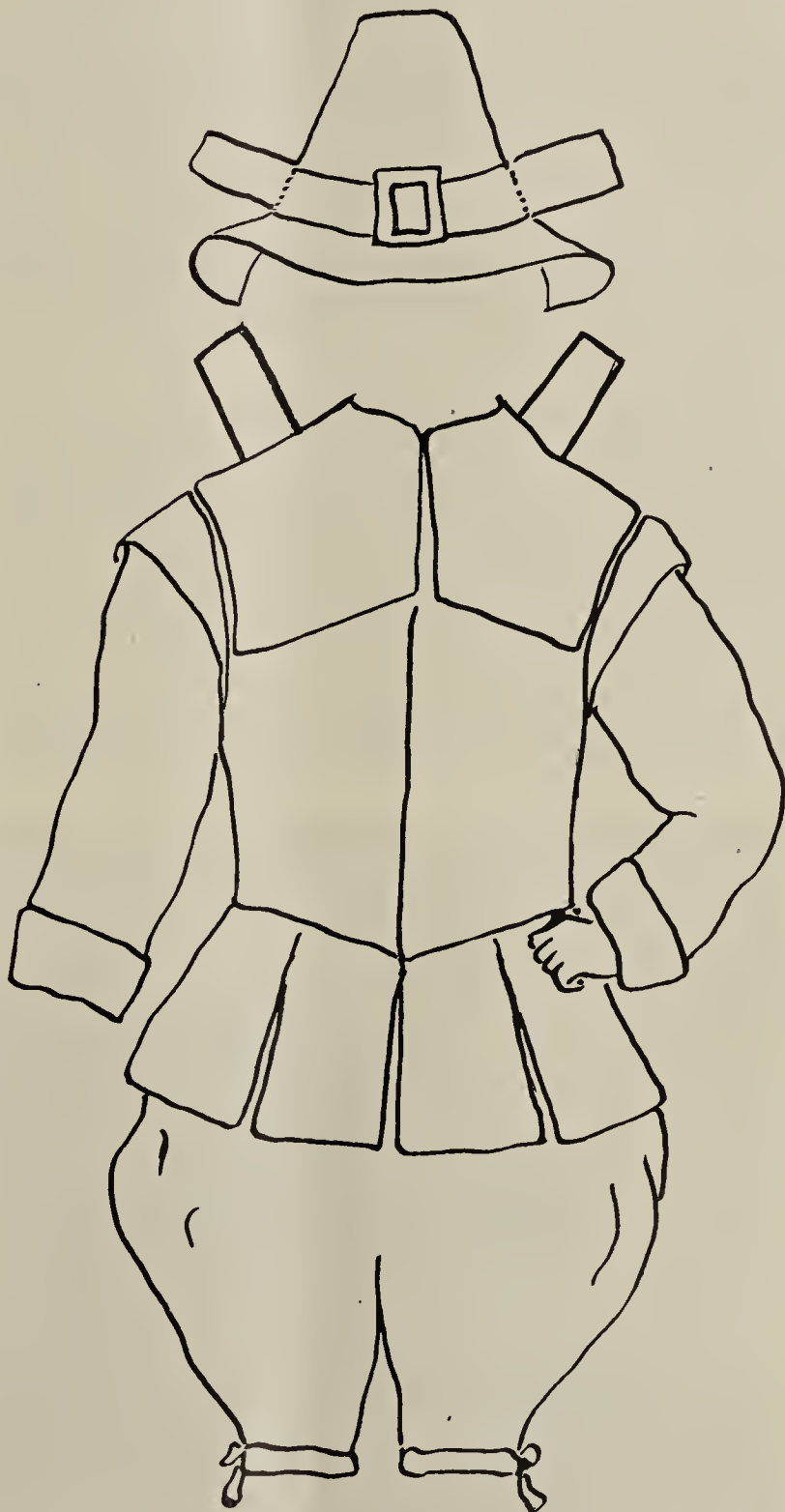
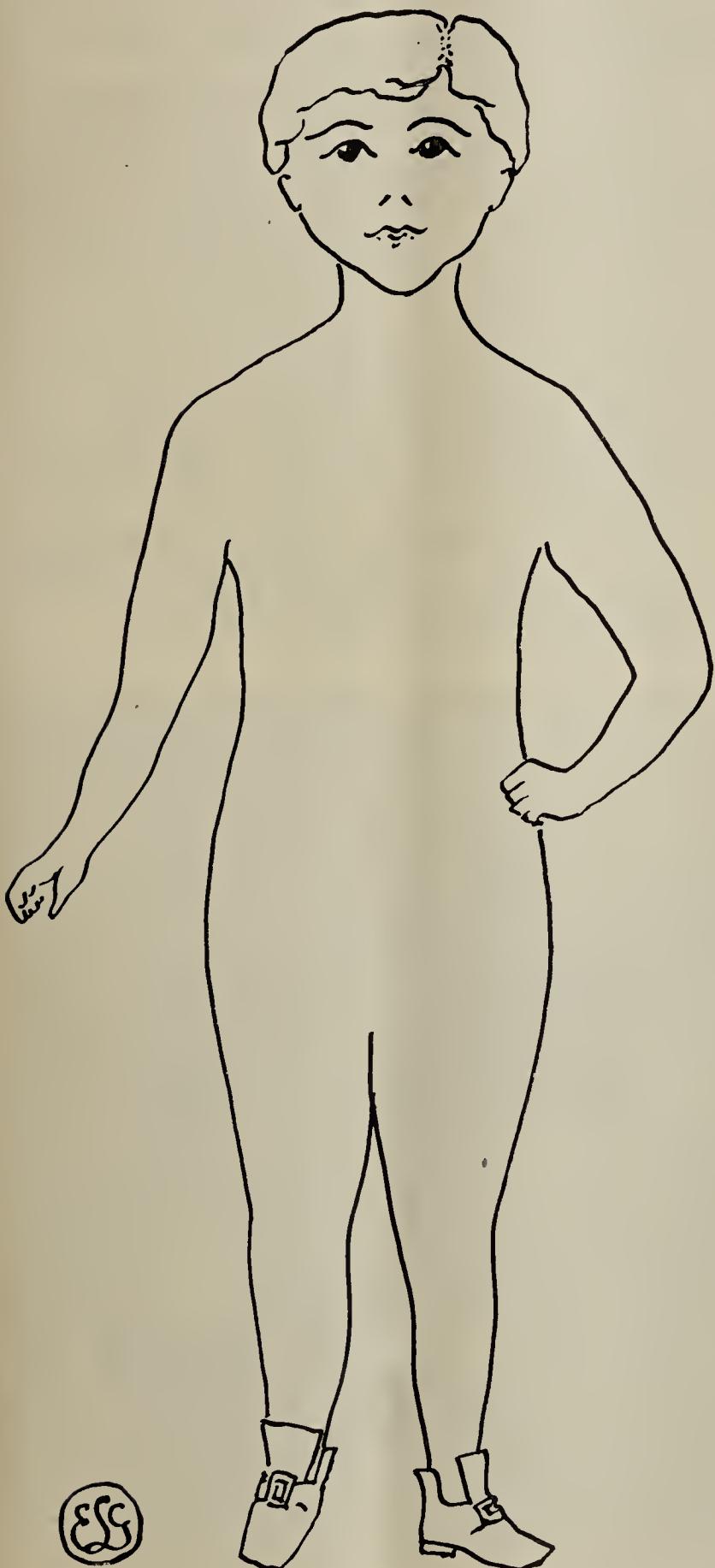


Trace doll and costume and distribute copies to the children. Let them be colored before cutting out.

It took a long time to make candles, and they were so precious that their light was often put out as soon as supper was eaten in the short winter days. The candles were made from the fat called tallow, saved when animals were killed, or from the sweet-scented bay berries that the children had gathered on the hillside. The wicks of the candles were made from strands of soft, coarse cotton. A piece more than twice as long as a candle was doubled and twisted, and a stick long enough to hold five or

six wicks was put thru the loop at one end. These wicks were dipped in the melted tallow and hung where it would harden. Then they were dipped again and cooled as many times as needed to make them quite large. These were sometimes called "dips"; but there were candle-moulds made—four or six in a group—in which the wicks could be placed and the hot tallow poured around them and left to cool. Not every one could afford to have candle-moulds.

When washing-day came the clothes were



Trace doll and costume and distribute copies to the children. Let them be colored before cutting out.

taken to the river-bank. Close beside it stones were piled in a circle and a fire built between them. Over the fire a big iron kettle was set, in which the clothes were boiled. They were washed and rinsed in the river, and laid on the grass to dry. That was the home "laundry." The soap used was made from fat and from lye obtained by letting water trickle thru wood ashes. Barrels of soft soap were made at a time, so there would be enough to last thru a good many washings of clothes and scrubbing of floors.

All the baking was done in the big oven beside the fireplace. In it dry wood was piled and lighted with a shovelful of coals from the fireplace. When the wood was burned down it was taken out and the oven swept with a wet broom made of splints. It was all ready then for the pies, bread and gingerbread that were put in to bake. After they were taken out sweet apples were sometimes put in and left all night to be ready for breakfast in the morning.

Perhaps you think little Patience and Nathaniel had so much work to do, helping their father and mother—for even the children had their share in it—that they had no fun at all. They really enjoyed life as much as little boys and girls do nowadays.

Nathaniel caught rabbits and woodchucks in traps that he made himself, and once when he saw a wild honey-bee flying in a straight line—a "bee-line"—he followed it until it stopped at a hollow tree, and in the tree were pounds and

pounds of honey. Wouldn't you think that fun? The bees had to be stupefied with smoke and the tree cut down to get at the honey, so that made work for his father and big brother; but Nathaniel found the tree!

He played checkers with Patience by the light from the fireplace, one using the kernels from a red ear of corn, the other from a white one. And Patience had a doll with lovely silken hair and a green dress—all made from an ear of corn.

When Nathaniel went to school he sat on a long bench without a back. His pen was made by the teacher from a goose-quill—with a "pen-knife"—and his ink was soot mixed with vinegar.

I want to tell you just one more thing—about the beds in the home. There was one big bedstead with four tall posts from which curtains hung to keep out the cold. On it was a deep, soft feather bed made from feathers plucked from living geese—the geese didn't care. Under the big bed was a little one called a "trundle bed." That was pulled out at night for Patience and two little sisters to sleep in, lying crosswise. Nathaniel slept in the "settle-bed." The seat of the settle was raised and in the box underneath were bedclothes, making a nice warm nest for the night. The cradle belonged to the baby.

The place where Patience and Nathaniel once lived, close to a forest where wild animals roamed, is now the center of a big city. *Perhaps* you live in that city!



Patience and Nathaniel in the Old New England Kitchen. For the Sand Table (See page 54)

THE CHILD WORLD

Supplementary Reading for Primary Grades

Jack and the Nuts

Little Miss Chestnut and her two sisters lived up in a tree, in a beautiful green house.

The house was soft as velvet inside, but a spiked fence around it kept away the squirrels.

The squirrels would have torn down the house if they could.

But Jack Frost does not mind fences, and soon he came along. Knocking at the door he called out, "Little Miss Chestnut, won't you come and walk with me."

But little Miss Chestnut said, "I am not quite ready, Jack."

So Jack went off to the tree where Miss Hickory-nut lived, all by herself in a round green cottage.

Jack called out, "Little Miss Hickory-nut, won't you come and walk with me?"

But little Miss Hickory-nut said, "I am not quite ready, Jack."

Then Jack went to see Miss Hazel-nut, whose soft green tent was on a low bush.

Hazel was peeping out when Jack came, and said she was ready to go. So she came down and waited at the foot of the bush, while Jack went back for the others.

This time when he knocked at Chestnut's door she opened wide her house, but so quickly that she and her sisters fell to the ground.

Then all the other houses opened, and the Chestnuts came out to see what was the matter.

The next day when Fred and Elsie went for their walk, they stopped under the tree.

Elsie said, "Oh! Fred, the frost has opened the burrs, and see the chestnuts." They put away the chestnuts. Next winter in the long cold evenings they will roast and eat them.

Little Miss Chestnut

Little Miss Chestnut lived in a tree,
She and her sisters; one, two, three.

Their house was covered with prickles green,
To keep the squirrels away, I ween.

Soon Jack Frost knocked, just for fun;
Out jumped the chestnuts, every one.

Elsie and Fred in their walk next day,
Found the nuts and took them away.

On winter evenings, cold and long,
They'll roast the nuts. Here ends my song.





A Nutting Party

Mother Goose Songs

Little Boy Blue

Lit - tle Boy Blue, come blow up your horn, The sheep's in the mea - dow, the

p

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part begins with a dynamic marking of *p* (piano). The key signature is one sharp (F#) and the time signature is 3/4.

cow's in the corn: Where's the boy that looks af - ter 'the sheep? He's

This system contains the second line of the song. It continues the vocal line and piano accompaniment from the first system.

un der the Hay - cock fast a sleep. Will . . you wake him?

This system contains the third line of the song. The piano accompaniment features a prominent bass line with chords.

No, . . not I! For if I do, he'll be sure . . to cry.

poco rit.

This system contains the final line of the song. The piano accompaniment ends with a *poco rit.* (ritardando) marking. The key signature and time signature remain consistent with the previous systems.

Primary Arithmetic

By HARRIET E. PEET, State Normal School, Salem, Mass.

Thoroness in Arithmetic—II.

Equally important with an impression of an idea is its expression. Children learn more by doing than by seeing and hearing, for thru activity they make the work part of themselves. A full co-ordination occurs when, after a strong impression, a child can turn around and enhance the impression by showing thru drawing, paper-cutting, block-building or what not, just what it is he has felt. Every mental state tends toward a motor discharge, the psychologists say. Our work, then, is unfinished and quite unnatural, if opportunity to express ideas and impressions is not made upon each and all occasions.

The attitude of mind which reinforces both strength and sense-impression, and with them their correlative motor expression, is that of desire. There must always be a reason for doing things in a child's mind, if the work is to be highly successful. It is better, wherever possible, to do number work for some ulterior purpose. Ideally the work should always be an outgrowth of a necessity, for number computations in drawing and manual work, a school garden, a festival, a school sale, or something else intimately connected with the life of the children. The pupils, for example, might be studying lumbering, representing as they worked a lumber camp in a sand table. Number work

would arise in constructing the lumbermen's cabins, sleds, etc. The work which would begin in the measurement of patterns or models would be followed by a variety of problems and drill similar to the following:

Development of Facts.—From a drawing made with the exact dimensions of the cabin, the children would measure the different lengths, making such statements as:

Across the end of the cabin it is 2 inches.

Across the front of the cabin it is 3 inches.

The height of the front of the cabin is 3 inches.

The flap of the pattern is $\frac{1}{2}$ inch wide.

The pattern is $2 + 3 + 2 + 3 + \frac{1}{2}$ inches long.

The pattern is $10\frac{1}{2}$ inches long.

The pattern is 3 inches + 3 inches wide.

The pattern is 6 inches wide, etc.

Drill on Facts.—(To to be given with or without pointing to the pattern.)

How much are 2 inches and 3 inches?

How much are 3 inches and 3 inches?

How much are 2 inches, and 3 inches and 2 inches?

How much are 2 inches and 3 inches and 2 inches and 3 inches and $\frac{1}{2}$ inch?

How much larger is a distance 3 inches long than a distance 2 inches long?

How much longer is a 6-inch line than a 3-inch line?

How much longer is a line 7 inches long than one that is 3 inches long?

Problems.—Call the distance from a to b 2 inches. What is the width of the cabin?

How high is the front of the cabin?

How wide is the end of the cabin?

What is the length of the pattern, counting the flap $\frac{1}{2}$ inch wide, as before?

What is the width of the pattern?

What is the combined length of the two ends of the cabin?

What is the combined length of the front and back of the pattern?

What is the distance around the house?

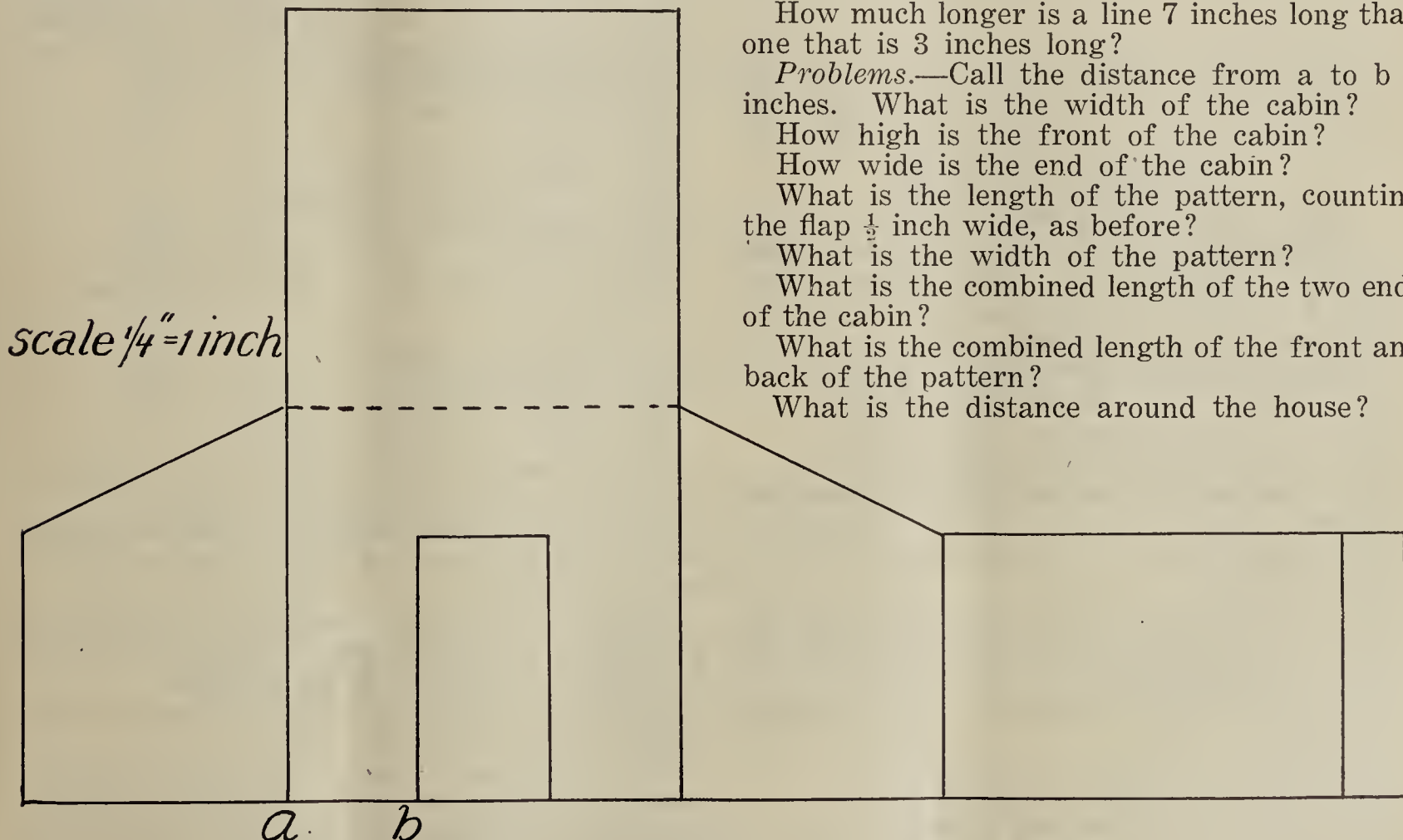


Diagram of Cabin

What is the distance around the door?

What is the distance around the back side of the house?

Call the distance from a to b 3 inches. Tell what you can about the pattern.

Call the distance from a top 5 inches. Tell what you can about the pattern.

Drills.—To clinch the work properly, all numbers used in the exercises above may be used again for rapid addition, subtraction, multiplication or division.

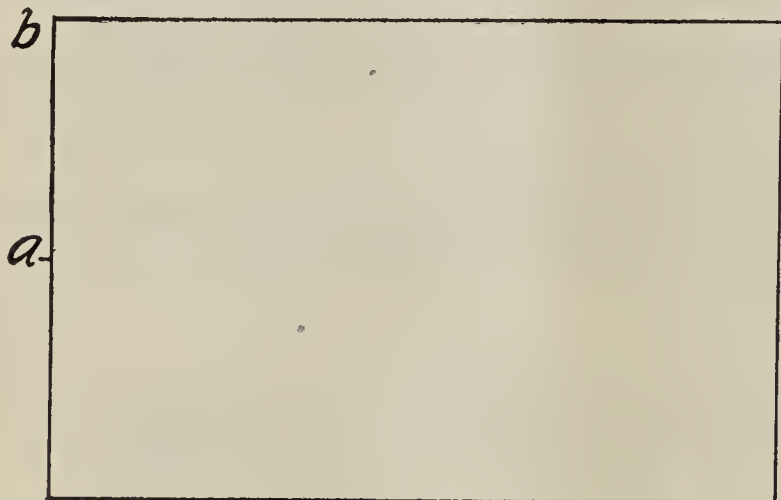
$$\begin{array}{r} 3 \\ +2 \end{array} \quad \begin{array}{r} 2 \\ +3 \end{array} \quad \begin{array}{r} 3 \\ +3 \end{array} \quad \begin{array}{r} 6 \\ +4 \end{array} \quad \begin{array}{r} 4 \\ +6 \end{array} \quad \begin{array}{r} 6 \\ +6 \end{array} \quad \begin{array}{r} 9 \\ +6 \end{array} \quad \begin{array}{r} 6 \\ +9 \end{array}$$

$$\begin{array}{r} 3 \\ -2 \end{array} \quad \begin{array}{r} 5 \\ -2 \end{array} \quad \begin{array}{r} 5 \\ -3 \end{array} \quad \begin{array}{r} 6 \\ -4 \end{array} \quad \begin{array}{r} 6 \\ -3 \end{array} \quad \begin{array}{r} 12 \\ -6 \end{array} \quad \begin{array}{r} 15 \\ -6 \end{array} \quad \begin{array}{r} 15 \\ -9 \end{array}$$

$$\begin{array}{r} 3 \\ \times 2 \end{array} \quad \begin{array}{r} 2 \\ \times 2 \end{array} \quad \begin{array}{r} 6 \\ \times 2 \end{array} \quad \begin{array}{r} 4 \\ \times 2 \end{array} \quad \frac{1}{2} \text{ of } 6 \quad \frac{1}{2} \text{ of } 4 \\ \frac{1}{2} \text{ of } 12 \quad \frac{1}{2} \text{ of } 8$$

A FLOWER BED

The exercise might be a simpler problem conducted in the same manner. Take, for example, a flower bed 2 feet by 3 feet in the school garden. The drawing made to a scale would be put upon the board.



scale $\frac{1}{4}$ " = 1 inch

Diagram of Flower Garden

Development of Facts.—The children measure from a drawing put on the board to the scale of 1 inch for a foot, call the inches feet and make rude observations, as:

The width of the flower bed is 2 feet.

The length of the flower bed is 3 feet.

The two ends together equal 4 feet.

The two sides together equal 6 feet.

The distance half way around the flower bed is 5 feet.

The distance all the way around the flower bed is 10 feet.

I can put 3 plants 1 foot apart along the length of the flower bed if I put the first one $\frac{1}{2}$ foot from the edge.

I can put a plant $\frac{1}{2}$ foot apart along the length of the bed.

Abstraction of Facts—

How much are 2 feet and 3 feet?

How much are 3 feet and 2 feet?

How much are 3 feet and 3 feet?

How much are 2 feet and 2 feet?

How much are 5 feet and 5 feet?

A 3-foot line is how much longer than a 2-foot line?

A 10-foot line is how much longer than a 5-foot line?

A 5-foot line is how much longer than a 3-foot line?

A 5-foot line is how much longer than a 2-foot line?

How long is a line 2 times 3 feet long?

How long is a line 2 times 2 feet long?

How long is a line 2 times 5 feet long?

Problems.—Call the distance a to b 2 feet. What is the length of the side of the flower bed?

How long is the length of the flower bed?

What is the distance half way around the flower bed?

What is the distance all the way around the flower bed?

Call the distance from a to b 3 feet and then 4 feet. Tell all that you can about the flower bed.

Drills.—

$$\begin{array}{r} 2 \\ +2 \end{array} \quad \begin{array}{r} 2 \\ +3 \end{array} \quad \begin{array}{r} 3 \\ +2 \end{array} \quad \begin{array}{r} 5 \\ +5 \end{array} \quad \begin{array}{r} 3 \\ +2 \end{array} \quad \begin{array}{r} 2 \\ +2 \end{array} \quad \begin{array}{r} 5 \\ +2 \end{array}$$

$$\begin{array}{r} 4 \\ 4 \end{array} \quad \begin{array}{r} 4 \\ 6 \end{array} \quad \begin{array}{r} 6 \\ 4 \end{array} \quad \begin{array}{r} 10 \\ 10 \end{array} \quad \begin{array}{r} 6 \\ \times 2 \end{array} \quad \begin{array}{r} 4 \\ \times 2 \end{array} \quad \begin{array}{r} 10 \\ \times 2 \end{array}$$

$$\begin{array}{r} 6 \\ 6 \end{array} \quad \begin{array}{r} 6 \\ 9 \end{array} \quad \begin{array}{r} 9 \\ 6 \end{array} \quad \begin{array}{r} 15 \\ 15 \end{array} \quad \begin{array}{r} 9 \\ \times 2 \end{array} \quad \begin{array}{r} 6 \\ \times 2 \end{array} \quad \begin{array}{r} 15 \\ \times 2 \end{array}$$

Thoroughness may be secured thru a variety of exercises which bring out one set of number facts or relations. It may further be secured by repetition in questioning, using difficult questions to bring out the same idea. A combination like 2, 3, 6, for example, is involved in each of the following questions:

2 threes are what?

$2 \times 3 = ?$

How many times 3 is 6?

Six is 2 times what number?

How many threes in 6?

$6 \div 3 = ?$

Three is contained in 6 how many times?

$\frac{1}{2}$ of 6 = ?

3 is $\frac{1}{2}$ of what number?

3 is what part of 6?

How does 6 compare with 3?

How does 3 compare with 6?

Such a variety, when not carried to an excess, is helpful in fixing facts.

Some of the possibilities for greater thoroughness in number work might be summarized in the form of rules.

Secure interest by enthusiasm, sympathetic leadership, a spirit of play, and by awakening the personal initiative of the children.

Work for the power rather than purely automatic conquest of facts.

Drill most where most drill is needed, concentrating on the facts with which the children have most difficulty, and omitting those things with which they are familiar.

Concentrate upon a few facts at a time.

See that facts enter thru several senses, sight, sound, and touch.

Reinforce impressions by giving opportunity for expression of ideas thru speaking, drawing, paper-cutting, etc.

Give sufficient variety of expression so that the facts under consideration are thoroly

rubbed in. Use concrete, abstract, illustrative, problem and game work for this purpose.

Seek variety in questioning.

But more than any of these, center the work about some interest which has meaning to the children, and let them originate and determine this work according to their own needs.

Song Games. II

WE'LL ALL CLAP HANDS TOGETHER.

VOICE.
Sung with vim.

1. We'll all clap hands to - geth - er, We'll all clap hands to - geth - er, We'll

PIANO.
mf

all clap hands to - geth - er, As chil - dren ought to do.

2 We'll all stand up together,
We'll all stand up together,
We'll all stand up together,
As children ought to do.

3 We'll all join hands together,
We'll all join hands together,
We'll all join hands together,
As children ought to do.

4 We'll all fold arms together,
We'll all fold arms together,
We'll all fold arms together,
As children ought to do.

5 We'll all turn round together,
We'll all turn round together,
We'll all turn round together,
As children ought to do.

6 We'll all stand still together,
We'll all stand still together,
We'll all stand still together,
As children ought to do.

7 We'll all sit down together,
We'll all sit down together,
We'll all sit down together,
As children ought to do.

The actions are so plainly indicated by the words that teachers will have no difficulty with the song. The youngest children will catch the words very readily. The exercise will be enjoyed by all the pupils up to and including the fourth school year.

Occupation Work

For Group and Individual Self-Instruction

By ELEANOR G. LEARY and AGNES E. QUISH

English: Study of a Poem

(Third and Fourth Years)

OCTOBER'S BRIGHT BLUE WEATHER

O sun and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather.

When loud the bumble-bee makes haste,
Belated, thriftless, vagrant,
And goldenrod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fingers tight
To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining;

When all the lovely wayside things
Their white-winged seeds are sowing,
And in the fields, still green and fair,
Late aftermaths are growing;

When springs run low, and on the brooks,
In idle golden freighting,
Bright leaves sink noiseless in the hush
Of woods, for winter waiting;

When comrades seek sweet country haunts,
By twos and twos together,
And count like misers, hour by hour,
October's bright blue weather.

O sun and skies and flowers of June,
Count all your boasts together;
Love loveth best of all the year
October's bright blue weather.

—HELEN HUNT JACKSON.

Hektograph the poem and give two copies to each child working in the group.

Read the poem to the children for the enjoyment of it as a whole.

Explain what is meant by "late aftermaths," "springs run low," "in idle golden freighting," "sink noiseless," and "hush of woods."

Have one copy of the poem cut into separate lines and one kept as a whole for reading and study.

Write the following directions where the children may see and follow them. Take out and place at the back of your desks:

All the lines in which fruits are mentioned.

All the lines in which flowers are spoken of.

The lines which speak of the leaves.

Copy what is said of the plants along the wayside.

Pick out the lines in which colors are mentioned.

Read the whole poem thru and commit it to memory.

The next day cut the poem into separate words and phrases and as a memory test have the children build the poem on their desks.

Phonic Spelling and Word Building

In the nature work of this month the teacher naturally comes to seeds and their distribution and the words seed and plant have been developed.

On a large sheet of oak tag make a drawing of two milkweed pods showing the seeds being blown toward the phonograms at the top of the chart. The seeds are to carry the initial sounds to the phonograms to make words.

The children are supplied with boxes of letters. With these letters they are to build the words suggested by the chart. (See illustration.)

History and Language

COLUMBUS

Many years ago no white people lived in our country. There were only Indians here.

The people across the sea did not know there was any other country but their own.

Columbus was a sailor. He wanted to know what was on the other side of the sea.

He tried to find some men to sail across the sea with him.

The sailors were afraid to go so far away.

At last he found some men to go with him.

The Queen gave him three ships. In these ships he sailed across the sea and found our country.

Columbus was a good and brave man.

The king was not kind to Columbus. He named our country America after another sailor.

Read or tell the above story of Columbus. Have oral reproduction of it, being careful to develop the following sight words:

Columbus
across the sea.
many year ago
Indians
our country
white people
sailor
people
the other side
of the sea

men
three ships
Queen
brave
King
America
another sailor
afraid
so far away

Reading Lesson: On a large sheet of oak-tag

print the story. This chart must be large enough to be seen by all the children working. The unfamiliar words are then developed and drilled.

After the reading lesson the children are prepared for their busy-work period. The teacher has prepared hektographed copies of the story cut up into separate words and phrases. The children build the story on their desks, using these slips.

At the end of the period call on several to read separate lines of their stories.

Second busy-work period: On a chart or unused corner of the blackboard write the following questions. Children are to use the same envelopes to build answers on their desks.

Did white people live in our country many years ago?

Were there only Indians here?

Did the people across the sea know there was any other country but their own?

Was Columbus a sailor?

Did he want to know what was on the other side of the sea?

Did he try to find some men to sail across the sea with him?

Were the sailors afraid to go so far away?

Did he find some men to go with him?

Did the Queen give him three ships?

Did he sail across the sea in these ships and find our country?

Was Columbus a good and brave man?
 Was the King kind to Columbus?
 Did the King name our country America after another sailor?

Be careful to use the same words in the questions as are used in the story.

Later in the term the children are to use these questions and write answers to them without aid from either chart or envelope so all the words required for the answers must be found in the questions.

Language Work

Aim.—To train the children to observe carefully, to understand what they read, and to help them to acquire good vocabularies.

Method.—Have copies of the following quotations and give one copy to each child, also an envelope with the required words on separate slips and the following directions:

Directions:—Read these quotations carefully, draw lines under the words that are used to indicate color—open your envelopes—find the slips containing these words—place the correct slip beside each underlined word—write a list of these color words.



-ant

Milkweed Pods, for Phonics

Then came the Autumn all in yellow clad,
As tho he joy'd in his plenteous store.

—EDMUND SPENSER.

Break, break, break
On thy cold, gray stones, O Sea!

—ALFRED TENNYSON.

The hills are bright with maples yet,
But down the level land
The beech leaves rustle in the wind,
As dry and brown as sand.

—ALICE CARY.

Then doth thy sweet and quiet eye
Look thru its fringes to the sky,
Blue-blue as if that sky let fall
A flow from its cerulean wall.

—W. C. BRYANT.

And the yellow sunflower by the brook in au-
tumn beauty stood.

—BRYANT.

And it floated on the river,
Like a yellow leaf in autumn,
Like a yellow water-lily.

—LONGFELLOW.

The day had been a calm and sunny day
And tinged with amber was the sky at even.

—J. H. BRYANT.

Study two quotations and be ready to recite
them Friday morning.

Nature Study

(First Year)

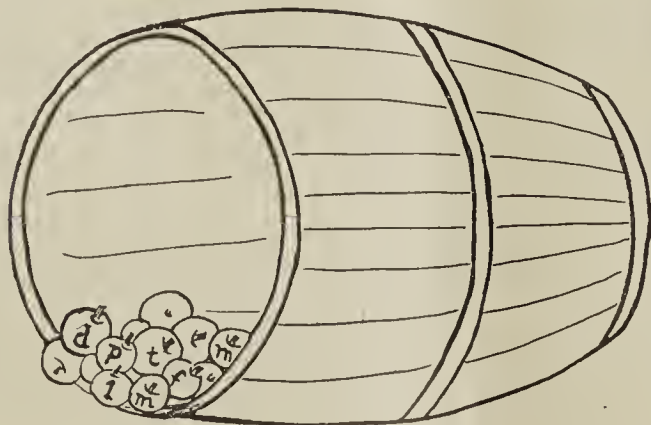
Leaves.—Get several varieties of leaves for each child. If the leaves are collected before they dry, they may be sewed on drawing-paper. A thin coat of shellac will preserve them for many months.

The children may then classify them by putting together all the leaves which have a smooth margin, those which have lobes, the heart-shaped leaves, etc.

Place an unmounted leaf on a sheet of drawing-paper. Trace around it and cut it out.

Put the paper leaf and the natural leaf at the back of the desk and with these two leaves as a guide cut out a leaf freehand.

This work affords excellent eye-training. Color the leaves.



Industrial Work

The interest in Indian life is stimulated by stories of Columbus and the Pilgrims and naturally leads to appropriate construction work.

THE CANOE

[See page 78]

Give each child a pattern of a canoe, and, if possible, a piece of birch bark 6 inches by 3 inches. If this is impossible, use red-brown cardboard and raffia.

The child traces around the pattern on the cardboard; bends and sews the two short ends together. Do not fold a bend sharply, lest the curved bottom be injured. Sew with brown raffia.

The older children may follow the directions indicated on a chart as in illustration and construct their canoes.

PAPER INDIAN DOLL

COAT

[See page 79]

Give each child a pattern of the coat. Have him trace around the pattern and fold on the shoulders. Cut the coat down the center of the front and with the scissors clip all around the coat and sleeves to form a fringe.

Decorate with crayons or colored paint.

TROUSERS

[See page 79]

Trace around the pattern, cut and fold on dotted line.

Fringe the outside of each leg and decorate with crayons or colored paint.

Pin the trousers inside the coat.

Fold a piece of paper so that the two short edges will be together and either sketch the outline or cut a doll freehand for your Indian.

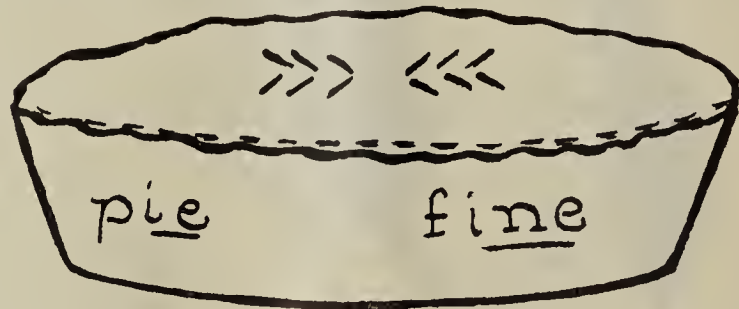
Phonetic Drill

(First and Second Years)

Aim.—Drill in blending consonants with the long vowel

Teach the silent letter before using this exercise.

On a chart sketch a barrel of apples tipped over and a pie as in illustration.



Give the children boxes of letters and tell them to pick up the apples and make apple pies by forming two copies of each word shown on the chart.

AGNES E. QUISH.

[Illustrations to go with the suggestions by Miss Quish with regards to Indian lessons will be found on pages 43, 78, 79, and II.]

Occupation Work

By ELEANOR G. LEARY

Manual Training

(First Year and Upwards)

Continuation of the furniture for the gift house described in *TEACHERS MAGAZINE* for September.

KITCHEN SOFA

Teacher's Work.—A chart is made of the working diagram shown in the illustration.

The chart should be explanatory, containing directions for cutting and folding.

If the teacher accustoms the child to the broken line for cutting and the unbroken line for folding, with crosses on the squares to be cut out upon every chart made, the child soon learns to read the working drawing for himself.

Material.—A square of brown or other dark folding paper, paste, scissors and ruler.

To Make.—Fold the square into sixteen boxes. Fold thru the middle of the outside row of small squares, and cut off the outside half. Cut and fold the remaining portion according to the lines on the chart.

To make the head-rest, turn forward the rectangle lettered A, B, C, D so that the edge rests upon the second square.

Paste down the edge so that it will have a rolling effect for the head-rest, as shown in the picture.

By following the teacher's chart with its accompanying picture the child is led to anticipate the next step in his construction.

The drawings are sufficiently simple to be made by any teacher. There has been no attempt made to produce a finished product. Instead, the drawing has been done with as few lines as possible, within the ability of any teacher.

WASHTUB

Material.—Brown folding paper, 7 x 7 inches; paste, scissors.

To Make.—Fold the paper into sixteen boxes. Cut as shown on the teacher's chart. Round off the corners to the middle of the boxes A and B. Fold box 1 under the box showing the first faucet, and paste. Fold box 2 under the second box showing the faucet, and paste. Fold box A to the middle of box C, and paste. Cut off any overlapping edge.

This gives the rounded effect to the front of the washtub.

Proceed in the same way with box B.

Draw on the back the pictures of two faucets. Four legs may be made and pasted underneath if desired.

KITCHEN TABLE

Material.—Dark-colored 7 x 7-inch folding paper; paste, scissors.

To Make.—Fold the paper into sixteen boxes. Fold all of the outside boxes again thru the middle. Cut the outside row as indicated by the dotted lines. Fold back the edge, turning under only half the outside squares; making a turn down, fold around the entire edge.

For the table legs, the boxes cut from the chair may be utilized or half a square of 7 x 7-inch paper will be needed.

Fold thru the center of the boxes on the length of the paper. Cut on this fold and then once again thru the middle, making four legs. Fold these thru the long middle.

Fit this fold to the corner of the table and paste securely.

KITCHEN CHAIR

Material.—Dark-color 7 x 7-inch folding paper; scissors, paste, ruler.

To Make.—Fold the paper into sixteen boxes. Cut on dotted lines, cutting off the outside row marked x x x x. Fold and crease, to give the chair a good shape.

Turn boxes 1 and 3 under box 2, and paste down firmly. Turn boxes 4 and 6 under box 5 and paste. Fold box 7 onto box 6 for the back. This strengthens it.

Save the cut-out squares for the legs of the table.

Several of these chairs will be needed for the kitchen.

The teacher will reserve as many as she needs, without overcrowding the room.

Manual Training

(First Year and Upwards)

Aim.—Paper tearing to correlate with the nature and conversation lessons for October.

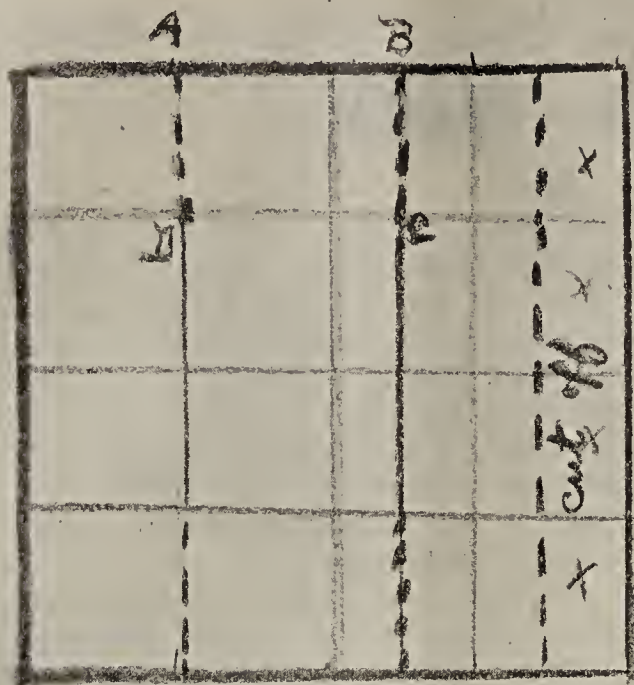
Note.—There are a few general suggestions which will apply to all the work in paper-tearing for the term. The teacher's chart will be only suggestive. When once completed it may be used for many lessons to follow.

The value of the work rests upon the fact that the child does his own thinking, and is not a blind follower of the teacher's chart.

Help the child to see that the torn edge shows the skyline (the horizon) rather than the straight, cut edge. Make him discover from the chart that things in nature must not be shown as having the straight, even edge; hence must be torn and not cut.

When these facts are impressed the pupil is ready to prepare his illustrative work in tearing and pasting.

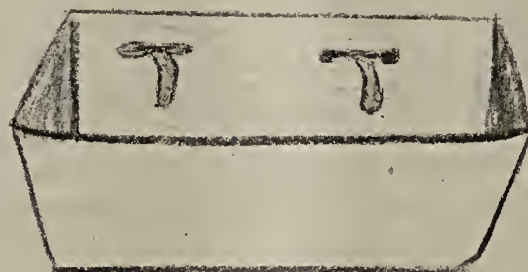
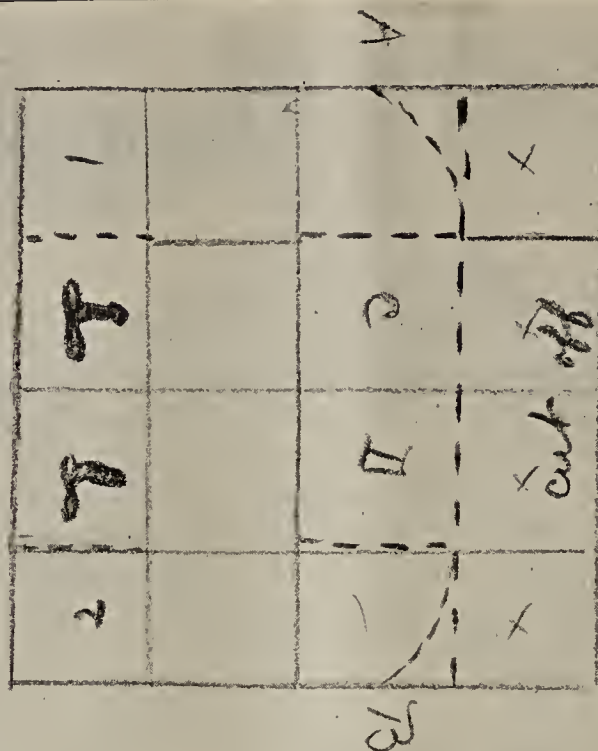
The color scheme may be carried out by the teacher. The children have not sufficient judgment as yet to carry this to the proper selections. But most emphatically must the pupil be left to his own choice in the arrangement of



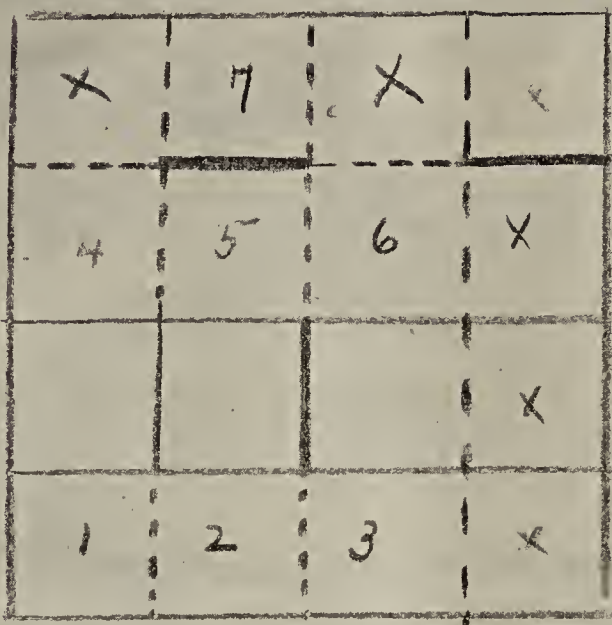
Fold 16 squares.
 Cut on - - - - lines
 Fold on ——— lines



Kitchen Sofa.



Wash-tub.



Fold on ——— lines
 Cut on - - - - lines.
 Cut out x x x x



Kitchen chair

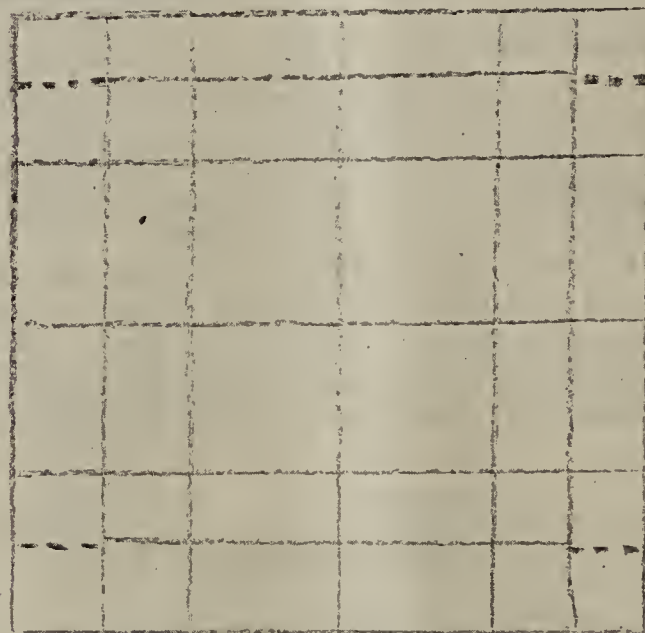
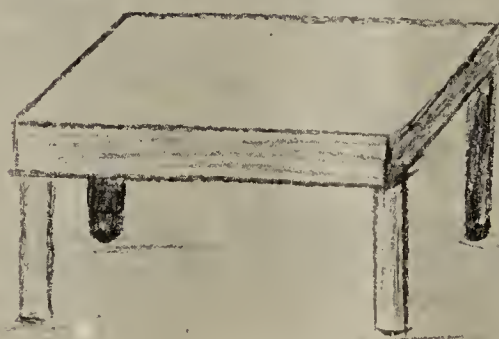
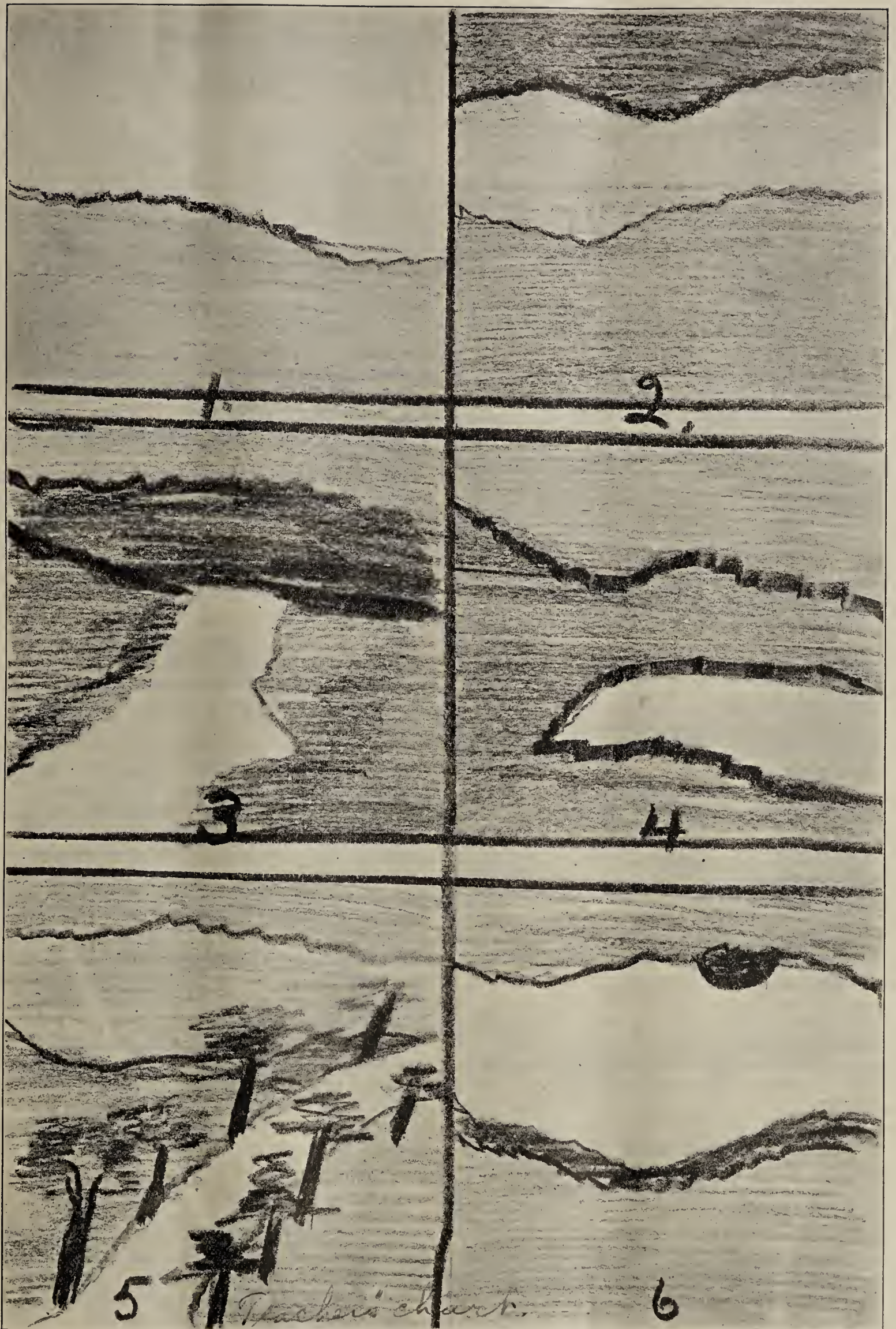


Table.





Paper Tearing

the final touches put upon his picture. At this point the individuality of the child may come into play. It is this training in arrangement, in judgment in spacing, etc., that gives value to work of the kind, plus the accessory finger-muscles. The pupil must not be hampered by any directions, but must be given free play. He places his tree here, his boat there, his house above or below, according to the dictates of his artistic taste. By this free treatment he soon learns to avoid crowding of objects, he learns perspective and color harmony, and best of all he learns to use his faculties in treating the subject for himself.

Teacher's Work.—The chart used may be made upon a large sheet of oak-tag divided into several rectangles, as here pictured.

In each rectangle will be pasted type forms which will be explained by the teacher before the seat work has begun.

1. Let the first picture represent the sky and earth, showing the horizon in the middle with its ragged edge.

2. Let the next picture show the sky, with its darker blue above for a cloud and the horizon, cutting the picture about one-third from the bottom.

3. Let this picture show the sky, the earth, and a vertical road thru the center.

4. The fourth picture shows sky, water, earth and trees.

5. This picture shows a country road, sky and clouds.

6. This picture shows sky, water and sun.

The work thus arranged becomes a series of progressive lessons, difficulties being added as the work proceeds.

The following are suggestions for some of the work which may be used for the month of October:

1. A farm in the distance with corn stacks in the foreground.

2. An apple orchard.

3. A purple sunset.

4. A golden day on the lake.

5. A country road with trees.

6. Columbus on the ocean.

7. Columbus landing.

Finish all pictures with a heavy black line to give the appearance of a frame.

Original sentences written beneath the illustrations enhance the value of the work, and place the child in the position of producing intelligent sentences, since he will write better about those things that are a part of himself. He had something to put into the picture. When this has been done he can write about it, for he knows what the picture tells. His writing will be another mode of expression.

ILLUSTRATION 1.—Farmhouse and cornstalks.

Material.—Shades and tints of brown and black paper 4 x 4 inches; scissors, paste, and a piece of black crayon or charcoal.

Method and Preparation.—During the nature lesson on corn tell the use to which the

cornstalks are put. Show pictures of a cornfield as the farmer prepares it for winter.

Child's Work.—For the foundation lay a 4 x 4-inch light-brown paper which will be used for the sky above and the light-brown stubble-field. The pupil will tear a very dark-brown piece to represent a hill and yard. This is placed about in the center of the light-brown square and securely pasted at the bottom. The top of this paper is not to be pasted yet. Have the pupil cut from the black paper trees, bushes, and a little country house with its chimney.

These are pasted beneath the loose edge of the dark-brown paper. When these have been pasted then the top edge of the dark-brown paper is pasted firmly over all. To represent the cornstalks the pupil has two methods to employ. Either cut and paste from the black paper, or draw with the black crayon. Personally, I like the drawings which have a more finished appearance by drawing in the cornstalks with the black crayon.

Be sure that the children place the large stalks in the foreground and the smaller ones behind. This leads to valuable lessons in perspective.

ILLUSTRATION II.—An apple orchard.

Material.—Blue, green, black and brown papers 4 x 4 inches; paste, scissors.

Method and Preparation.—This work will follow the nature lesson on the apple.

Read to the children some poem suggestive of the season of the year, and the gathering in of the harvest.

Child's Work.—Lay the 4 x 4-inch light-blue square for the foundation. Tear with an uneven edge the darker blue paper for the cloud. Lay the straight edge of this dark-blue cloud along the straight edge of the light-blue square, and paste firmly. Tear the dark-green ground with its ragged edge representing hills and valleys. Lay its straight edge on the bottom edge of the light-blue square, and paste all.

Cut or tear trees. Be sure to have them low and spreading to represent apple trees. Let the child decide on the number of trees required. Cut barrel, one or more as preferred. Lay all in proper position and paste.

It is well to tell the pupil to lay his objects and look carefully to see if the arrangement is the best before pasting.

Mark off the ladder in black crayon.

Draw a heavy border for a frame around each picture, to give it a finished appearance.

ILLUSTRATION III.—A purple sunset.

Material.—Shades and tints of purple with a small lavender circle for the sun.

The combination of colors in this illustration makes a beautiful picture, and delights the little ones.

Method and Preparation.—Show beautiful colored pictures. Aim to get sunsets, if possible, or rich marine views.

Child's Work.—For the foundation lay a

4 x 4-inch light tint of purple. Tear unevenly across the center a dark purple sheet for the horizon.

In the foreground tear an oblique piece from the paper to represent a country road leading up to the hill. The light purple showing thru will be most effective.

When torn, paste this dark purple paper upon the light purple background. The even edge at the bottom will be the guide for placing. Cut one or two trees and paste where desired. Tear a dark purple cloud and paste at the top of the square. Cut the circle for the sun and push under the bottom edge of the purple cloud. Then paste the ragged edge of the cloud.

ILLUSTRATION IV.—A golden day on the lake.

The previous illustration, 3, will aid in placing the parts.

Material.—Shades and tints of yellow, orange and dark brown, 4 x 4-inch paper; paste, scissors.

Preparation and Method.—Call to mind a summer day upon the lake. The conversation lesson will call to mind the bright sun, the scintillating water, the golden glow upon all things.

Child's Work.—The foundation square will be a light tint of yellow.

Tear the sky piece from a deep orange paper about one inch wide. Paste this to the top edge of the foundation square. A dark yellow will serve for the ground. This will reach above the middle of the yellow square.

At the side, extending in about three inches and one and one-half inches wide, will be a piece completely torn out to show the lake with some land around it. (Teacher's chart, Illustration 4.)

This may be pasted firmly along all its edges.

Dark-brown trees may be cut and pasted where the child elects to place them.

A boat or boats may be cut from the dark-brown paper and pasted to the lake. If desired, the boats may be fastened to posts (dark-brown or black), set at the edge of the lake.

Pencil lines may represent the rope used to fasten the boats to the posts.

Enough has been said to give a general idea concerning the illustrations.

By following the directions the remaining suggestions as to the illustrations given may be worked out by the teacher.

To make "Columbus on the Ocean" keep the colors in the blue and white.

For "the country road with trees" beautiful results were obtained by using greens and brown.

Sentences from Questions

(First and Second Years)

For the little people, the questions are so framed that the words required for the answer are readily seen by the children.

Teacher's Work.—Take some nature work for the month, as goldenrod. Write the word

upon the board with the questions beneath, somewhat as follows:

GOLDENROD.

What color has your flower?
Where did it grow? (Field.)
Is it a tall or a short flower?
Does it grow in the garden?
Has it a little or a big flower?
Why is it called goldenrod?

Child's Work.—Let the children write any sentences they choose, using the teacher's chart as an aid in spelling the words required. They may draw upon their papers a picture of the flower they have been describing. They will need the requisite wax colors for this work.

Tracing and Color Work

(Second and Third Years.)

Teacher's Work.—Make a collection of the beautiful maple leaves found in the woods in October. Yellow, brown and scarlet leaves should be found in this collection. Do not press the leaves, but use them before they become brittle and fade.

Child's Work.—The children are given sheets of drawing-paper and water-colors. Let each trace the outline of a maple leaf upon the drawing-paper.

Freehand, they put in the veins. Then they color their drawings to correspond to the natural tints on the maple leaf. As an incentive to careful work the best drawings may be hung in border effect on a selected space above the blackboard.

Drawing

(Second and Third Years)

Teacher's Work.—Make a collection of autumn leaves. Select the maples, chestnuts, and other simple leaves. Moisten them, place under sheets of newspaper, after straightening the edges, and lay a heavy weight upon them. After a few days they will be ready for use. Save for work during the months when they cannot be obtained in the woods.

Child's Work.—Let the child trace around the edge of a leaf. The veins may be put in freehand. After some practice the pupil may draw the entire leaf freehand.

Pronouncing

When there are more than two grades in a room I have found the following helpful: While conducting one recitation I have the pupils at their seats write upon slips of paper all words found in their lessons which they cannot pronounce. After the recitation I pass quickly from desk to desk and pronounce the words, thus saving time and securing better lessons, especially in reading.

Iowa.

VELMA ROWE.

Little Stories About Little Things

The Little Winged Flower

By LOUISE D. MITCHELL

I wonder if you know anybody who is very fond of caterpillars? I am afraid that I do not. In fact, I know a great many people who really dislike them. Perhaps you do? That is why I want to tell you something about these little people of the Under World, so that even if you do dislike them you will at least find them very interesting.

Now, almost every caterpillar that you have seen crawling along on the ground, or on the fence, or even on a tree or a leaf, is one of Mother Nature's beautiful secrets that grown-ups call "mysteries." I like to think of them as one of Mother Nature's "promises," because they are just the beginnings of things that she is really going to do.

These caterpillars are often very stately and handsome creatures with pretty colors in tiny tufts of hair on their bodies and spots that mark them here and there along the sides and back. Mr. Caterpillar has a very queer body. It is composed of thirteen rings—which people call "segments"—placed one behind the other and joined together by muscles which hold them in place, upright, and help them to move up and down with that waving motion we notice when he is walking.

On the first three rings of his body he has three pairs of legs, which, because they do all the hard work in helping him to move about, we speak of as his "true legs." But, then, as you probably remember, his body is a long one, so that if there are only three pairs of legs up near his head, poor Mr. Caterpillar would either have to drag the rest of his long body behind him, or else invent a way for carrying it! But Mother Nature never gives her little children such hard things as this to do, for she wants them to be able to move around, to find their food, or get away from their enemies. So, in the case of Mr. Caterpillar, instead of adding more "true legs," she has given him some make-believe ones that are really almost as good as the others. They are tiny stubs which he can let down from his body. You will find them on five different rings, beginning on the fifth ring back from the head, and ending on the very last one, at the tip. Each of these stubs is furnished with a number of hooks for helping Mr. Caterpillar in catching hold of things.

With these stubs he can support his long, clumsy body quite comfortably. Up under his head is a single spinneret, or tube, from which, as he walks along, he spins a lovely carpet of silk. The sticky stuff of which it is made clings to the leaf or twig over which he may be walking. Into this carpet he fastens the hooks on his make-believe legs, and so keeps his body well in its place, and there is no danger of his falling off.

But as he moves along, spinning his silken carpet from the sticky stuff that flows thru the "tube," he is doing a most astonishing thing! He swings his head from side to side like a crazy man. Why do you think he is doing this queer thing? I will tell you. He is weaving his carpet as he walks! This motion is like the motion of machinery and weaves the tiny, tiny

threads into a rough pattern that forms into a long, narrow strip of silk, like a dainty ribbon.

Mr. Caterpillar lives on fresh, juicy leaves and other green things. These he chews until they are fine and easily digested, when he swallows them. As he lives so well, he grows rapidly, and the first thing he knows his every-day suit of clothes is getting too small for him! This would be very embarrassing for him if he didn't know just what to do; but what he really does is quite wonderful, as I am sure you will think when I have told you about it.

First, he spins a few threads of silk, massed loosely together somewhat in the shape of a button. This button he fastens to a twig, or a leaf, or a vine, and then—just think of it!—he hooks the two make-believe legs on the last ring of his body securely into the silken button, and lets go of everything. For a few moments he swings dizzily, head downward, in mid air.

This looks very perilous, but you see he has a strong gripping support in the hooks upon those make-believe legs and he is quite safe. When this is done he gradually turns his head up toward the under-part of his body. This makes the rest of the hanging part of his body swell, for the fluids are forced there and press against the skin. If you and I could hear sounds in the Under World, and if we happened to be watching Mr. Caterpillar just then, we would be startled by the sound of something ripping, or tearing, and would be greatly astonished to see our little friend actually *coming out of himself!* Anyway, that is what *we* would think he was doing.

But what he really would be doing would be just changing his clothes! And then we would see him hanging there, a limp, soft, moist little something, with his old clothes fluttering to the ground beneath him, unheeded! After that, something else very queer happens. That brand-new suit of clothes that Mr. Caterpillar has exchanged for the old ones does something very curious. It hardens and hardens until the first thing he knows he finds himself wrapped up in a case that might as well be a box for all the motion he can now make.

This looks as tho Mr. Caterpillar had gotten himself into trouble. But he does not seem at all worried and keeps very still and does not so much as try to wriggle once. Our little friend of the Under World remains in his snug little prison for a long, long time—perhaps a whole winter!—during which time that strange, hard case swings there in the snow and wind and nothing hurts him and he doesn't even feel cold!

At last the warm, sweet days of spring come. Now a door in the side of the case opens, cautiously, and very gently and slowly something wonderful comes forth! What do you think it is? It certainly is not Mr. Caterpillar? Neither is he there in the little house for the door swings wide open and we can soon see that it is entirely empty.

This is the great surprise that I have for you! For

there, resting upon the twig to which the little house is attached, is the most beautiful little creature you ever saw! As it rests there it is waving its delicate, moist wings up and down, opening and closing them as you would a fan, in order to dry them! Have you guessed now what it is? Yes—a BUTTERFLY! A lovely, winged flower, as I like to think of it, for they always seem to me like “pansies” floating in the summer air.

So this, you see, was Mother Nature’s secret! This was the “promise” she made to us when she made the ugly caterpillar and took such kind care of it all those months!

Now, I shall tell you about this new creature of the Under World, and I think you will be quite interested to see how very different it is from the poor little crawling brother who gave up, not only his ugly little body, but his life as well, in order to make this beautiful being.

Instead of crawling about with such difficulty as clumsy Mr. Caterpillar, the butterfly rarely even walks, for she has but weak legs and uses them only as supports when resting from a long flight, or in feeding. And instead of eating nice green leaves, such as Mr. Caterpillar loved, she sips her food from the cup of a flower and it is sweet, rich honey that the flowers have prepared for her. She has a long, slender tube in her mouth which is curled up like a wire when not in use. This is Little Butterfly’s strange tongue and

she slips it cautiously down into the flower-cup to suck up the drop of honey awaiting her there.

Little Butterfly is a wanderer. She has no definite home, but finds her food and lodging on the way. Her happy, pretty, care-free existence seems to have nothing serious in it, but this is because appearances are against her, for she really has a beautiful work to do and very honestly pays for the food the flowers give her by doing a kindness for them.

It is her pretty duty in the Under World to carry the pollen from the flowers and cast it abroad in different places where it can fertilize and grow into flowers of the same family so that the world can be made beautiful for us in many places. She carries this pollen away with her upon her legs and wings, gathers it when she stoops over the flower-cup, drinking.

Good Mother Nature teaches these little children of the Under World many useful things that will help them in seeking food or for their protection in case of need. She has taught Little Butterfly to fold her beautiful wings close together when she is resting or feeding, so that the brilliant colors, which are only on the upper side of her wings, may be folded inside and the darker under sides only show so that she may pass unnoticed. As a usual thing she also seeks only the brilliant flowers and so is even more safely hidden because she looks so much like a brilliant flower herself.

If you have ever happened to touch a butterfly, you have probably been much surprised to see some of the

THE BUTTERFLY.

Poco allegretto.

1. Have you seen the but-ter-fly, That

1. roves a-mong the flow-ers; When the sun-shine lights the sky, And gilds the sum-mer bow-ers?

2. Quick from flower to flower he strays
About the garden daily;
Dancing in the golden rays
And ever playing gaily.

3. Pretty little butterfly,
Your wings don't fold together.
Tell me how you keep them dry
In pouring, rainy weather.

pretty color from its wings staining your hands. I will tell you what has happened to the poor little prisoner you have caught. The wing itself is a thin skin that you can look thru. On this skin are fastened hundreds of tiny scales arranged in regular rows. Each tiny scale is "hooked" on the wing in its proper place. Together those scales form the exquisite, colored pattern that you see. Each scale overlaps the one below it a tiny bit, so that there may be no "bare space" showing between them. Now, when you touch this delicate creature and find your hand "stained" with its color, you have really rubbed off hundreds of beautiful scales and left pitiful "bare spaces" to spoil the beauty of this lovely thing. And the saddest part of all is that poor Little Butterfly must go all the rest of her short life with those "bare spaces" on her pretty wings, for the lost scales are never restored. So you see how cruel it is for you to catch her in your hand, however gently you may do it.

When Little Butterfly is ready to build her nursery she looks about for a certain kind of leaf, or stalk, or plant—it all depends upon the family to which she belongs!—and then she lays her eggs, or perhaps a single egg upon that particular kind of green thing. And shall I tell you why she does that? Because pretty soon, little Mr. Caterpillar is going to come out of that egg and he is going to be very hungry and he will be very much delighted to find that his nursery has been placed so conveniently near to this "night and day restaurant"!

Now, this is a very wonderful story that I have told you, and I am going to finish it by saying that the strangest part of all is that altho Mr. Caterpillar gives up his life for Little Butterfly, and Little Butterfly builds a nursery for him in the beginning, they never see each other nor even suspect that such a thing exists as an ugly little caterpillar and a very beautiful butterfly!

The Story of an Only Kid

1. There was a kid, an only kid,
An only kid which father bought
For two half dimes.
2. Then came a cat and ate the kid
Which father bought
For two half dimes.
3. Then came a dog and bit the cat
Which ate the kid which father bought
For two half dimes.
4. Then came a stick and beat the dog
Which bit the cat which ate the kid
Which father bought for two half dimes.
5. Then came a fire and burnt the stick
Which beat the dog which bit the cat
Which ate the kid which father bought
For two half dimes.
6. Then came the water and quenched the fire
Which burnt the stick which beat the dog
Which bit the cat which ate the kid
Which father bought for two half dimes.
7. Then came an ox and drank the water
Which quenched the fire which burnt the stick
Which beat the dog which bit the cat
Which ate the kid which father bought
For two half dimes
8. Then came a butcher and kill'd the ox
Which drank the water which quenched the fire
Which burnt the stick which beat the dog
Which bit the cat which ate the kid
Which father bought for two half dimes.
9. Then came the angel of death and slew the butcher
Who killed the ox which drank the water
Which quenched the fire which burnt the stick
Which beat the dog which bit the cat
Which ate the kid which father bought
For two half dimes.
10. Then came the Holy One, blest be He!
And destroyed the angel of death who slew the
butcher
Who killed the ox which drank the water
Which quenched the fire which burnt the stick
Which beat the dog which bit the cat
Which ate the kid which father bought
For two half dimes.

NOTE

Last month TEACHERS MAGAZINE referred to this story of "An Only Kid" and promised to print it in this number. This story is sung in orthodox Jewish households at Passover. It is supposed to represent a history of the world, with special reference to the children of Israel. This is the current interpretation:

1. The only kid is Israel. The two half dimes, or rather two "zuzinn," the two tablets of stone given unto Moses on Mount Sinai, as the means by which God made Israel His own people.

2. The cat is Babylon, which took Israel captive.

3. The dog is Persia, which conquered Babylon.

4. The stick is Greece, which overthrew Persia.

5. The fire alludes to the conquest of Greece by Rome.

6. The water represents the Mohammedans, who despoiled Rome of her possessions in the East.

7. The ox represents the victory of Europe over the Mohammedans.

8. The butcher symbolizes the wars which devastated Europe. There is also an implied reference to events supposed to bring about the coming of the Messiah.

9. The angel of death is the destroyer of the enemies of truth (here regarded particularly the enemies of Israel).

10. The Most High destroying the angel of death, symbolizes the final establishment of God's kingdom over all the earth. To the pious Jew this relates also to the loving Father care of God over His chosen people.

The ten stanzas, in turn, relate again to the Decalog. Teachers in the primary schools are cautioned that the interpretation of the story is given here only for their own information. To little children the story itself is sufficient.

Of course, all know the story of "The House That Jack Built." The story of "The Only Kid" is the grandmother of that story and many similar ones.

Reproduction Stories

A butterfly hid under Jennie's hat in the garden. It had been chased for an hour by robin redbreast. When the bird flew away the butterfly came out and hid in the petals of a flower. Its little life was saved.

Jack is a gentle horse. Annie rides him and is not afraid. One day he stood on his hind legs to get an apple from the tree. Annie almost fell off. She said she would put a sunbonnet on him so he could not see the fruit.

Benny had covered his feet with clay and sand and stood by the tall sunflower. Mother asked him what he was doing. He said he had planted himself to grow. He wanted to be a man.

John came in after school with something held snugly to his breast. It was a little bird. He had found it under a tree. It was very wet and too weak to fly to its mother. When its wings dried and it became stronger John let it fly home to its nest.

May Bug and Gold Beetle

"Go away, you beggar, in your brown coat!" said a gold beetle to a May bug, who had sat down on an elderberry bush. "Go; I do not like your company."

"Do you think that you are any better than I, because you wear a shining coat?" replied the May bug. "You ought to know that the coat does not make the man. I am worth a good deal more than you."

And now the two beetles began to quarrel, till at last they tried to push each other off the bush. They seized each other by the feet, the wings, and—fell from the twig to the ground, where a cock was waiting.

He snapped them up—one, two! and both were killed and eaten. Now the fight had an end, and the rooster did not care which of the two was worth more than the other.

Putting Himself to Sleep

There is a certain little canary bird, living in a certain city, and in a certain street, and in a certain house. He lives in a pretty gold-wire cage, and in the middle of it there hangs a swing.

And every night, when it grows dark and this little canary thinks it is time to go to bed, he hops into his swing and swings himself back and forth.

Backward and forward he swings, to and fro. And presently the swing goes slower and slower, slower and slower, until it stops.

And then all you can see is a fat yellow ball of feathers, very still, on a swing in the middle of a gold-wire cage. The canary is fast asleep.

Indigestion, all its accompanying discomforts, quickly relieved by Dyspeplets. Pleasant sugar-coated tablets. 10c.

A Selfish Boy

Jamie took the largest banana on the dish when the fruit was passed to him. He did this before his mother had been helped. He looked ashamed when he saw her take the smallest one, but he was glad that his was so large.

But when he took off the skin the fruit was black, and unfit to eat. The smaller one was good. His father's eyes twinkled, and he said: "The largest isn't always the best, is it, Jamie?"

And mother said: "Selfish boys often lose what they want to get."

What Harry Caught

He did not try to catch it, nor did he wish to have it. He did not see it, he did not run after it, yet he caught it, and tho he did not want it he kept it a whole week. He was very sorry he had it, but could not get rid of it all at once. It would stay with him and tease him for a week. It made his eyes look as if he had been crying, and his throat was so dry he could have drunk almost a pail of water.

Well! that is a funny thing! How did he get rid of it at last? I will tell you. He had to stay at home two or three days, and, worse than that, he had to stay in bed. Then while he was in bed his mother gave him something which made him very warm. Then he began to sweat, and off went the funny thing he had caught without trying to. Do you know what it was?

A cold, to be sure.

Boys and girls often catch cold. They run out without their hats, or they get their feet wet and do not change their shoes. Then they often sit down on the cold steps or damp grass. Such things as these give them cold, and often make them very ill. So you must be careful not to do things which might give you a cold.

Blood Humors

Commonly cause pimples, boils, hives, eczema or salt rheum, or some other form of eruption; but sometimes they exist in the system, indicated by feelings of weakness, languor, loss of appetite, or general debility, without causing any breaking out.

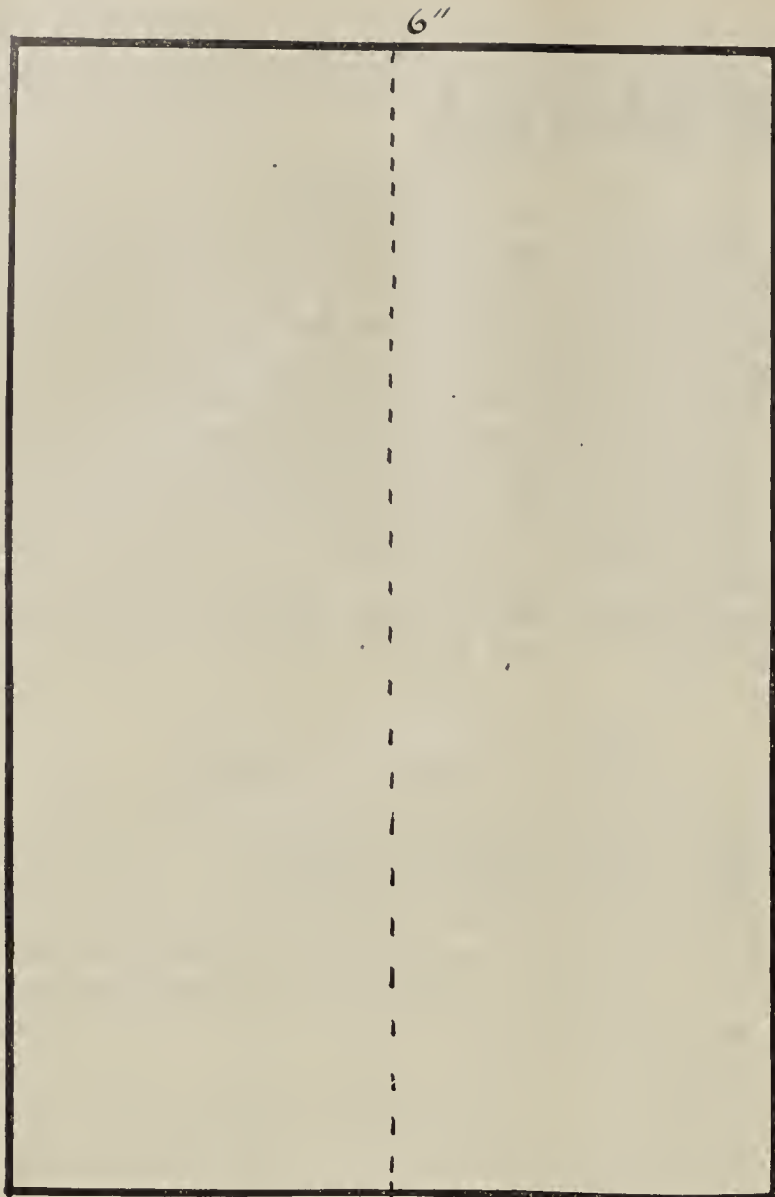
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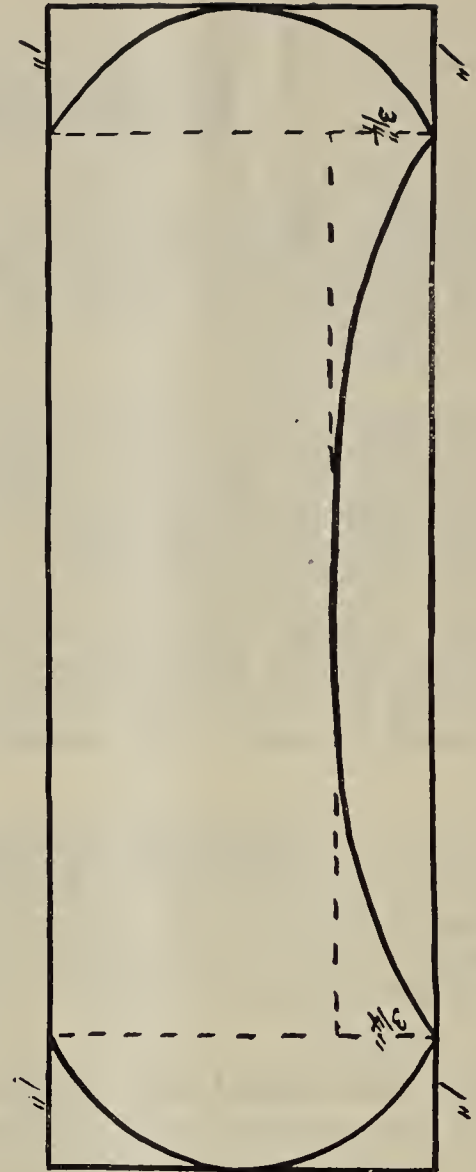
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Get it today. In liquid form or chocolated tablets known as Sarsatabs. 100 Doses \$1.



Diagrams for Indian Canoe [see page 73].

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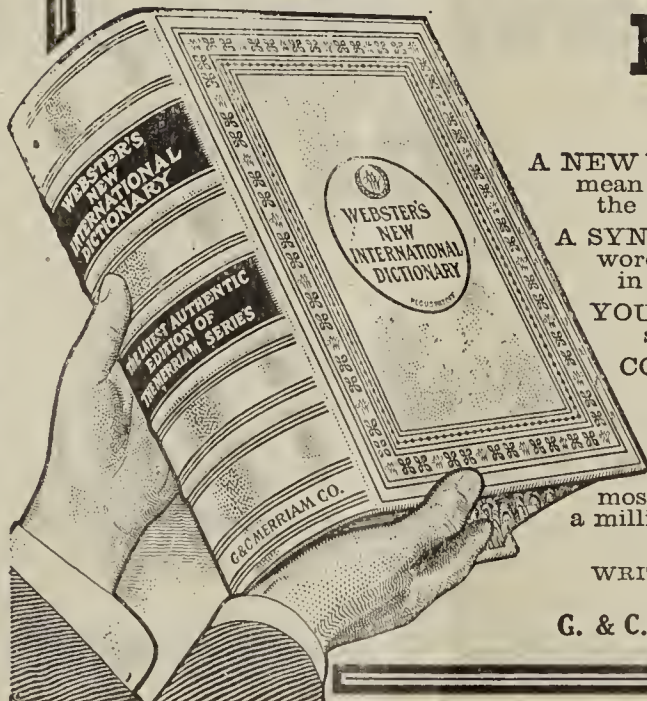


Indian Canoe

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The Moon

By MAY MORGAN

I like to sit on our doorsill,
 And watch the place above the
 hill
 Get lighter every minute till
 The moon comes up all bright
 and still.
 Sometimes he is so slow, I think
 He'll never come, then, in a
 wink,
 Almost behind the big oak tree,
 He pops right up, and smiles
 at me.

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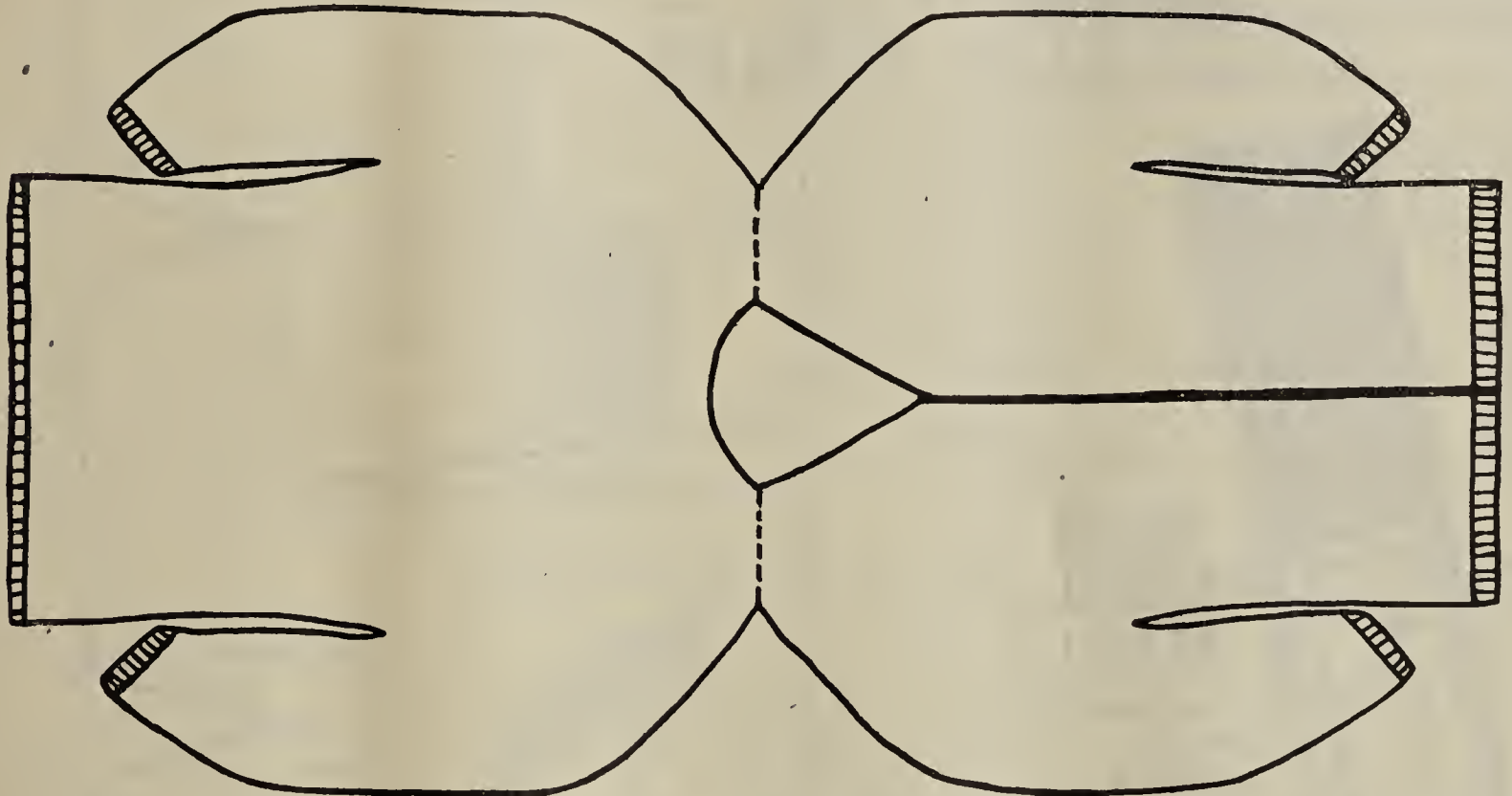


Diagram of Indian Coat. [See description on page 73.]

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

NORMAL DEPT. - STRONG REVIEWS
 ONE OR MORE BRANCHES IN A COURSE

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Bookkeeping	Elementary Economics
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Rhetoric and English	Eng. and Am. Literature
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TEACHERS MAGAZINE—OCT.

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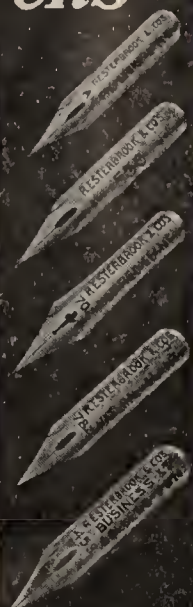
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The Mouse's Invitation

Said one little mouse to another little mouse,
 "Just trip across the hall to my little house;
 The maid has left some bread on the shelf,
 And I'm sure there is more than I want myself.
 So you walk right in
 And we'll begin."

Said one little mouse to the other little mouse,
 "I'll trip across the hall to your little house;

But I'll tell you what, when I get thru,
 There will be no bread on the shelf for you,
 So you may just dance
 And give me a chance."
 Said one little mouse to the other little mouse,
 "You can just stay away from my little house;
 Since you are so greedy, I'll invite instead
 Some other little mouse to share my bread.
 Get out of my house,
 You greedy little mouse!"
 —Selected.

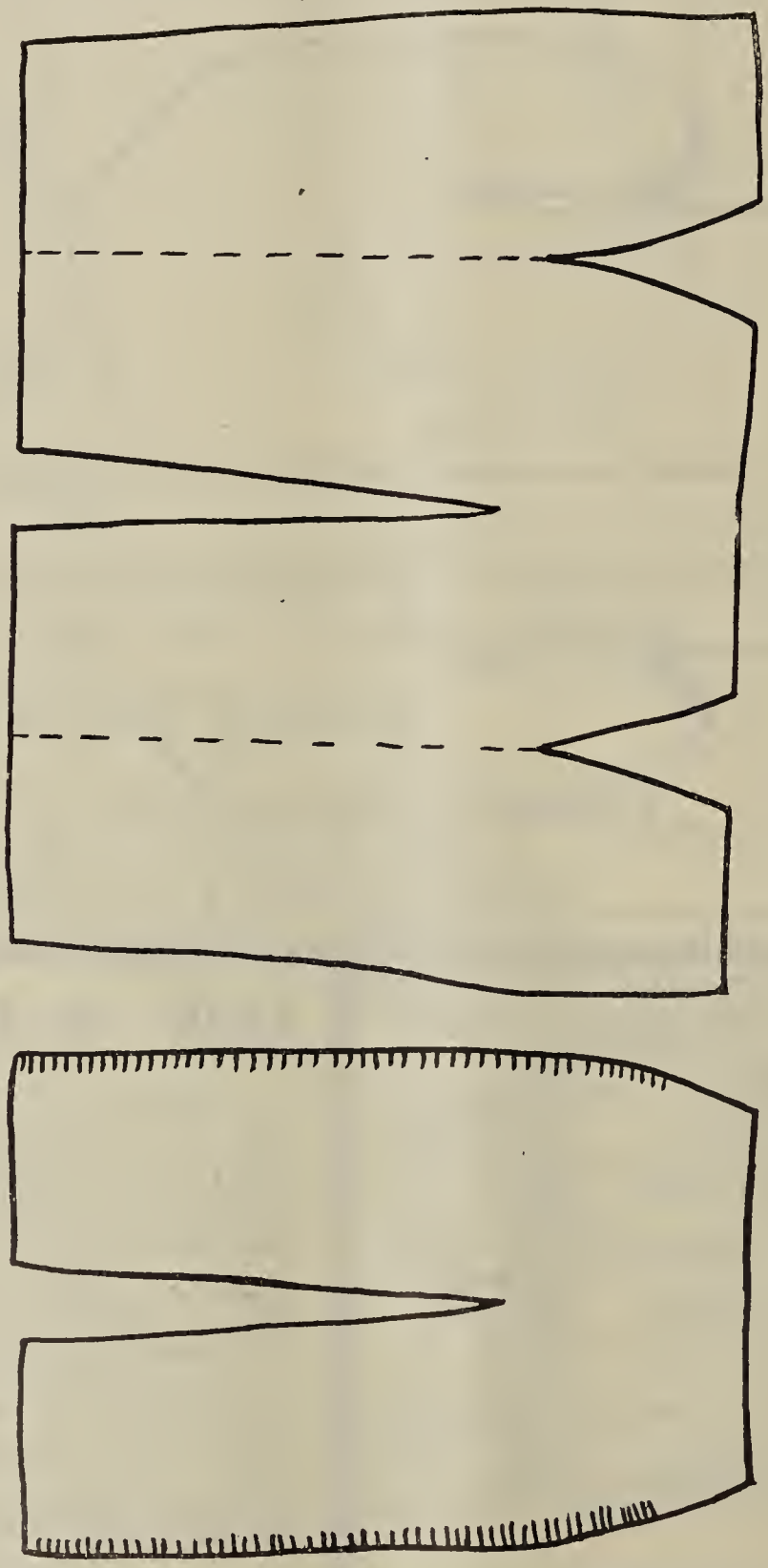


Diagram for Indian Trousers. [See pages 73 and 79.]

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Helps

Two laughing eyes!—What can they see? Beautiful things that call forth glee.

Two dancing feet!—What can they do? Run little errands for me and you.

Two little lips!—What for, I pray? Words of kindness and love to say.

Two little hands!—what use are they? To help Mamma in many a way! —Selected.

“Please”

By EUNICE WARD

There was a small person who couldn't spell “please”; She tried it with double “e,” just as in cheese, She thought that it might have a “z,” as in sneeze, Or else that the letters were placed just like these. Impatient, she cried that the word was a tease! But that didn't help her (how strange!) to spell “please.”

The Moth

ALICE REID in September St. Nicholas

I found him sitting on a rose; He was so fine and small 'Tis almost to exaggerate To say he was, at all.

He stood and tilted on my hand; He stepped as if he thought; His tiny sails of white and blue, Of sheerest fancy wrought,

He raised and fanned, and fanned again, And still he would not go— The common air was all too rough To trust his shallop to.

Back to his rose I bore him then; He launched without delay, And on the breathing of the rose Was spirited away.



How to Reduce Dust in Schoolrooms

It is now a well-established fact that dust is accountable for the spreading of more contagious diseases among school children than any other single cause. Modern science and practical experience both prove that many diseases are held in check by simple precautionary measures. Do away with dust and many dangerous diseases may be averted. A simple dust preventive is at hand in

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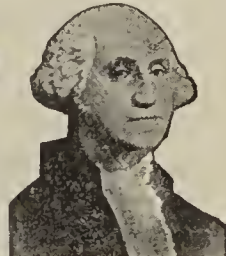
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Aesop's Fables

The Two Goats

Two goats started at the same time, from opposite ends, to cross a rude bridge. There was just room enough for one to cross at a time.

The goats met right at the middle of the bridge. Neither would give way to the other. They locked horns and fought for the right of way. The result was that both fell into the torrent below and were drowned.

The Fox Who Had Lost His Tail

A fox was caught in a trap by his tail. He managed to get away, but at the loss of his "brush," which stayed in the trap. Soon he realized that his life would be made a burden. Other animals would make fun of him.

So he set about to induce the other foxes to part with their tails. He called them all together and made a speech, in which he praised his tailless condition.

"The tail," he said, "is no real part of our person, and, besides being very ugly to see, it is a dead weight hung upon us. I have never moved about with such ease as since I gave up my own."

When he had ended his speech, a sly old fox arose and said, if he had lost his own tail by accident he should, no doubt, agree with his friend; but until such a mishap should occur, he should prefer to keep his own.

The foxes laughed. And they kept their brushes.

The Arab and His Camel

An Arab was sitting in his tent, one cold night. Suddenly he saw the curtain gently lifted, and the face of his camel looking in.

"What do you want?" he asked kindly.

"It is cold, master," said the camel; "suffer me, I pray thee, to hold my head within the tent."

"By all means," replied the hospitable Arab. So the camel stood with his head inside the tent.

"Might I also warm my neck a little?" he entreated after a moment.

The Arab said, "Why, certainly!" So the camel thrust his neck within the tent. All went well for a while. But the camel was not satisfied. He moved his head from side to side uneasily. Presently he said, "It is awkward standing like this. It would take but little more room if I were to place my forelegs inside the tent."

"You may place your forelegs within the tent," said the Arab. Now he had to move a little to make room, for the tent was very small.

The camel spoke again: "By standing like this I keep the tent open, and that makes it cold for us both. May I not stand within altogether?"

"Yes," said the compassionate Arab; "come in wholly if you wish."

But now the tent proved to be too small to hold both.

Said the camel, "There is not room here for us both. You are the smaller. You had better go and stand outside. There will then be room for me." So he pushed a little, and the Arab was compelled to sleep outside the tent.

The Burr and the Nut

Prickly-Burr said to Hazel-Nut,
 "Ho, ho! I have children
 three,
 And I've shut them tight away
 from sight,
 Where the girls and boys
 can't see.
 In a green-spiked cell I have
 hid them well,
 At the top of the chestnut-
 tree!"

Then Hazel-Nut said to Prickly-
 Burr,
 "Hush, hush! I hide but one,
 But I've wrapped it 'round all
 safe and sound,
 And I think my work well
 done,
 For I've tucked it away from
 the light of the day,
 From the rain and the dew
 and the sun!"

But Jack Frost came with his
 magic wand
 Of delicate hoar-white frost,
 And he said, "My will o'er val-
 ley and hill
 No power has ever crossed."
 And he found the cell that was
 hid so well,
 And the children out he
 tossed.

Then he spied the hut of the
 Hazel-Nut,
 That she thought no one could
 see,
 And threw on the ground what
 inside he found,
 While he laughed aloud in
 glee:
 "Ho, ho! My will o'er valley
 and hill
 No power has ever crossed
 Hear, Prickly - Burr! Hear,
 Hazel-Nut!
 It is I—the King—Jack
 Frost!"

—LILLIAN THOMAS ELDER, in
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And put on her clothes,
And trundle her carriage
Wherever she goes.

They buckle your skate-straps,
And haul at your sled;

Are in summer quite white
And in winter quite red.

And these ten tiny fellows,
They serve you with ease;
And they ask nothing from you,
But work hard to please.

Now, with ten willing servants,
So trusty and true,
Pray, who would be lazy
Or idle—would you?

Would you find out the name
Of this kind little band?
Then count up the fingers
On each little hand.

—Selected.

Danny's Errand

By S. VIRGINIA LEVIS

"Oh, dear!" sighed Danny
Dunn,
"There's not a single breeze
in sight!"
Then Danny grabbed a basket
And ran with all his might:
"To the windmill," shouted
Danny,
"To buy wind to fly my kite."

The Message of the Clocks

By ETHEL HUMPHREY

My father's watch with its tick-
tick-tick
At school time said: "Be quick,
be quick!"
The big clock on the mantel
high
When we put on our hats said:
"Good-by, good-by!"
But the tall old clock (in the
hall it stood)
With mother said: "Be good,
be good!"

Trade and Industrial Schools

The National Society for the Promotion of Industrial Education, No. 20 West Forty-fourth street, New York City, has issued "A Descriptive List of Trade and Industrial Schools in the United States." The catalog has been compiled by Edward H. Reisner, the secretary of the society, and includes divisions on Intermediate Industrial Schools, Trade Schools (Day Courses), Technical Schools (Day Courses), Apprentice Schools and Evening Schools giving (a) Technical and (b) Practical Shop Courses. The pamphlet was published as the result of a general demand for a tabulation of the main facts and features of the administration and curricula of the industrial and trade schools at present in operation in this country. As a majority of the existing Intermediate Industrial Schools have been inaugurated within a period of two years, the facts relating to this section will be of particular interest to those concerned with modern educational movements.

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

TEACHERS MAGAZINE

VOL XXXIII

NOVEMBER 1910

NO. 3.



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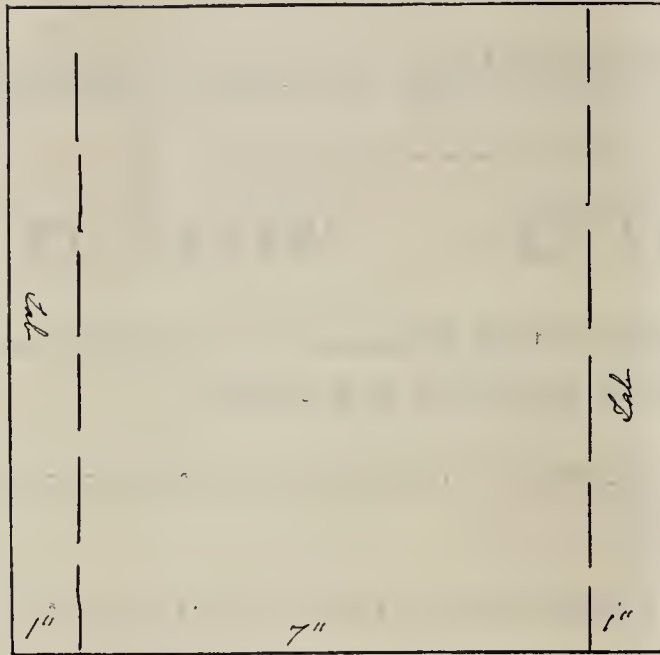
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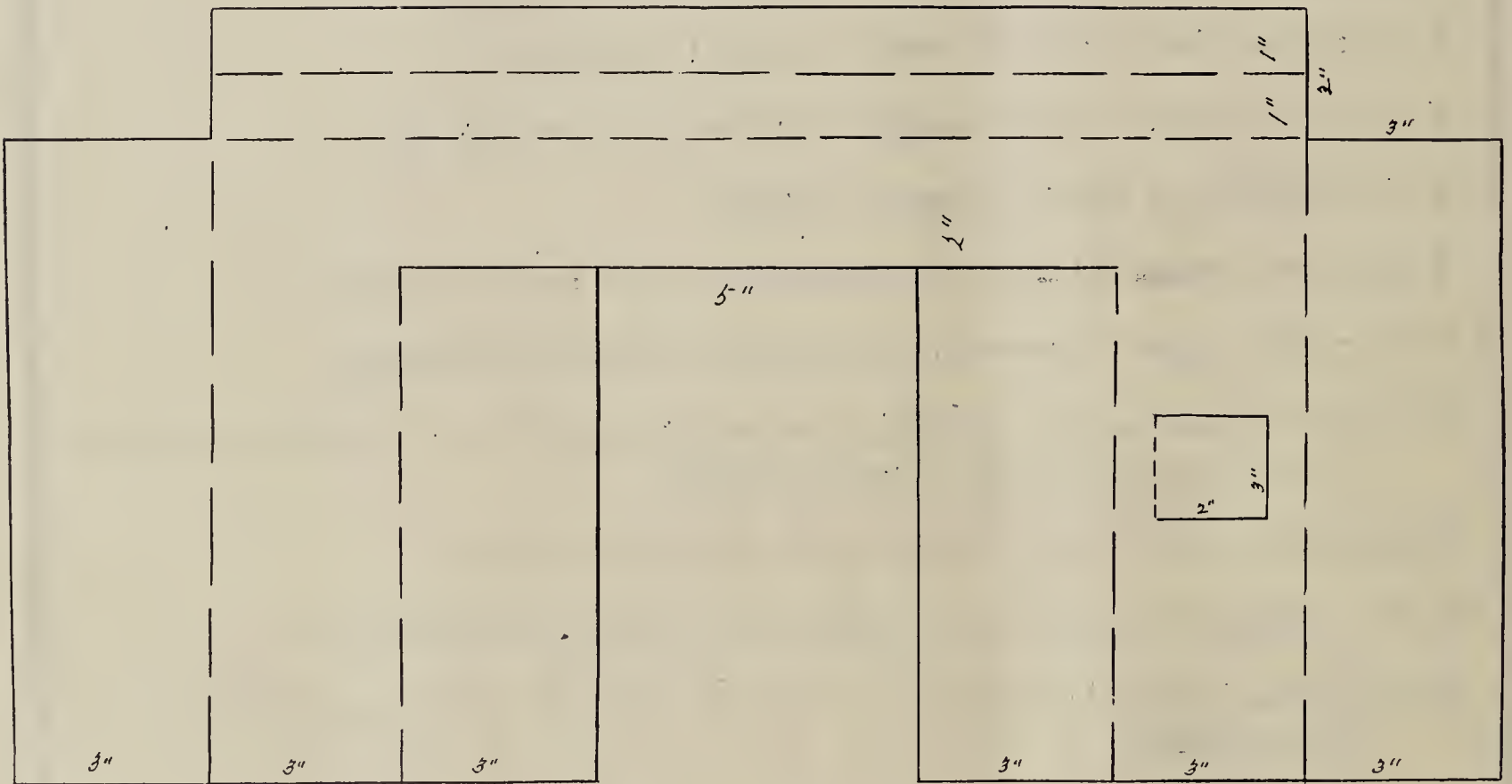
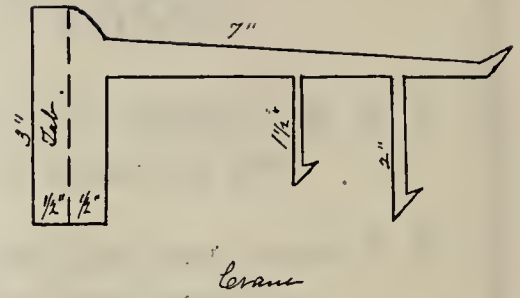
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Backboard of fireplace



Fireplace

Diagram showing how to make the Pilgrim fireplace, with crane, which was described in TEACHERS MAGAZINE last month. Paper or cardboard may be used.

TEACHERS MAGAZINE

FOR PRIMARY GRADES

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Vol. XXXIII.

November, 1910

No. 3

Economy in Planning

Aimless teaching is wasteful teaching. And wastefulness is a grave wrong. Like theft. Every half-hour squandered is a bundle of precious opportunities thrown away. The school day is short. Only about four hours are given to direct instruction. A half-hour represents one-eighth of the school time — one year in eight.

Waste is worse than theft whereby riches are transferred from one person to another. Waste robs the world of substance. It leaves mankind poorer than it would have been otherwise.

Opportunity flies with the moment that gave it birth. The teacher is the steward of the educational opportunities of his pupils.

We ought to count every minute and make every minute count. There is so much to be done.

The conscientious teacher lays out the day's work in advance. He has a program. Not necessarily an ironclad program, tho this is better than no program at all. He has a program such as the prudent general maps out for himself. A program that adjusts itself to conditions as they shape themselves.

A teacher who enters upon the day's duties without a plan is like the captain of a ship who travels without charts, trusting to experience and luck to carry him to his destination. And what shall we say of a teacher who is not even clear as to the destination—the objects of his labors? Ask State Superintendent

Schaeffer of Pennsylvania what he calls a person who is "going nowhere after nothing."

Every schoolroom ought to have its daily progress book in which the teacher enters, in a few concise terms, what has been accomplished. Still better, if both the planned program and the actual work of each day are recorded. In some schools records of this kind are required to be kept. The books must always be at hand for official inspection. A teacher who fails to make the proper entries, day by day, is censured. Promotion is largely dependent upon the evidences of economic procedure furnished by the daily progress book.

"No time?" My dear friend, one of the surest rewards of careful planning is saving of time and saving of strength. The farmer who is at his chores early and late, dawdling thru the day without ever getting anywhere, has "no time" for planning. He is the outdoor double of the teacher who muddles thru the school hours and knows neither the hope nor the joy of achieving. And there is the household drudge who has "no time" to note down what is wanted for the kitchen, but keeps the children on the trail to the grocer's with errands after just-remembered needs. She is to be pitied for her incapacity, and so is her husband. The no-timers are not an enviable lot. Spend time if you can save time thereby; that is the attitude of the man who succeeds. And daily planning has always been considered the first essential for economizing time.

Sally Wishbone and Brother Tom

By ELEANOR M. JOLLIE, Rhode Island

Who is it says that November days are melancholy days, and that they are dull and cheerless days as well? You and I know that this is nonsense, for November days are joy days full of crispness, and life, and color.

The reds, oranges and yellows of the leaves have melted, in some mysterious way, into all of the wonderful shades and tints of violet that great color chemists have ever produced, and a million shadows of tints and shades that would make a fortune for anyone who could copy them.

We see the violet everywhere, in the haze that closes about us; in the branches of the trees, in the long stretches of meadow grass, and on the hills so far away.

But for fear that we tire of so much of the royal color, every night, just as the sun seeks its own Sunset Land, there is thrown upon that mighty canvas, the sky, pictures in such gorgeous colors that we forget ourselves and seem to be in a land of enchantment.

It is there that the children find pictures of their little experiences and fancies.

That great orange-colored mass is Cinderella's pumpkin, and the tiny blue bit is the satin slipper which she left behind as the clock struck twelve. And there is the white marble castle itself, with its turrets and towers, where lives the Fairy Prince. Those tiny specks of pink color are roses in the rose garden of the Beast where Beauty met her fate. There is Beauty herself in pale yellow satin walking toward the garden.

And look! who is that but Mother Goose, in dress of red, riding on a white cloud goose!

It is worth while to help the children to find beauty in the things around them, for many of the lives of our pupils will be gray lives, without they themselves find pleasure in simple things.

That is why we, of the little brown school-house near the apple orchard, are always looking for beauty. It is there, and we want to get the habit of finding it.

We paint during these sunset days, sometimes, sky pictures, and the children never tire of doing it. The children draw oblongs, perhaps like the long, narrow dressing-room window, and divide them into spaces to represent panes of glass.

The oblong is painted with water first, and then bits of color in lines or masses are dotted in and allowed to spread as they will. Of course sunset colors, only, must be used. The results are very pretty and will do, cut out, for decorating purposes.

We have each made a book, writing a quotation each day for a writing lesson and pasting

on the outside cover one of the little sunset pictures. Our books are named November skies.

Nature color paints are not furnished to us, but half a dozen tubes will last a long time, and are cheap to buy. We find tube paints more satisfactory for this kind of work than pan paints.

Live the sunset month with the children, and see things thru their eyes, for it is worth while to hunt for that land where the highest colors never fade, where sadness never enters, and where the sweetest music forever plays.

But I must tell you about our Wishbone family. To begin with, there were Sally Wishbone and Tom Wishbone, but soon there were thirty-five Wishbone couples, all named Sally and Tom Wishbone. No other names seemed to do.

The original dolls were carried by a little Pilgrim maid, at least we played so, by the name of Faith Alden, in her pocket from England, all thru her long wanderings. And the things they did, and saw—those Wishbone dollies—would fill a large book.

Wishbones were easily obtained, and as easily fitted up with white sealing-wax heads, and feet, and toothpick arms.

The hair, black or flaxen silk thread as one preferred, was stuck into the back of the sealing-wax head while the wax was still soft. After the wax hardened the faces were painted on.

Their clothes were made of crêpe tissue paper and were copied from old pictures of the period.

Their adventures were jotted down in a blank book, which, when finished, was really a very good account of the first Thanksgiving and what led to it.

The little book was called the "Adventures of Sally and Tom Wishbone," and it was full of fun and facts from cover to cover. Pictures, too, played an important part in the make-up of the book, some being pencil drawings, made by the children. Some were hektographed, and then colored, and others were cut from magazines or papers.

To introduce the subject, a little talk was given and a story read, to make the children understand how things were with the Pilgrims in England, and why they must seek a new home. We pictured little Faith Alden tucking her two dollies into her pocket, and of the long journey to Holland. How the children revelled in Holland, with its great sea walls; its towering windmills, and its quaint houses!

All of the Wishbone children had to be dressed again,—they would be in fashion and they blossomed as gay as the tulips around

them. It was great fun to study pictures of Dutch people and try to copy their clothes.

Good times indeed did the Wishbone dollies have in that fascinating land of Holland.

We made a miniature Holland on the sand table, and when all of the Wishbone dolls were placed around it was very fanciful and cute. What if the windmills were flat—they were cut from squares after a pattern given some time since in *TEACHERS MAGAZINE*—what if the canals were of blue paper, and the cows of ink and chalk—covered clay that only made it the more interesting, for it was all our own work!

But in the midst of these hilarious times, the sad news came that we must again move on, and so once more donning our Jenny Wren dresses, we boarded the *Mayflower* (a drawer in the table), and started across the ocean.

While the Pilgrims were taking their long, cold journey, we turned our attention again to the sand-table, and picturing conditions in our minds, tried to represent them on the table; and we soon had a wilderness with trees, trails, wigwams, and Indians.

The Indians were very awful, made of clothes-pins and painted and blanketed in the most horrible manner.

At the proper time the Pilgrims landed upon

the now historic rock, and then began the problems and the solving of them.

They needed houses, so at first the large house was built of logs plastered with clay, and then, one by one, the little houses appeared.

Many things suggest themselves to the teacher in taking up the Thanksgiving work in this way. There must always, to be of most benefit, a problem to be solved. What is best to do? What materials have we at hand? How best go to work, etc. It is by thinking and doing that children grow.

We might read to the children the story of the first Thanksgiving, but I doubt if they would remember it very long.

But if you do as we did, picture conditions, and work out results, even if it is with so simple a thing as a Sally Wishbone and her brother Tom, step by step going slowly, only a little each day, from the trouble in England; thru that in Holland; thru the Western journey; thru the little details of the household arrangements in Plymouth; thru the long time of planting, and harvesting; thru the days and weeks and months of suffering to the first Thanksgiving, the greatest event celebrated because it meant the most, then the children will remember that, I am sure.

Little Rhymes for Little Children

The following charming bits of poetry, by Wilhelmina Seegmiller, were selected from the author's "Little Rhymes for Little Readers." The other poems are equally good, and the book is beautifully illustrated with drawings by Ruth Mary Hallock. The poems given here are used by permission of Rand, McNally & Co., publishers.

A Good Appetite

I have a whole menagerie,
My grandma bought for me,
And when I'm very hungry,
I'll eat them for my tea.

And first I'll eat the elephant,
The tiger and the hare,
And next the hippopotamus,
And then the grizzly bear.

And if I'm hungry still I'll try
The taste of cracker goose;
Of zebra, camel, fox, and lynx,
Of buffalo and moose.

The rabbit, cat, and dog, and pig,
And horse I'll put away;
Yes, these domestic animals
I'll eat some other day.

See-Saw

See-saw, up we go,
Over the fence and down;
Now the river and now the fields,
And now the road to town!

Where We Get Our Bread

The farmer reaps the golden wheat,
The baker makes the bread to eat,
And mother spreads the slices thick,
And then we eat 'em very quick!

Seven Little Chicks

Seven little chicks go
Peep! peep! peep!
Hunting where the grasses grow,
Deep, deep, deep.

Then the mother hen calls,
Cluck! cluck! cluck!
Wishing every little chick
Luck, luck, luck.

Hush! Hush! Hush!

Here we sit in our rocking-chairs
And rock,
And rock,
And rock;
Here we sit in our rocking-chairs
And watch the cuckoo clock.
Hush! hush!
Hush! hush!
For now 'tis nearly noon!
Hush! hush!
Hush! hush!

The cuckoo is coming soon!
(Continued on page 117.)



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

Blackboard Calendar Designed by Harry H. Ahern

Memory Gems for November

(Saturdays and Sundays omitted)

NOVEMBER 1

Red-cheeked apples roasted,
Popcorn almost done,
Toes and chestnuts toasted,
That's November fun.

NOVEMBER 2

We thank Thee, then, O Father,
For all things bright and good,
The seedtime, and the harvest,
Our life, our health, our food.

NOVEMBER 3

Hurrah for the golden pumpkin,
Yellow, and plump, and fine.

NOVEMBER 4

Praise God, ye children all, to whom
He gives your daily bread.

NOVEMBER 7

Apples in the evening,
Lots of merry play;
All this fun at grandma's
On Thanksgiving Day.

NOVEMBER 8

Hurrah for the fun!
Is the pudding done?
Hurrah for the pumpkin pie!

NOVEMBER 9

Children, gathering fruits that fall,
Think of God who gives them all.

NOVEMBER 10

Sing in happy, thankful way,
On this glad Thanksgiving Day.

NOVEMBER 11

And the children of this country,
If they feast, or praise, or pray,
Should bless God for those brave Pilgrims,
And the first Thanksgiving Day.

NOVEMBER 14

And I bring you some to-day, to try—
The famous New England pumpkin pie.

NOVEMBER 15

'Mid pleasures and palaces tho we may roam,
Be it ever so humble, there's no place like home.

NOVEMBER 16

Dull November brings the blast,
Then the leaves are whirling fast.

NOVEMBER 17

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

NOVEMBER 18

He nips my cheeks, he nips my nose,
And before I can catch him away he goes.
Jack Frost, Jack Frost, you queer little elf,
Where do you go when you hide yourself?

NOVEMBER 21

We're off to the woods beyond the town
To bring the ripe nuts back.
We'll spread them on the woodshed,
And crack them in the sun,
And then we'll crack and eat them,
When winter has begun.

NOVEMBER 22

All the world must say "Good-night,"
Till spring comes back with sunshine bright.

NOVEMBER 23

The happy thank-you day has come,
The harvest time is past,
We've gathered fruits, and nuts, and grains,
We'll say good-bye at last.

NOVEMBER 24

Such a splendid dinner
Coming on at last,
Knives and forks a-clattering,
Tongues that go as fast.

NOVEMBER 25

Apples in the barrel,
Pumpkins in the pie;
We are thankful for the harvest,
You and I.

NOVEMBER 28.

O give thanks unto the Lord, for He is good.

NOVEMBER 29

Kind words are blossoms,
Kind deeds are fruits.

NOVEMBER 30

It's wiser being good than bad.



celery



pumpkin



carrots



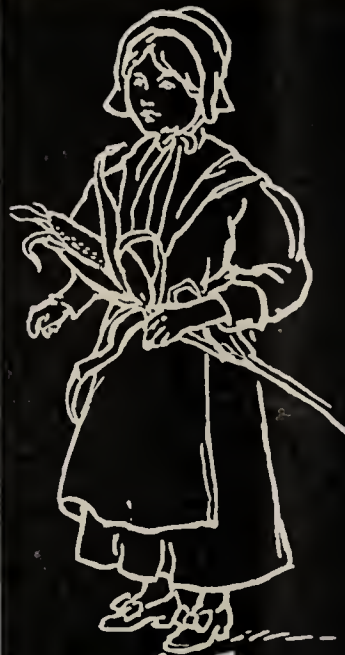
pudding



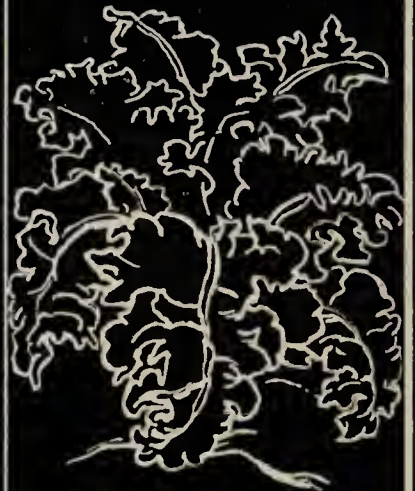
wolf



boy



girl



kale



bears



turkey



cornstack



acorns

Games for Schoolroom and Playground

Gathered and Adapted by MARY TUCKER MERRILL, New Jersey

The Farmer Is Coming

(For the playground)

One child, selected to be the farmer, is seated. The remaining children stand at a distance, within a determined boundary known as "home." One of these, the leader, invites a few of the children at a time to go with him to the farmer's orchard for apples. In so doing the intruders approach as near to the farmer as they dare, surrounding him on all sides if possible.

Suddenly the farmer claps his hands and all must stand still while the leader calls out, "The farmer is coming!" Whereupon they all run, the farmer after them, each trying to reach "home" in safety.

The farmer must not start until the leader has given his warning. Anyone the farmer catches must change places with him.

Buzz

(For the schoolroom)

The children sit at their desks and take turns counting, beginning at one and continuing to a hundred. But the number seven must not be used, the word "Buzz" being substituted whenever a seven occurs, such as seventeen, twenty-seven, thirty-seven, etc., or a multiple of seven, such as fourteen, twenty-one, twenty-eight, etc.

When seventy is reached the counting pro-

ceeds as "Buzz-one," "Buzz-two," etc., and seventy-seven is "Buzz-buzz."

Whenever a child says a number instead of "Buzz," or says "Buzz" in the wrong place, or calls out a wrong number, he must drop out of the game and the counting begins again at one.

The Jolly Miller

(For the schoolroom at recess on a rainy day)

The children form a double circle, and, marching in pairs around the miller, who stands in the center, repeat or sing the following:

There was a jolly miller who lived by himself.
As the wheel went round he made his wealth;
One hand in the copper and the other in the bag,
As the wheel went round he made his grab.

Jolly is the miller who lives by the mill.
The wheel goes round with a right good will;
One hand in the copper and the other in the sack,
The right steps forward and the left steps back.

At the words "right steps forward and the left steps back," the children change position accordingly. The miller watches his chance to get a partner. Should he succeed in doing so, the one necessarily without a partner must take the place of the jolly miller, and the game proceeds as before.

(Continued on page 116)

The musical score for "The Jolly Miller" is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written in a cursive hand below the notes. The first system covers the first two lines of the poem, the second system covers the next two lines, and the third system covers the final two lines. The music is a simple, rhythmic melody suitable for a school song.

Music for "The Jolly Miller"

Little Bo-Peep

1. Lit - tle Bo - peep has lost her sheep, And can't tell where to find them;—

1. Leave them a - lone, and they'll come home, And bring their tails be - hind them.

The musical score consists of two systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The first system includes the lyrics: "1. Lit - tle Bo - peep has lost her sheep, And can't tell where to find them;—". The second system includes the lyrics: "1. Leave them a - lone, and they'll come home, And bring their tails be - hind them." The piano accompaniment features chords and melodic lines in both hands.



PAPER-TEARING PICTURES

As described by Miss Leary in *TEACHERS MAGAZINE* last month (page 69). This shows how the children worked out some of the problem-pictures shown on page 71 of the same number.

Mother Goose's Thanksgiving

A Little Play for Parlor or Stage

By BERTHA E. BUSH, Iowa

CHARACTERS

Mother Goose	Simple Simon
Her Children	Mistress Mary Quite Con- trary
Georgy Porgy	Jack Horner
Little Miss Muffet	Jack of the Beanstalk
Little Bopeep	Jack-Be-Nimble
Little Boy Blue	Tom the Piper's Son
Humpty Dumpty	As many other Mother Goose characters as de- sired.
Margery Daw	
Peter Piper	
Jack and Jill	

The costumes may be found in every Mother Goose book. The tunes to the songs are to be found in "Mother Goose Melodies Set to Music," by J. W. Elliott. Tunes to many of them have been published also in TEACHERS MAGAZINE.

A large room, plainly furnished. Mother Goose enters slowly, leaning on her stick.

Mother Goose.—Thanksgiving Day! Dear me! Dear me! It almost seems as if I didn't have anything to be thankful for. I'm a lonely old woman, and my children are all gone. Such a lot of them as there were, and so much work they made me! I used to think I'd be so thankful when they were grown up and I had a little rest. There was Mistress Mary, so contrary! The times I've had with that child! And Simple Simon, who was always making the worst blunders! And Georgy Porgy, who wore the life out of me teasing his sisters! And Jack-Be-Nimble, who was always into everything. And Little Boy Blue and Little Bopeep, who couldn't be depended on a bit, but had to be watched every minute to see that they didn't fall asleep and let their cows and sheep go everywhere! And Little Miss Muffet, so afraid of spiders and snakes that I never had a second's peace.

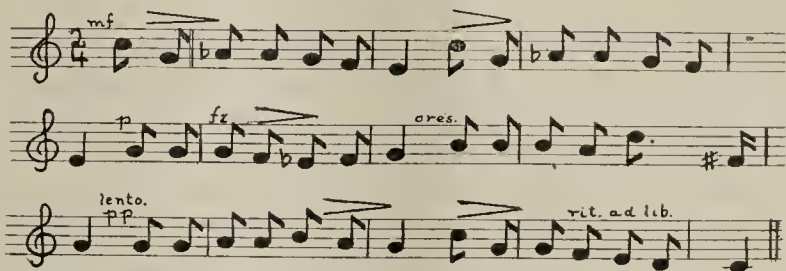
And there was Tom the Piper's Son. He was the worst of the lot. He was only an adopted boy, but he made me more trouble than any of the rest, for oh, dear me! he actually stole! How it made my heart ache! And how I did have to beat him to cure him!

And then there were Jack Horner, and Peter Piper, and Margery Daw, and Curlylocks, and all the rest. Each one had a different fault to cure—or a dozen; and each one had to be cooked for, and sewed for, and washed for, and ironed for, and mended for—oh, there was no end to the work I had to do. Often I didn't get to bed till midnight; and my feet would be so tired it seemed as if they would ache themselves off. And so little progress did I make in bringing them up the way they should go! I used to feel dreadful over it, and I wondered sometimes whether it was worth while to have any chil-

dren. But now that they are gone I am lonely, so lonely. I'd give anything to have them back again just for a little while.

Seats herself, folds her hands in her lap and gazes sadly about her while she sings.

Tune: "Dolly and Her Mamma." (Page 16, Mother Goose Melodies, set to music.)



Sad and lonely here I sit;
Naught to do but nod and knit;
Once I was so busy, too;
Oh, how much I had to do!
Could my brood come back to me,
Oh, how happy I should be!

Then I was all full of care,
Bustling, hustling here and there;
Saying often with a sigh
No one worked so hard as I.
Could my brood come back to me,
Oh, how happy I should be!

Faults and failings they did show;
Quite distracted I would grow,
Worn out with their noise and fun,
But I loved them, every one.
Could my brood come back to me,
Oh, how happy I should be!

A knock is heard at the door. Mother Goose opens it, and her children rush in, shouting "Surprise! Surprise!"

Georgy Porgy.—A happy Thanksgiving to you, Mother Goose! We wanted to see you so much that we all planned to come together and give you a surprise. You are the dearest little mother in the world!

Little Miss Muffet.—We all came in the same kind of clothes we used to wear, for we thought that would look more natural to you. We would do anything to give you pleasure, dear Mother Goose. You were so good to us.

Mother Goose (Greeting them all around).—Bless you, my children! I am so glad to see you that it seems as if my feet couldn't stay on the ground. I suppose I'd better fly around now, and get you a Thanksgiving dinner!

All.—No, no! We have brought the Thanksgiving dinner with us. You are not going to work for us, but just visit.

Jack and Jill (Leading her to the biggest chair and seating her.)—You shall not stand up, or do any work for us. You shall just sit down and let us wait on you.

Mother Goose.—And will you all tell me just how you are, and what you are doing in the world? Oh, I have wanted to see you so much!

Humpty Dumpty.—Yes, mother. That is what we came for. We are all doing well, and it is just because you started us right.

Mother Goose.—Oh, how good it is to hear that! And will you sing to me? I have so longed to hear your voices again.

All.—Yes! Yes, indeed!

Margery Daw.—We have each a new song now. We have got over our naughty pranks, and our songs are all songs of gratitude to you.

Simple Simon.—And we have each one of us brought you a gift. We could not find anything that was good enough for you, but we brought you the best we could find.

Mother Goose.—Dear Simon! You were always so good-hearted! But you needn't have brought me anything, not one of you. It is enough for you to come so far to see me, without spending money for gifts besides. (Aside.) But then I needn't worry about Simple Simon's bringing me anything valuable. (Looking at him again, as if she were afraid that he had heard and his feelings been hurt.) Never mind, dear! Mother loves you just as much if you are Simple Simon.

The Others.—Oh, mother! He isn't simple any more. He is a great financier. He made thousands of dollars last year; and he has brought you a whole pocket-book full of five, and ten, and hundred-dollar bills.

Simple Simon (Modestly presenting the pocket-book).—I think it was because you were so patient with my blunders, mother. I learned by my mistakes. When I spilled water all over your clean floor trying to carry it in a sieve, I learned not to put my investments into anything that did not have a good bottom. When I went fishing in your pail, I didn't catch a whale, but I learned the process of fishing for something else. I gained a part of my financial experience, too, in that little affair with the pieman. It taught me not to try to get what I couldn't pay for. I was simple, mother; and if I hadn't made any blunders I wouldn't have learned anything. But I want to thank you again and again for your patience with me.

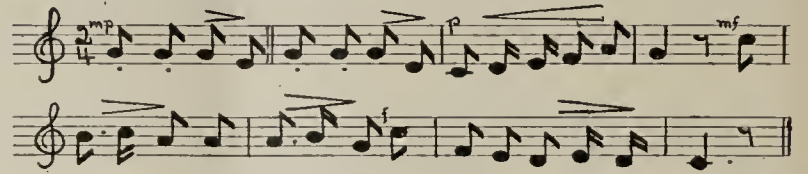
Tune: Page 31, Mother Goose Melodies, set to music.

Chorus.—Simple Simon was persistent,
Fishing for a whale;
He learned to stick right to his job,
And so he'll never fail.

Mistress Mary (Coming forward leading a row of pretty little daughters).—I want to thank you for your patience, too, mother. I was so contrary that I tried you sorely. But all your lessons have come back to me since I have had children of my own, and have helped me greatly. Look at my pretty maids all in a

row! Are they not nice children? And I am training them every one in the way you trained me. They every one think that the way their grandmother did things is the only right way.

Tune: Page 1, Mother Goose Melodies, set to music.



Chorus.—Mistress Mary, not now contrary,
How does your family grow?

Mary.—They're good and dear!

You see them here,
My pretty maids, all in a row.

Chorus.—Mistress Mary, not now contrary,
What makes them be so good?

Mary.—Their grandma's teaching

Is far reaching
To make them do as they should.

Mother Goose (Patting each head in the row.)—Dear children! Dear children! So happy to hear it! I never dreamed that my teaching would be remembered like this. (Turning to Georgy Porgy). Georgy Porgy, some way this row of little girls makes me think of the tormenting tricks you used to do when you were a boy. (To the others.) Does he ever tease people nowadays?

Jack Horner.—Oh, no, mother. He's a preacher; and his congregation think he's the best man that ever lived. They told me so when I visited him in the spring.

Mother Goose.—La, me! A preacher! I wouldn't have believed it could be possible! Why, how did he ever come to be a preacher?

Georgy Porgy.—I think, mother, it was because you had to give me so many sermons on conduct when I was a boy. They sort of soaked in. If I do any good works now—

All the Others.—He does! He does! Hundreds of them!

Georgy Porgy.—I am sure the credit for them is all due to you.

Chorus (Reciting).—
Georgy Porgy, who was such a tease,
Is a minister now who does everyone please.
When he preaches, people say
They will never go away.

Mother Goose.—Oh, Georgy! You make me so happy. But who would have thought it! Now tell me what good things the rest of you have been doing.

Little Boy Blue (Drawing Little Bopeep forward).—Mother, I have done the best of all. I have married Little Bopeep.

Mother Goose.—What! You two children! Why, it seems only yesterday that I had to watch out for you to see that you didn't go to sleep and let all your sheep and cows get away. What do you do, Little Boy Blue, to make a living for your wife?

Little Boy Blue.—Oh, I have the biggest farm in the county, and hundreds of cattle and sheep

and chickens and ducks and turkeys. Bopeep is the best hand you ever saw to take care of them. She knows just what to do for every one. She was just cut out for a farmer's wife.

Little Bopeep.—I never forget, dear Mother Goose, the lessons you taught me about being faithful and contented.

(For tune, see music of "Little Bopeep," elsewhere in this number.)

Chorus.—Little Bopeep,
She tends her sheep,
And always knows where to find 'em.
So happy and true,
She and Little Boy Blue
Have left all their troubles behind 'em.

Jack-Be-Nimble enters at one side with a running jump. Curlylocks at the other side, bearing a candlestick. She sets the candlestick down in the middle of the stage, and Jack-Be-Nimble makes a second jump and goes over it.

Jack-Be-Nimble.—There! I can jump, you see, as well as when I was a boy. Curlylocks said I couldn't jump over a candle any more, and I had to show her.

Mother Goose.—You dear boy! You, at least, will never grow up. You will always be as frisky as ever.

Jack-Be-Nimble.—Oh, no, Mother Goose, I am very much grown up. I am president of the electric light company, and devote my time to sending light into all the houses in the city. I'm letting it shine, you know. But it was you, dear Mother Goose, who taught me how to be successful.

Chorus (Reciting).—
Jack-Be-Nimble's never late;
Candlesticks are out of date,
So he sells electric light.
Jack's the brightest of the bright.

A toy spider or mouse is run across the floor. Mother Goose glances apprehensively at Miss Muffet and cries out:

Mother Goose.—A spider! A spider! Right there! (Pointing.) Oh, get it quick, or it will frighten Miss Muffet terribly!

Half a dozen boys and girls spring to seize it, and a great bumping of heads ensues. Miss Muffet finally gets it and coolly carries it to the door and throws it out.

Mother Goose.—Miss Muffet, Miss Muffet! Oh, she'll go into a fit! She always did when she was little and saw such a thing as this.

Miss Muffet.—Oh, no, dear Mother Goose, I am not afraid of spiders or mice or anything like that any more. You taught me to be brave.

Jack Horner.—Brave! I should say so. She's a trained nurse, mother, and there isn't any sickness or danger that she will not face to help people. She went right into a battlefield, with the shot and shells just flying around her, and dressed the wounds of the wounded men lying there. Everybody is praising her, and Congress gave her a medal for being the bravest young woman in the country.

Chorus (Reciting).—

Little Miss Muffet

Faced hostile bullets,
Led by a wounded man's moan.
Glory and honor

Have come down upon her;
She's the bravest young woman that's known.

Mother Goose (With her hand on Miss Muffet's shoulder).—La, me! Who'd have thought it, when she used to run to me, screaming with fear, a dozen times a day!

Miss Muffet (Softly).—I could never have done it without your teaching, dear Mother Goose.

A knock is heard at the door. Mother Goose goes to open it. Enter Tom the Piper's Son, who shakes hands most affectionately.

Tom.—Dear Mother Goose, I did not want to be late at your Thanksgiving surprise, but I had to preside over an executive meeting and I could not get away before.

Mother Goose.—Dear Tom, I am so glad to see you, late or early. But how does it happen that you had to preside over such a meeting? What executive office can you hold?

Tom.—I am Governor, mother, Governor of my State.

Mother Goose (Throwing up her hands in astonishment).—You, Governor! You! Why! Why! You, whom I have beaten so often. Why, how did you come to be Governor?

Tom.—My people elected me, Mother Goose, me, Tom the Piper's Son, whom you beat and sent howling down the street. The best of it is they elected me because they said I was so honest. What do you think of that? But I should never have been honest if it had not been for you.

Mother Goose (Clasping both his hands).—Dear Tom! Dear Tom! This is the best of all. To think that my little efforts did so much!

Margery Daw.—Your efforts were what made us all, Mother Goose.

All.—Yes, yes. You made us all.

Mary Contrary.—You did not know it when you were bringing us up. You used to get so tired and so distracted.

Jack of the Beanstalk.—Tell her, everybody, what is our chief reason for Thanksgiving.

All.—Because we had Mother Goose to bring us up.

Mother Goose (Wiping her eyes).—Bless you, my children, bless you!

Peter Piper (Bustling forward with his bagpipes).—Look here, folks, isn't this getting a little solemn? Now I came more than a thousand miles to see Mother Goose, and I brought the land; but I didn't come to see her wipe her eyes. Come on, let's have our Thanksgiving dance! I'll play for you on my pipes, and then we'll escort Mother Goose into the room where our provisions have been placed and have a Thanksgiving feast. Now shout all together!

All (Waving handkerchiefs, caps, hands, anything).—Hurrah, hurrah for Mother Goose!

Peter Piper begins to play; or if that is not practicable, let him hold the pipes to his lips and the piano strike up. All join hands and dance.

To Grandfather's House

By E. MAIE SEYFERT

Teacher.—Shall we go to grandfather's house to-day?

Pupils.—Clap hands in assent.

Teacher.—Look for clear weather.

Pupils (Seated).—Use neck movements, side, back, and around.

Teacher.—Is it clear?

Pupils.—Clap hands and say:

Over the river and thru the woods

To Grandfather's house we will go.

The horse knows the way to carry the sleigh

Thru the white and drifted snow.

Teacher.—Stand! Put on your wraps, caps, overshoes and gloves, run to the sleigh, stop to brush snow off before entering sleigh. All in! (Seated.) Tuck robes around you!

Pupils sing to tune of "Jingle Bells":

Jingle bells, jingle bells,
Jingle all the way.

Oh, what fun it is to go

To Grandfather's house to-day!

(They point to objects along the way.)

Teacher.—I fear your hands got cold. Blow and rub them, rub ears and slap hands. Tuck hands under blankets again!

Pupils.—Over the river and thru the woods,

Now Grandmother's cap I spy (point ahead),

Hurrah, for the fun!

Is the pudding done?

Hurrah for the pumpkin pie!

Teacher.—Jump from the sleigh and shake hands with Grandfather and Grandmother. (Do so with their opposite.) Here comes Rover! (They stoop to pet him and "Bow-wow!" while doing so.)

Pupils sing "Jingle Bells" again.

Teacher.—Did you enjoy the ride?

Pupils clap hands.

Teacher.—Thank you all for allowing me to go along, and now you come with me. Position!



Homes of the World Children. The Swiss Sand Table.

Homes of the World Children

By ELIZABETH ELLIS SCANTLEBURY, Massachusetts

Switzerland

Do you remember about Holland, the low, flat country where Wilhelmina and Peter live? The home of little Caspar and Marie is in the country from which the great river flows that carried with it part of the earth on which Holland is built. The Rhine is the name of the river, and the country is called Switzerland.

The two countries, Holland and Switzerland, are as different as they can be. While Holland is so flat and smooth that it could be made into one big flower garden, Switzerland is all crumbled up into mountains. Some of their peaks reach away up above the clouds, where the snow on them never melts. Even the valleys lie higher than some of our mountains, four, five and six thousand feet above the sea.

Among them are beautiful lakes, in which the mountains may look at themselves all day long, and wonderful rivers of ice called "glaciers." These ice-rivers are formed from the partly melted snow that comes slowly down the slope of the mountains, very much as it comes down the roof of your house and forms into icicles. The glaciers are miles long, and they squeeze their way down between the great cliffs and close to trees and meadows, bringing on their sides heaps of dirt and stone. The ice is not smooth, but is tossed up like frozen billows of the ocean, and as the glaciers move slowly, so slowly that the motion cannot be seen, they grind and groan and split apart, so that deep cuts called crevices appear.

I wish I could tell you how wonderful and beautiful the mountains are. Travelers go from all over the world to see them, and often risk their lives in climbing them. To Wilhelmina and Peter they would seem like fairyland, but Caspar and Marie cannot imagine how a country without mountains would look.

In one thing Holland and Switzerland are alike. Both countries have to fight against having their homes swallowed up, the one by water, the other by avalanches that come rumbling down the mountain sides. Sometimes they are of newly fallen, powdery snow, called "dust avalanches,"—snow-dust; sometimes of great masses of snow that break up and come leaping down, crushing everything below. Or the avalanche may be of rocks, or of part of a glacier that has come to a steep place and broken off. Strong walls are built between the mountains and villages where there is danger, and the greatest care is taken of the forests, as trees make a good barricade between the falling masses of rock and snow.

In a village in this "land within the mountains" Caspar and Marie live. Their house has a stone foundation, about eight feet high, and

above that are wooden walls with a gallery running around the outside. The roof is almost flat, and it reaches away out beyond the walls like a big sun-hat with four corners. The shingles are held down by heavy stones, so the wild winds that sometimes blow will not snatch them off. Under the broad eaves firewood is piled.

The family live in the upper part of the house, which is reached by a stairway on the outside. Underneath, in the stone part, the cows and goats live in the winter, fed with hay from the grass that grows in the meadows around the village. But when the snow melts and spring comes, all the animals that are strong enough to go are taken to pastures high on the mountain side. There, like winter and summer side by side, lovely flowers and juicy grass grow close to glaciers. In the pastures are little homes called chalets, built of squared logs with the ends fitted together. They have broad roofs like the houses in the village, and the shingles are held down in the same way. In some places the chalet is built on such a steep slope that a heavy chain has to be laid around it and fastened to a tree or to a big rock higher up. These little houses are built for the senners, or milk-farmers, to live in while they care for the cattle.

When we speak of the Alps we mean the mountains of Switzerland; but to the people who live there the word "alp" means an upland pasture. On "Alp-going day," which comes in May, all the people in the village dress in their best clothes, as Caspar and Marie are dressed now, and go part way up the mountain with the men and girls who are to take care of the cows and make big round yellow cheeses from the milk. Little boy goatherds go along, too, driving the goats to pastures that are thin and where cows cannot climb. On the horns of the cows are wreaths of bright flowers, and on their necks bells are hung. A leader is chosen, and she wears the largest bell and the brightest wreath of all. The herdsmen carry on their backs the great kettles in which the milk for the cheeses will be poured. Just now they are filled with milk-pails, pots and pans. How glad the cows are to be out once more in the fresh, pure air after the long winter in the dark stable! How they "Moo!" and jangle their bells and kick up their heels! "Allihoh! Tra-la-la!" the happy people sing, and the mountains echo back "Tra-la-la!" as up and up the long procession goes.

When the grass on one alp becomes scarce the cattle are taken to another higher up, until the highest is reached, when the summer is hottest. When that grass is all gone the cows are led downward again to the middle and lower

pastures to eat the after-grass that has grown while they were above. Then, as the weather grows cold, back they go to the village to be put in the stables for the winter. The big sister of Caspar and Marie takes care of their cows and makes cheese in the summer.

Would you like to know how the cheeses are made that are sent down from the mountains to be sold in different parts of the world? Did you ever eat Switzer cheese? The big cauldron, shining like a mirror inside, and black with soot on the outside, is hung on a crane over the

fireplace that is bright on the earth floor of the chalet. Into the cauldron milk is poured to be heated, and rennet is added to make the curds separate from the whey. After that the milk is skimmed and then stirred and stirred with a wooden ladle until it boils. Then the whey is poured off and the curds are put into a cheese-press to be turned and rubbed with salt every day. Now I am going to be a dictionary for you, and tell you the meaning of some of the words I have used. If you live on a farm where cheese is made you do not need a dictionary.

Cauldron.—A large kettle of copper, brass or iron.

Rennet.—A preparation from the stomach of a calf

Curds.—Thickened milk separated from the whey.

Whey.—The watery part of the milk.

Cheese-press.—The mold in which to press curds into cheese.

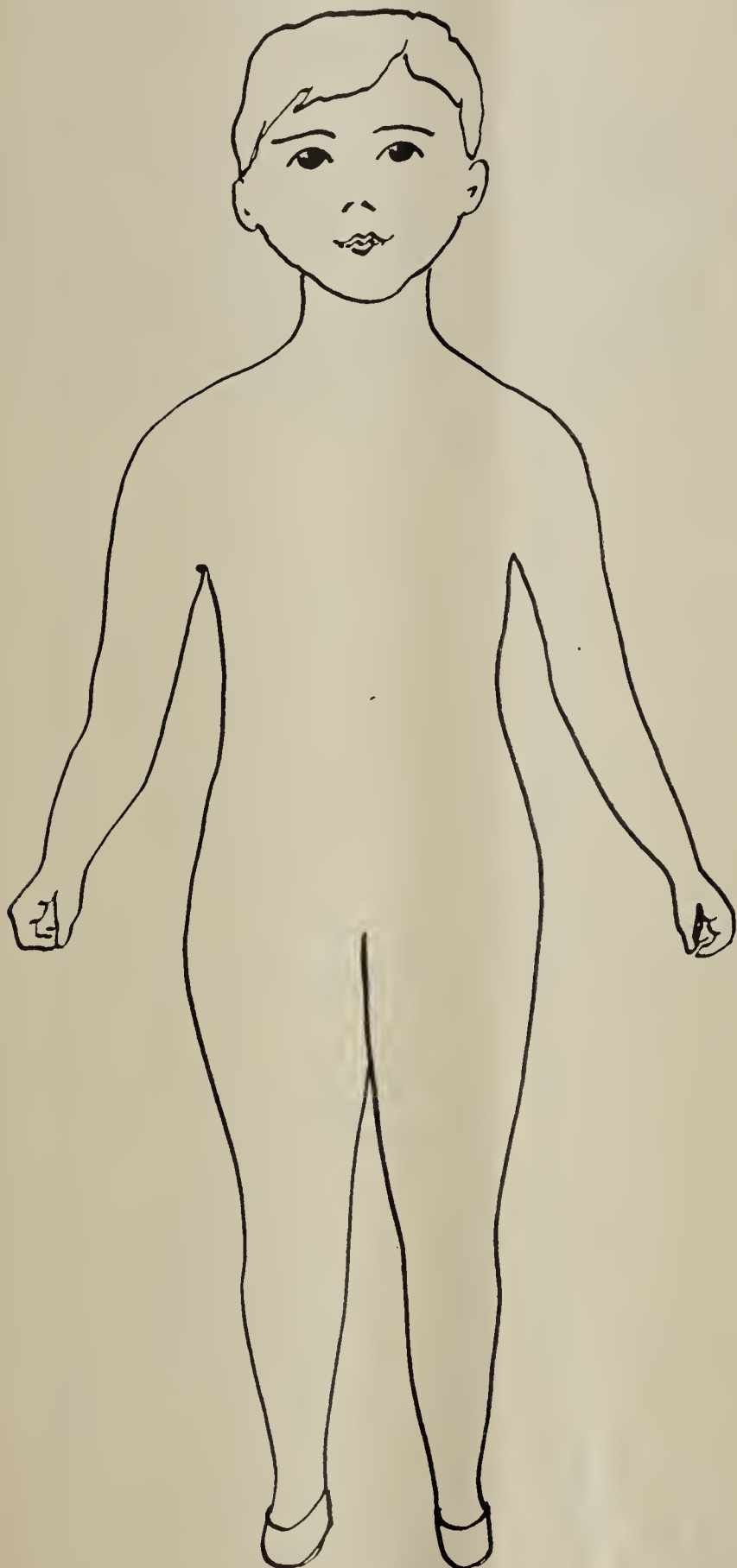


The father of Caspar and Marie is a chamois-hunter and mountain-guide. He wears leather trousers that reach only to his knees, long stockings, and shoes on which are strapped iron soles with great spikes in them. In the band of his green felt hat is a gamsbart, of which he is very proud. The gamsbart is a piece of the "beard" of the chamois, and the chamois is a little animal that lives high in the mountains. It is a very swift and sure-footed little creature, with long, curved horns. In the summer its coat is a yellowish-brown that grows darker and darker, until in winter it is almost black. The "beard" is the long, dark hair that grows on its back; it is from this that the gamsbart

is taken. Only the very best mountain climbers make good hunters, for the chamois jump over deep chasms and straight down from cliffs onto little shelves of rock, where it is almost impossible to get them.

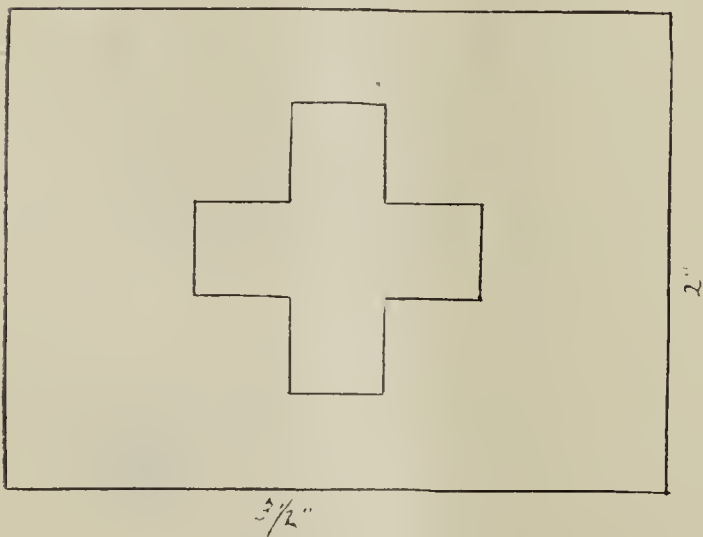
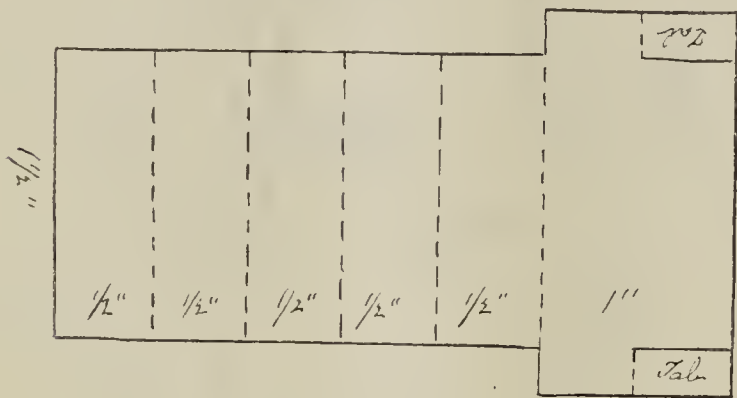
When the father goes with travelers as a guide, he carries with him a long rope coiled over one shoulder and under the other arm, and takes with him an ice-axe and an alpenstock. The alpenstock is a long staff with a sharp iron in one end; the axe is to cut steps in the steep and slippery ice, and the rope is used to tie guides and travelers together—not very close—when a dangerous place is reached.

In the long winters when there is no moun-



tain-climbing or chamois-hunting, Caspar and Marie like to watch their father carving wooden bowls and spoons, little goats and cows, or chamois with their heads turned backward looking over their shoulder. These are to be carried to the cities and sold. While the father works he tells his children stories about their country and of what he has seen in the cities he has visited. One very old city is called Bern, named, he says, for a bear that came out of the forest while the people were trying to decide what to call the place. Right in the city are bear-pits with big, lazy bears in them, that sleep and eat most of the time, and smart little cubs that climb poles and play. In the store windows are little brown cloth bears for sale, and there is a big clock on a building that tells the hour by the crowing of a rooster and the marching around of a procession of bears. Even the schoolboys, instead of making snow men in winter, make snow bears sitting on their haunches, so if Bern doesn't mean bear it ought to.

In one of the streets of the city is a fountain with an ogre called the "Kindlifresser." That word, in the language that Caspar and Marie use, means "child-devourer." There are children hanging from his pocket and girdle, and he is just taking his first bite out of a fat little boy. This makes shivers run down the backs of Caspar and Marie, and then they laugh, because they know he is only a make-believe ogre



Swiss Flag

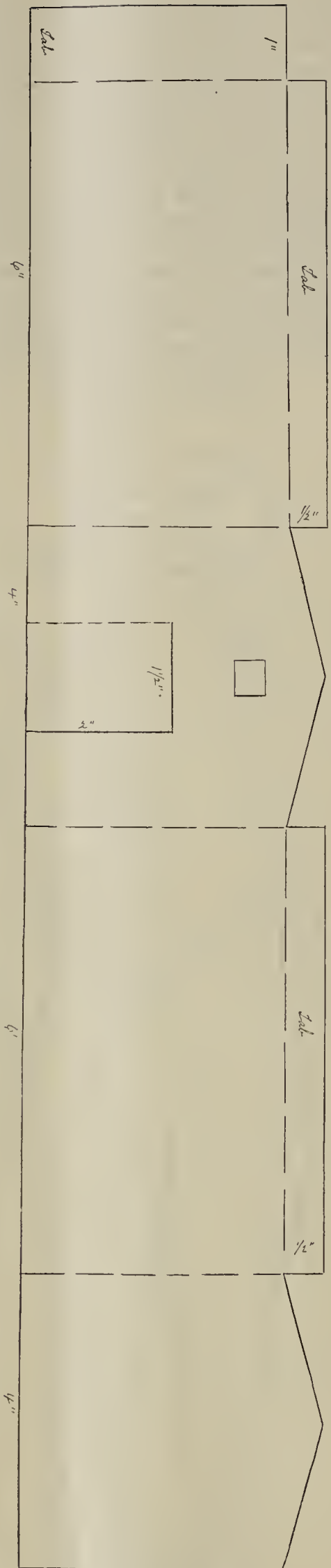


Diagram of Chalet

and never really gets a bite out of the little wooden boy.

There are hero tales, too, that Caspar and Marie love. One is of Arnold von Winkelried, who made an opening in the ranks of the enemy by gathering in his arms and pressing to his breast the spears that were pointed at his comrades. Another story is of William Tell, who refused to bow to the hat set up on a pole by Gessler. The tyrant, as a punishment, made Tell shoot an apple from the head of his own little son. The children have learned the rhyme carved on the middle of a bridge in one of the cities:

William Tell he scorned the hat.
To death he was condemned for that;
Unless an apple on the spot
From his own child's head he shot.

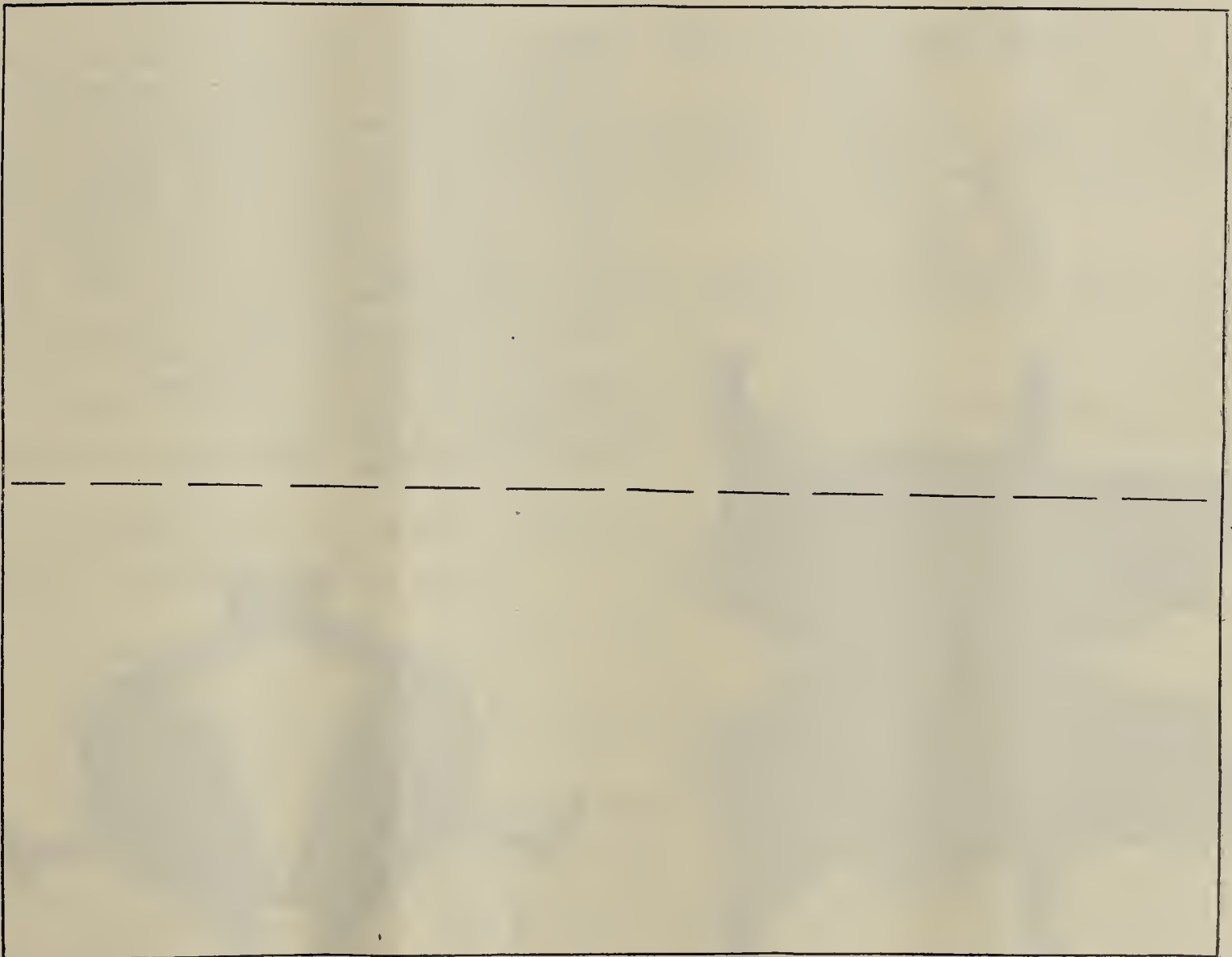
Caspar is very fond of hearing his father tell of the time when he was young and the champion wrestler of the village. Then he wore in his hat a curved feather from the tail of the black cock. When he changed the position of the feather so the curve in the end turned the opposite way from the one in which he wore it, that was a challenge to champions in other villages. The wrestlers shook hands and then took hold of each other, back and front, by the

broad leather belts that they wore. The one who managed to throw the other on his back was the winner of the match.

The good-night story for which Marie always asks is about the Madrissahorn, a mountain near their home. The maiden of the mountain loved the spirit of the mountain stream, but Winter came and imprisoned him. Then Madrissa could not see her beloved, but could hear him moan in his distress. They agreed that if he ever got free from his prison of ice they would hasten away to the happy lands of which the sweet south wind whispered. When spring came they started on their journey, but they had gone only a little way when Madrissa could no longer see his face in the waters, and his voice and those of other streams with which he mingled were as one sound. Then Madrissa cries, "Come back, O beloved, to our own mountain home!" And there they stay, she watching beside him, listening to his voice and looking in his face thru all the summer days, and waiting patiently thru the dark months when he is in his cold ice-prison.

After all the stories are done the children bow their heads and join in the evening prayer:

Watch o'er the dear homes on this alp to-night,
And guard our roof.



9"
Roof of Chalet

Directions for Swiss Paper Dolls

Trace dolls and garments, and make hektograph duplicates or thin cardboard patterns from which the children can trace. Color with water-color or crayons. Fold back tabs on dotted lines.

For Coloring Swiss Girl.—Bodice black; chemisette white; skirt red; ornaments on bodice steel, or gray; shoes black; stockings white.

For Swiss Boy.—Trousers and shoes black; shirt white; jacket red, white buttons; hat green with black feather; black band with flower embroidery on suspenders; belt gray.

Directions for Sand-Table

Place a table between the blackboard and the sand-table, and pile upon it pasteboard boxes, or something that will give an irregular outline. Cover these with gray cloth, and draw in the white-capped mountains on the blackboard. Leave a flat place on one mountain for the small chalet. If you do not care to use it or the chamois, draw all the mountains on the blackboard.

On the feet of the goats and chamois leave, or paste, little tabs to be pinned behind the folds in the cloth. On the legs of the cows paste



Goat

toothpicks, leaving two-thirds of the length to stick in the sand.

Heap up the sand in hillocks, and have the children cover it with grass and small flowers. Let them choose something to represent pine trees, to put at the base of the mountains. Place the chalet where there will be an excuse for the steps.

Cut all objects on solid lines and fold on dash lines.

Chalet.—Strip of chocolate-brown cardboard or heavy paper 21 x 4 inches. Cut and fold according to diagram. Paste tabs on upper walk to eaves of roof; tab on side end to back of chalet. The eaves overlap 1½ inches at sides and ends. Fold door to open outward. Fold strip for steps backward and forward, and paste tabs inside chalet on each side of door. Glue small pebbles in rows on roof. Make smaller chalet in same way.

Cows.—White with black markings; or reddish-brown with white markings.

Goats.—White.

Chamois.—Light brown.

Flag.—Red field; white cross.



Chamois



Pig



Goose

THE CHILD WORLD

Supplementary Reading for Primary Grades

Mr. Turkey

Mr. Rooster, the hens, the ducks and the geese are not the only birds that live in the barnyard.

The Turkey family live in the barnyard, too.

Mr. Turkey is a larger, taller bird than his cousin, Mr. Rooster. His feathers are either white or brown.

Mr. Turkey's head is small for the size of his body. It is covered with reddish skin.

On his breast Mr. Turkey has a tuft of long coarse hair.

Mr. Turkey is very proud of himself. It is very funny to see him strut back and forth with his tail spread and his wings down, saying: "Gobble, gobble, gobble."

He is bold and always ready for a fight. He will run after a dog or a cat and he is not afraid of a man.

Mrs. Turkey is more timid than Mr. Turkey. She always tries to hide her eggs where nobody can find them.

Turkey eggs are nearly twice as large as hens' eggs. They are light brown with dark brown spots.

Turkeys like to roost in tall trees.

Turkeys feed on grain, grass and insects.

Turkeys will run after anything red. Once a little girl had on a bright red coat. A turkey gobbler saw her and ran after her. The little girl started to find her mother. The turkey followed her into the house and up the front stairs. The little girl's mother heard her crying, and drove the turkey away.

Some turkeys are wild. They live in the woods.

This is the way that wild turkeys are caught. A pen is made of sticks of wood, with an opening left in one side, large enough for the turkey to get through. Grain is scattered about inside.

Mr. Turkey walks into the pen with his head down, picking up grain.

After he gets in he cannot find his way out. The hunter carries him home, and he is cooked for somebody's Thanksgiving dinner.

Did you ever eat turkey? Which part do you like best?

Will you have turkey for your Thanksgiving dinner?

Will you have pumpkin pie for your Thanksgiving dinner?

Will you have apples for your Thanksgiving dinner?

What else will you have for your Thanksgiving dinner?



Stories to Tell Children

Faith's Bear

By ELIZABETH DEXTER THATCHER, Rhode Island

Faith Crocker had lived all her life in the little town of Plymouth, in the house her father had built after he landed from the good ship *Mayflower*, which had carried him across the sea from England. It was a square house made from heavy boards which he had cut from the great trees of the forest, which surrounded the little town. The tiny windows were filled with oiled paper instead of glass. Part of the stockade, built when the town was settled, ran in back of the house.

John Dexter, a cousin of Faith's, left the little town and fifteen miles away in the forest cleared the ground for a farm. All his friends shook their heads, and prophesied that he would be "scalped by a redskin," but the few Indians who came that way were very friendly to the "paleface"; they taught him at what change of the moon to plant corn, how to find his way thru the forest without a trail, how to make a fire without tinder, flint, or steel, how to catch fish in the little river near by, how to find where the sweetest berries grew—all kinds of forest craft. He built a house there, too, a little log-cabin of two rooms and a garret. There were tiny windows with heavy wooden shutters, fastened by great wooden bolts, to keep out wild animals and Indians. In one room was a huge stone fireplace with seats along the sides, so big that it filled one whole wall. On the floor and walls were the skins of animals which John had killed, and whose hides he had dressed in Indian fashion. The floor itself was made of rough boards. In one corner of the room a ladder stood, leading to the trap-door in the loft. If any unwelcome visitors should come he could climb up, pull the ladder after him, close the door and be safe from discovery. John made the simple furniture, too. There were a couple of chairs, a great table, three or four stools, and a bedstead. A few feet from the door he dug a well, like those in Plymouth, and hollowed out a bucket to draw water with. He carved a few wooden dishes, too, and picked some gourds for cups.

When he married Faith and took her to live in the new house everybody in Plymouth was surprised, because Faith was afraid of the forest, and of the Indians hidden in its darkness. But she forgot to be afraid, when she saw her new home. She had brought some pewter dishes, a few pieces of furniture which her father had brought from England, and a spinning-wheel. When the dishes were arranged on the shelves John built opposite the fireplace, when the furniture was set out to the best advantage, and the spinning-wheel was set beside the hearth, Faith declared that it was the prettiest house she had ever seen. And John said so, too.

There was not very much work to do in the house, and Faith could not spin all the time, so she made a

little garden just outside the door. In one corner were the sweet pink Mayflowers she loved. Beside them were tiny bushes of wildroses, clusters of hepaticas and anemones, rosy lady's slippers, fairy Indian-pipes, Jack-in-the-pulpits, little blue Quaker ladies, Queen Anne's feathery lace, sweet-scented violets, yellow-painted cup, forget-me-nots, whose seeds came from England, and roots of the rhododendron. Under one window was a little bed of blue flax-flowers, out of which Faith would spin linen later.

After she had thought of making a garden, Faith was no longer lonely. Every morning she hunted for flowers, which she transplanted in front of her door. One day, just as she was patting down the earth around some jewel-weed, John ran in, saying that he must go to Plymouth at once. He had used the last of his powder, and needed seed, and his brother, who lived five miles farther in the forest, was going, too.

After John had ridden down the long path it was very still in the little house. Not a leaf seemed to stir; even the water in the little river made no sound. Suddenly Faith sprang up from the garden, ran into the house, and barred the heavy shutters of the window and door.

As she sat in a little heap near the hearth, she heard a fumbling at the window nearest her.

"John must have come back for something," she thought as she rushed to unbar the door. But there, instead of John, stood a great black bear. He had one foot over the threshold before Faith could move the heavy door. She stood stupefied until, sniffing suspiciously, the unwelcome visitor entered. Then she flew to the fireplace, seized a flaming stick, and flung it with all her strength. It struck the bear on the nose, and, with a roar of rage, of wrath and pain, it ran full at her. Faith snatched another brand, but her strength was too far gone to let her struggle long. Round the room they went, Bruin held off by the fire, until they reached the door, when a puff of wind put out the flame. Faith stumbled, and the bear caught her in its strong arms, crushing her by the powerful embrace. Just when it seemed as if she could not endure the pressure another instant, the arms loosened their hold and the animal, tottering, fell with a crash to the floor, a feathered arrow in his brain. Faith fell with him. When she scrambled to her feet she saw an Indian standing outside the door, his bow still in his hand.

"Paleface squaw heap good warrior," he grunted. "Me Squantum, paleface John's friend. Me come for corn. But me stay now."

And he did stay until John came back, a day later, showing her how to dress the bear's skin. It was the best skin that they had, and kept them warm for a great many winters.



A Picture for the Language Class. For Oral or Written Story Telling

The Step by Step Language Method

By LUCY LOVELL BROWN, Public School 177, Manhattan, New York City

Prefatory Note.—Many of the ideas outlined in these articles have been worked out in the schools at Yonkers, N. Y., and it is to the instructors in these schools that we are indebted for the excellence of the work obtained by this method.

Aim.—To give each child a growing power to express his thoughts correctly and pleasantly in oral and written English.

The aim of the work is twofold. (1) To teach the child to talk well, and (2) To teach the child to write well.

It is a comparatively easy matter to teach a child to talk well. All that is necessary is to put before his mind something which really interests him, give him an opportunity to express his thoughts, and then correct all errors in English as he speaks. Daily practice in working out the three steps gives very good results in a short time. One of the purposes of this method is to give this daily practice in oral work.

To teach a child to write well is a much more complicated process, for the field of error is so much larger. Spelling, punctuation, paragraphing and many other things are added to his difficulties to be overcome. It is one of the purposes of this method to overcome the difficulties one by one, so *easily* that the child feels them disappearing before him so that he does not feel discouraged, and so *naturally* that he feels the pleasure of daily growth.

The following outline may be used in all grades from the second to the sixth, by varying the length of the lessons and the subject matter according to the age and the experience of the child. Young children must have short recitations, while the older pupils must be able to express themselves in longer selections. Subject matter for younger children and foreign children must be simple and objective in character, while the older pupils and those from cultured homes are capable of understanding and reproducing more difficult selections from art, literature, and history.

The principle of developing the power to express the thought is the same in all grades. Remove the difficulties step by step, one at a time, in preparing each lesson, and work at each difficulty until it is really overcome. "We enjoy doing what we can do *well*." This is the underlying principle of the work. Prepare the child so thoroly for a reproduction that he delights in making it.

The following outline covers the work in general, and the succeeding articles will contain lessons showing how to work out the details of the different lines of work.

ORAL WORK. PART I.

- A. Doing and Saying Pictures.
- B. Animal Pictures. (1) Teach names and appropriate adjectives. (2) Names of young.
- C. Personification Stories.
- D. Imaginary Pictures.

A. Give each child in the class a large colored picture. The child studies the picture to learn what they are doing in the picture. One section of the class shows the pictures to the rest of class and each child in turn recites, telling what they are doing in his picture, in a complete sentence.

This section runs to seats and a second section does the same with the pictures, and so on until each child has recited. When the class as a whole has become familiar with this study add to it the question for study, "What are they saying?" so that each child has two sentences to give when his turn comes to recite. Teach the children to name the children in the picture. It makes the stories much more interesting.

B. Large colored pictures of animals are to be used so that each child can see them from his seat. The child gives the name of the animal and then learns an appropriate adjective, as, "This is a clumsy elephant," or "I am holding a picture of a timid rabbit."

A second set of pictures contains the animals with their young, as a horse and a colt, a cow and a calf, a goose and a gosling, a deer and a fawn, etc.

C. In the personification stories each child personifies an object or a person, and recites as follows: "I am a little bird. I sit in the tree and sing a pretty song." "I am the beautiful sun. I give heat and light to the earth." Let each child recite in turn.

- D. Imaginary Pictures.

Let each child imagine a pretty picture in his mind and then describe the picture to the class. The recitation will be about like the following: "I see in my mind a boy sitting by a river. He is fishing in the water."

ORAL WORK. PART II.

- A. Doing and Saying Pictures in the Past Tense.
- B. Animal Pictures from Topics.
 - 1. Name and adjective.
 - 2. Where it lives.
 - 3. What it eats.
 - 4. Its use.

A. After the children have learned to tell the Doing and Saying Stories freely and quickly, have the class tell the stories as tho they happened yesterday, a week ago or some time in the past. This brings in the verbs of the past tense.

B. In Part I of the Oral Work, the children have learned to give the name of the animal with an appropriate adjective. Let them now make four sentences about each picture, using the outline as a guide. The story about a horse will be told about as follows: "This is a strong horse. He lives in a barn. He eats hay and oats. He helps the farmer plow the fields and gives the farmer rides."

ORAL WORK. PART III.

A. Artists and their Pictures.

B. Reproduction Stories.

A. The work under Part III is reproduction work and largely memory work. Select an artist such as Millet or Landseer, and eight or ten of his famous pictures. Mount them on pasteboards large enough for the class as a whole to enjoy. The teacher should be familiar with the author's life and pictures, and then use the following outline in giving the lesson.

Artists and Their Pictures

This outline was used by Miss Mary F. G. Bell, of P. S. 177, Manhattan, New York, in study of Millet.

- I. Conversation to prepare the mind.
 - A. What is an artist?
 - B. What kind of pictures do they paint? Some of those mentioned will be animals, children, out-of-door life and indoor life. (Millet painted out-of-door life, and Landseer animals.)
 - C. Let children give names of artists and pictures that they know.
- II. Story of artist's life as a whole. Give the interesting events of his life, and then question for class to give them to you.
- III. Recognition and names of pictures.
- IV. Story of life. Give it sentence by sentence and let class reproduce.
- V. Pictures. Let children discover all they can about pictures and tell what they see.
- VI. Stories of pictures.

Give these sentence by sentence.

B. Reproduction of stories can be made very interesting to children by using the large colored pictures from children's story-books. Divide the story into as many parts as the teacher has pictures. Tell the story so that each part is grouped about one picture. Let the children reproduce the story in short portions, until one child can reproduce the part that is grouped about picture No. 1, and then proceed with Part II of the story, which is grouped around No. 2, etc., until the story is finished. When finished any child in the class can tell any part

so that as a review story four or five children can recite in reproducing the story according to the number of pictures in the set.

WRITTEN WORK. PART I.

I. Written Work—One paragraph only. The Four Steps:

First Step.—Oral Preparation.

Second Step.—Spelling Preparation.

Third Step.—Written Preparation.

Fourth Step.—Written Lesson.

First Step.—In the oral preparation see that the child has something to express. Have him express it in complete sentences. Have children speak clearly and distinctly and correct all errors in English as the child recites.

Second Step.—In the period given to spelling preparation, select all the difficult words to be used in the written lesson.

Have the children write them on the blackboard to get correct letter forms, and then on paper. Much drill upon this in the first few lessons will give the written work for the remainder of the term a neat appearance. Do not let children trace over parts of words or letters at the blackboard or at their desks. Teach them to write the word correctly the first time—"no patching up." This gives a good mental training, as well as neat work.

Third Step.—The first lessons may be dictated by the children word by word as the teacher writes on the blackboard. The child then sees a perfect model, all periods, capitals and spelling correct. Continue this until the class realizes and marks the beginnings and ends of sentences and can use quotation marks correctly.

As the stories become longer, have two children come up each noon and write their stories on the board. At the opening of school, the class corrects all errors. This saves class time, and teaches the class to be very alert in discovering errors in written work. Daily drill in this line will raise the standard of the class in correctness in written work.

Fourth Step.—As the class writes the teacher corrects one mistake on each paper, passing rapidly to as many pupils as possible.

II. Materials—Subject matter for written work.

A. One simple picture for the class.

B. Nature Lessons.
Pussy Willows.
Spring.
The Robin.
The Butterfly.
The Frog.

C. Child life, composition pictures—one for each child.

Try to have one written lesson a week. At first the four steps will take more than four lessons, but as the class improves, the time spent upon each of the four steps will become less.

D. Letter Writing.—Use the four steps for the lesson and make the letter a real letter. Copy the first two or three letters.

WRITTEN WORK. PART II.

In Part II of the written work follow the four steps in each lesson, but have several paragraphs in the lesson, using an outline with a topic for each paragraph. Have the children talk from the outlines in the oral preparation.

The nature lessons can be outlined as follows:

Subject: Pussy Willows.

-I. Introduction.
- II. Where they grow.
- III. How they look.

Autumn. ..

- I. Introduction.
- II. When it comes.
- III. Weather—Sky, wind, temperature.
- IV. Birds and Flowers.

The Butterfly.

- I. Introduction.
- II. The egg.
- III. The caterpillar.
- IV. The cocoon.
- V. The butterfly.

The Frog.

- I. Introduction.
- II. The egg.
- III. The tadpole.
- IV. The frog.

The Robin (or any bird).

- I. Introduction.
- II. How he looks.
- III. The nest.
- IV. Habits.

Note.—In giving the oral preparation leave the introduction until last, as the child can make a better introduction after he has discussed and assimilated the other topics.

A Course of Study in Arithmetic*

By HARRIET E. PEET, State Normal School, Salem, Massachusetts

In an endeavor to make arithmetic more practical and real to the children in the Practice School in Salem, the following course of study was worked out two years ago. It has been in use in the intervening time with but few changes.

During the first year of the primary school the work is made entirely incidental to other work. Some counting is done. The children get an idea of *larger, smaller, more and less*. They sometimes measure with rulers. In the second year the work is taken hold of with a more serious intent and with more thoro organization.

Second Year Work

Bases for Work.

I.

1. Construction Work and Drawing (Manual Training).
2. Denominate numbers used in the study of the clock, calendar, ruler, pint and quart measures, and United States coins,—cent, nickel, dime, quarter.
3. Geometric Forms: Lines, squares, cubes, prisms.
4. Games.

II.

Aims.

1. Idea of number as a practical tool.
2. Idea of quantity thru sense experience.
3. Power to make simple computations.
4. Knowledge of a few number facts.
5. Ability to see and use number in actual situations such as arise at school in drawing and construction work; or at home in telling time, in measuring for cooking; and in simple computing in buying.

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Method.

III.

All facts are concretely developed, and, as far as possible, in connection with some interest or occupation of the children. After facts have been developed, drills are given to familiarize the children with them. These drills, which should be lively and stimulating, are given in part in the form of games. Repetition of facts is further secured thru extensive application to concrete problems: *i.e.*, problems upon material actually before the eyes or in the hands of the children. This material may be models, patterns, and plans for construction work, objects made by the children in construction work, or squares, oblongs, lines, solids, measures, etc. The children are trained to formulate their own problems or to make statements upon the material before them. Ex.: How far is it around a 3-inch square? $\frac{3}{4}$ the distance around a 2-inch square is 8 inches.

Tests of Work.

- Interest and independence of pupil.
- Ability to see number in actual things.

Subject Matter

FIRST HALF OF SECOND YEAR

A. Counting to 50.

Reading and writing Arabic numbers to 50 and Roman numerals to 12.

Increasing and decreasing numbers under 50 by 1, 2, 3, 4.

1 3 2 4 6 5 8 7 9 1 3 2 4 6 5 8 7 9
1 1 1 1 1 1 1 1 1 -1 -1 -1 -1 -1 -1 1 -1

Addition, subtraction, multiplication, division and partition in numbers thru 20.

4 + 4 9 — 4 3 1 4 11 19 16
8 + 7 17 — 6 4 7 3 —3 —4 —7
12 + 6 20 — 7 2 3 4
10 + 10 18 — 9 1 2 2
3 1 3
2 4 2

1 2	3 3's	2 4's	1 5	$\frac{1}{2}$ of 4	$\frac{1}{3}$ of 9	$\frac{1}{2}$ of 8
3 2's	2 3's	4 4's	2 5's	$\frac{1}{2}$ of 10	$\frac{1}{3}$ of 15	$\frac{1}{3}$ of 15
5 2's	1 3	3 4's	4 5's	$\frac{1}{2}$ of 12	$\frac{1}{3}$ of 6	$\frac{1}{4}$ of 12
4 2's	4 3's	1 4	3 5's	$\frac{1}{2}$ of 8	$\frac{1}{3}$ of 12	$\frac{1}{4}$ of 20
10 2's	5 3's	5 4's		$\frac{1}{2}$ of 16	$\frac{1}{3}$ of 18	
7 2's	6 3's			$\frac{1}{3}$ of 14		
6 2's				$\frac{1}{2}$ of 6		
2 2's				$\frac{1}{3}$ of 18		
8 2's				$\frac{1}{2}$ of 20	of	

The idea $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{3}$ concretely developed and applied.

Spelling.—Rows, hills, stalks, ripened, shocks, kernels, harvested, crisp, corn-knives, husking-bee, frolic, cribs, factory, syrup, acres, field, garden, machine, shelled, separate, market, juices.

B. Measurements with the foot rule, testing and computing.

SECOND HALF YEAR

Counting by 1's, 10's, and 5's to 100.

Counting by 2's, 3's, and 4's to 40.

Reading and writing numbers to 100.

Increasing and decreasing numbers of one and two orders by 1, 2, 3, 4, 5. Ex.:

1	11	21	31	41	51	61	71	81	91
1	1	1	1	1	1	1	1	1	1
—	—	—	—	—	—	—	—	—	—

Add 2 instead of 1 and then 2, 3, 4, and 5 to above numbers.

Continue this exercise with other series 2, 12, 22, 32, 42, 52, 62, 72, 82, 92, as first addend and then with 3, 13, 23, 33, 43, etc., thru 89

5

Form a series similar to one above, subtracting instead of adding,

12	22	32	42	52	62	72	92
—4	—4	—4	—4	—4	—4	—4	—4, etc.

Addition and subtraction without "carrying" or "borrowing."

4	7	14	42	17	22	46
2	3	2	34	—3	—11	—31
3	2	13	—	—	—	—
1	4	10				
2		—				
—	—					

Multiplication and Division Tables thru 10×5 (Facts learned out of order).

4 2's	2×2	How many 2's in 4?	6 2's	5×2
2 2's	4×2	How many 2's in 6?	8 2's	3×2
3 2's	3×2	How many 2's in 20?	7 2's	8×2
1 2	1×2	etc.	9 2's	9×2
5 2's	6×2	$4 \div 2 =$	10 2's	10×2
		$8 \div 2 =$		
		$10 \div 2 =$ etc.		

Fractional Parts:

$\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{3}$, $\frac{1}{5}$.
$\frac{1}{2}$ of 10, 12, 14, 8, 6, 4, 16, 20, 18.
$\frac{1}{3}$ of 6, 9, 12, 18, 15.
$\frac{1}{4}$ of 8, 20, 16, 12.
$\frac{1}{5}$ of 10, 15, 20.

B. Measuring: inch and foot; time (clock and calendar); liquid pint and quart; cent, nickel, dime, quarter.

Correlations:

Measuring and computations (A and B above) are developed together as far as possible; for example, the table of 5's is developed in connection with the study of the minutes on the clock face; the ideas $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$ in connection with the study of the foot rule— $\frac{1}{2}$ of 12 in" = 6", etc.

Further, both measuring and computing are combined whenever possible with the other occupations of the school.

Third Year Work

I.

Bases.

1. School occupations and interests; construction work; drawing; nature study.
2. Home interests: buying and selling, United States money; measuring with pints, quarts, pecks, bushels, yardstick; telling time by clock and calendar; thermometer.
3. Geometric forms.

II.

Aims.

- Idea of quantity through sense impressions.
- Familiarity with number facts within a given field.
- Ability to see and use number in actual situations.
- Skill in simple computations.

III.

Method.

- All work concretely developed.
- Drill with abstract symbols (6×4 , etc.) and with such drill problems as: At 4c. each what will 6 oranges cost?
- Application of facts to concrete situations—the material before the children. The children to formulate their own problems whenever possible.

IV.

Tests of Work.

Interest of pupil, ability to use number facts learned.

Subject Matter

FIRST HALF OF THIRD YEAR

1. Review of number facts learned in second grade; counting by 1's, 10's, 5's to 100; counting by 2's, 3's, 4's to 40; reading and writing numbers to 100; increasing and decreasing numbers of one and two orders by 1, 2, 3, 4, and 5; addition and subtraction without "carrying" or "borrowing"; multiplication and division tables through 10×5 ; comparisons, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{3}{4}$, $\frac{1}{3}$, $\frac{2}{3}$, $\frac{1}{5}$.
2. Measurements and Denominate Numbers: Foot rule, yardstick, clock, calendar, thermometer, liquid and dry measures; United States money. (No tabulation of facts.)
3. Computations: Reading and writing numbers of three orders. Counting by 2's, 3's, 4's,

5's, 6's. Addition and subtraction series thru 6's. ($9 + 6$; $19 + 6$; $29 + 6$, etc.)

Multiplication and division tables thru 10×6 .

Comparisons: $\frac{1}{2}$, $\frac{1}{4}$, $\frac{3}{4}$, $\frac{1}{5}$, $\frac{1}{3}$, $\frac{2}{3}$, $\frac{1}{6}$.

One- and two-column addition and subtraction.

SECOND HALF OF THIRD YEAR

1. Measurements and Denominate Numbers of first half-year reviewed and enlarged upon.

2. *Computations:* Reading and writing numbers of four orders (1,324). Counting by 1's, 2's, 3's, 4's, 5's, 6's, 7's, and 8's.

Computations of second half-year continued.

Multiplication and division tables thru 10×8 .

Fractional parts: $\frac{1}{2}$, $\frac{1}{3}$, $\frac{2}{3}$, $\frac{1}{4}$, $\frac{3}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, continued.

Addition and subtraction of three orders with "borrowing" and "carrying."

$$\begin{array}{r} 429 \\ -361 \\ \hline \end{array} \quad \begin{array}{r} 534 \\ -218 \\ \hline \end{array}$$

Multiplication by one figure; short division.

$$\begin{array}{r} 484 \\ 4) 928 \\ \times 3 \quad - \end{array}$$

Correlations.

Measurements, denominate numbers and computations to be developed in connection with each other whenever possible — quarters + halves to be developed in connection with the study of the hour in time, the table of sevens in the study of the days of the week, etc.

Number to be used in making plans for industrial work, and in describing what has been made.

Fourth Year Work

Bases.

1. School occupations and interests: Construction work; drawing; nature study and geography.

2. Outside interests: Buying and selling, United States money; measuring with pints, quarts, pecks, bushels, foot rule, yardstick, ounce, pound, telling time by clock and calendar; thermometer; telegrams; postage.

II

Aims.

Familiarity with number facts and processes.

Knowledge of practical applications of number.

Ability to see number in a situation, to reason out a simple problem and to make a clear, informal statement of observation and conclusion.

III.

Method.

Facts are developed as far as possible in connection with their application. Drill on facts developed in two ways: (1) with abstract symbols; (2) with drill problems.

Application of number facts is concrete when possible; that is, number facts are applied to objects such as boxes, portfolios, etc., before the eyes of the children. Price lists from the grocer, and short tables of statistics (such, for

example, as speed records of steamships) are used for original problem work by the children.

Problem work is informal—one or two steps only are involved.

Forms of analysis:

Since 1 book costs 50 cents, 2 books will cost 2×50 cents., which is \$1.00.

If 3 oranges cost 15 cents, 1 orange will cost $\frac{1}{3}$ of 15 cents, which is 5 cents.

Text-book commenced, used as supplementary to other work.

V.

Subject Matter

Main work of year, the four fundamental processes.

FIRST HALF OF FOURTH YEAR

1. Review and elaboration of third year work; addition and subtraction series thru the 9's ($9 + 9$, $19 + 9$, $29 + 9$; $108 - 9$, $98 - 9$ etc.); addition and subtraction processes; multiplication and division tables with fractional part thru the 12's; multiplication by one figure; short division.

2. Reading and writing numbers of six orders (100,000) addition and subtraction of numbers containing four and five orders. Multiplication by two figures.

3. Denominate numbers developed thru actual measures and facts arranged in tables; time, linear measure, liquid and dry measures.

4. Form study: vertical, horizontal and oblique lines; angles; triangles; rectangles; cubes; prisms.

SECOND HALF OF FOURTH YEAR

1. Drills continued with multiplication and division tables; with addition and subtraction series; with addition and subtraction process. Review of multiplication by two figures.

2. Bills simply treated.

Long division.

First steps in formal work with common fractions.

Study of decimals introduced and treated in an elementary way thru United States money.

3. Measurements reviewed. Study of weight with scales.

4. Review drill in four fundamentals.

School Made Bags

Teacher's Work.—Have the children bring to school pieces of gingham.

Before the class exercises, these pieces should be cut into rectangular shapes of 12 x 9 inches.

Child's Work.—The seams are sewed with a firm backstitch. Overcast the raw edge. A hem is made one inch from the top.

One-quarter of an inch above the hemstitch is placed a running-stitch. This forms an opening for the running-string to be pulled thru.

When completed, the child has a bag for holding pencils, pen and other necessary school utensils.

Occupation Work

By ELEANOR G. LEARY

Industrial Training

HANDKERCHIEF CASE

The child completes a useful handkerchief holder and this enhances the value of the work because the child has become a producer.

Note.—It may be advisable to have the actual construction lesson a class exercise, so that all follow directions under the teacher's supervision.

Material.—Each child will need two cardboard squares, 6 x 6 inches; a piece of plain white linen 32 x 32 inches, or the equivalent in length, to enable the child to cut four squares, each measuring 8 x 8 inches; a piece of ribbon about one inch wide and twelve inches long.

To cut and paste.—The cardboard is cut into two 6-inch squares. The linen is cut into four 8-inch squares. The ribbon is cut into two equal parts.

Lay one cardboard square on one linen square, turn back the overlapping edges and crease. Open again and cut out the corners so the cloth will lie smooth and flat. Fold again and paste the edges firmly onto the cardboard. Do the same with the second square of cardboard. Then attach the ribbon to the under side of one square at opposite sides.

Attach the free end of the ribbon to the second square in the same way. This holds the two squares in such a fashion that we can now talk of the top square and the bottom square.

To complete the case we need to put in the lining. Fold back one inch around each edge, cut out the corners and paste evenly upon the under side of the top and the bottom.

Seat Occupations.—Our handkerchief case will need a design for the top and bottom. The leaf design may be beautifully adapted to the work at hand.

Teacher's Work.—Let the teacher prepare a chart with the leaf unit worked in a square. Allow individuality for each design. The teacher's work is not to be copied. It is simply a suggestion.

The dotted lines are not to appear on the finished product. They are merely lines upon which the child may fold his square in order to get his unit placed evenly, and then trace the completed half upon the unfinished space.

Child's Work.—Practice leaf combinations, as in the small squares.



Small Squares

Let the child select the one best suited to his handkerchief case.

Transfer the design to the linen case. Color in daintily with a light wash.

Be careful not to use a very wet brush. The water-color will run if special care is not taken at this point.

Put on the border A, B, C, D, about one-half inch from the edge of the case. Color this with the same color that was used for the leaf. Imitate some of the delicate tints seen in the autumn leaves. Do not try for any of the brilliant nor gorgeous colors that Nature's lavish hands have strewn thru the field and forest.

When the water-color has dried, let the children trace in the outline of the leaves and border in a deeper color than was used for the design.

Bureau Scarf

Design for a bureau scarf, developing individuality in arrangement and color scheme.

Teacher's Work.—Leaves which are easily pressed and offer good arrangement of combinations are collected. These are pressed and pasted in a unit form upon a large sheet of oaktag. (The teacher pastes at least five of these units to show the children what may be done.)

The children may bring leaves to the class, for the purpose of pressing and keeping them for individual models upon desks. Any of the following are good for this purpose: Rose, sumach, clover, nasturtium, maple, fern, ivy, etc.

Child's Work.—The children practice the work several times before putting the design upon the cloth. This is done to get the best possible arrangement of design, and to lead to easier handling of the material.

There are several things to be guarded against. Make the children see that in placing the leaves upon the paper they must work for a certain form, either from a square, a circle, a triangle—but rarely by crossing the stems. Have the stem extend from a pivotal point, but not cross at angles.

After the most satisfactory arrangement has been accomplished within the selected form, as in Box I, then the child may transfer by folding at the line A-B and tracing upon Box 2. (See illustration.)

A fold at C-D will allow for tracing the work into boxes 3 and 4.

If the border is twice the size, then fold at G-H and trace as before.

When the outline figures have been placed upon the paper, the final thing to do is to transfer the finished border to the scarf or bureau cover. This may be done in pencil neatly and carefully.

By using fast water-colors or oil paint in beautiful tints, the work becomes most effective.

It is best for the teacher to supervise the making of the color, so that delicate colors only shall be used, as children sometimes at this point spoil an otherwise good piece of work.

After the paint has dried the children may outline the edge of the leaf and stem in silk floss, being cautious to select the floss that harmonizes with the water-color used. Both ends of the bureau scarf are to be treated in the same way.

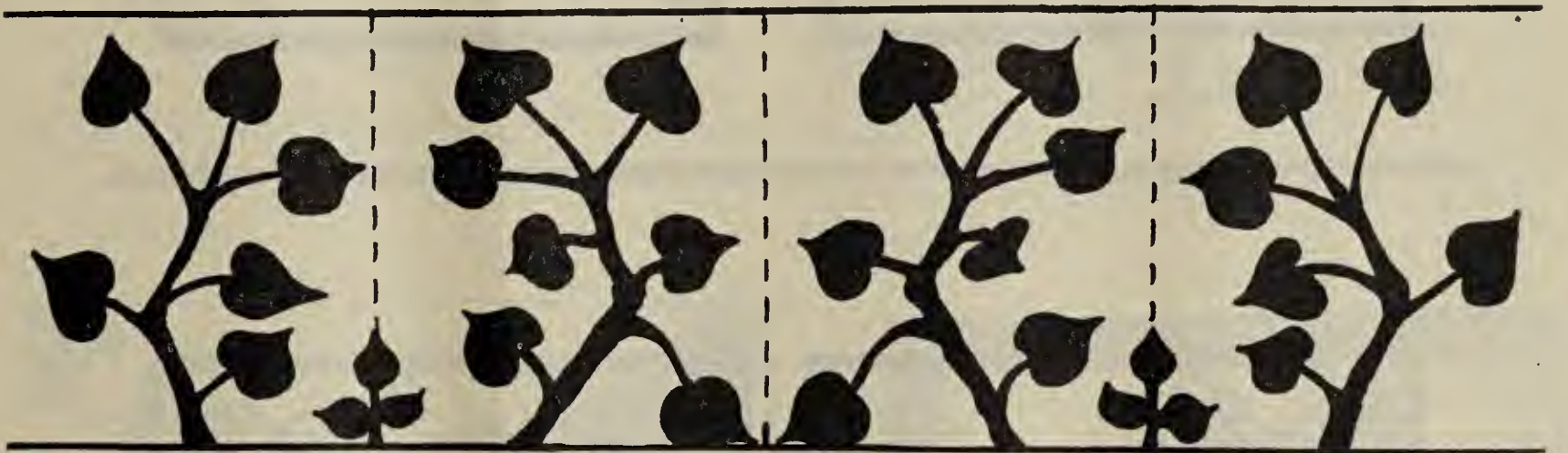
When finished the child has a nice gift for mother. This may be offered as the incentive for careful work during the different days' work on the scarf.

Paper Tearing

The conversation lessons for November will center around the Pilgrims. Little people are interested in the lives of other children. Tell them about the early schools, churches, homes, games, etc., of the Pilgrim children. What they know of these long-ago people they can illustrate during the constructive period.

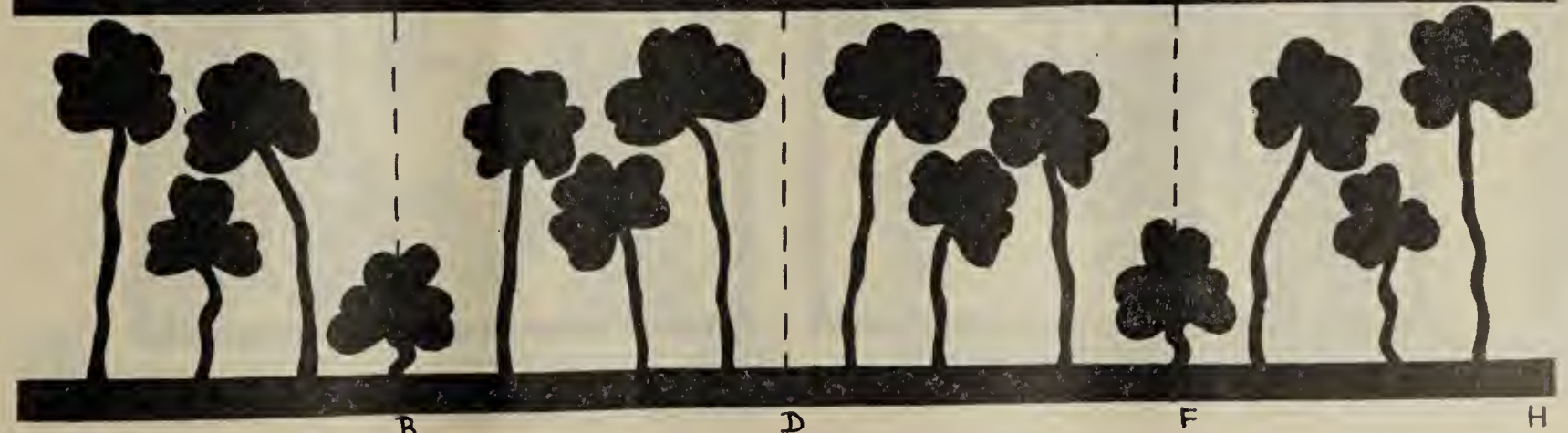


A C E G



B D F H

BOX 1. A BOX 2. C BOX 3. E BOX 4. G



B D F H

Designs for Decorating Handkerchief Cases, Bureau Scarfs, etc.

Teacher's Work.—Separate the leaves of the blank books. Provide about three double sheets of these, and arrange them into little booklets. Let the children sew them thru the center with raffia or strong white thread. These will be the Pilgrim books that the children will use for their illustrative drawings.

Let the teacher hektograph a dozen or more sentences describing the pictures. Copies are run off on the hektograph. These hektographed sentences are then cut up into separate words and placed in envelopes.

Child's Work.—The child tears and pastes his picture. This work should be the original product of the child's own effort. He has had suffi-

cient practice in paper-tearing to warrant independent work. The teacher's chart, prepared for previous work, may be hung before the class during this silent occupation.

When the paper has been neatly pasted to the booklet, a frame may be drawn around it to give it a finished appearance. Upon the opposite page the child may paste the cut-up words that have been arranged in sentences.

It may be advisable to let the children form their sentences upon their desks. These sentences may then be inspected by the teacher or pupil-teacher. If found to be correct, then the child may paste them upon the page. The pasted sentences for the booklet may be these:



1.



2.



3.



4.

I.

The Pilgrims lived in the forest.

They made log cabins to live in.

Wind and rain often came through

the cracks in the logs.

II.

The Pilgrims sat around the fire-

place.

The children wore home made

clothes.

The cloth was made on the spin-

ning wheel.

It was not very beautiful but it

was warm.

III.

The Pilgrim children had no time

to play.

They helped to cook the dinner.

They helped to plant the corn.

IV.

The Pilgrim boy went to the

forest with his father.

He carried a gun to shoot the

deer.

He helped to carry the deer home

to be cooked for dinner.

This work may take several days of silent occupation periods. When all has been completed the child may prepare a cover for his book. It may be simple, to consist of a large sheet of dark gray or blue cartridge paper, folded and attached to the booklet. Upon the cover have the children put another pasting and tearing composition.

The teacher may outline a series of Pilgrim girls upon white paper. This may be run off on the hektograph. Several may be given to the children. These are cut and colored by the children. Several trees may be cut also. The children and the trees may be pasted into a space drawn upon the front cover. (See illustrations.)

The books that have been well done may find their way home to the parents as a Thanksgiving gift.



Leaf Designs for Decoration

Manual Training

Constructed pieces of furniture for the Gift House. (See TEACHERS MAGAZINE for October.)

Teacher's Work.—Make a chart containing the following diagram and picture. (See illustration.)

Let the children see this while constructing the dining-room chair.

Material.—One piece of 7 x 7-inch folding paper, paste, scissors, ruler.

Child's Work.—Let the teacher give the following directions immediately before the silent occupation: Fold the square into sixteen boxes on one side. Cut off at the top the boxes marked with the X. Notice that one box or square is not to be detached. Fold the boxes into halves along the sides indicated. Turn back and crease so that the chair will have a

good shape. Put parts together, as for the kitchen chair, and paste securely.

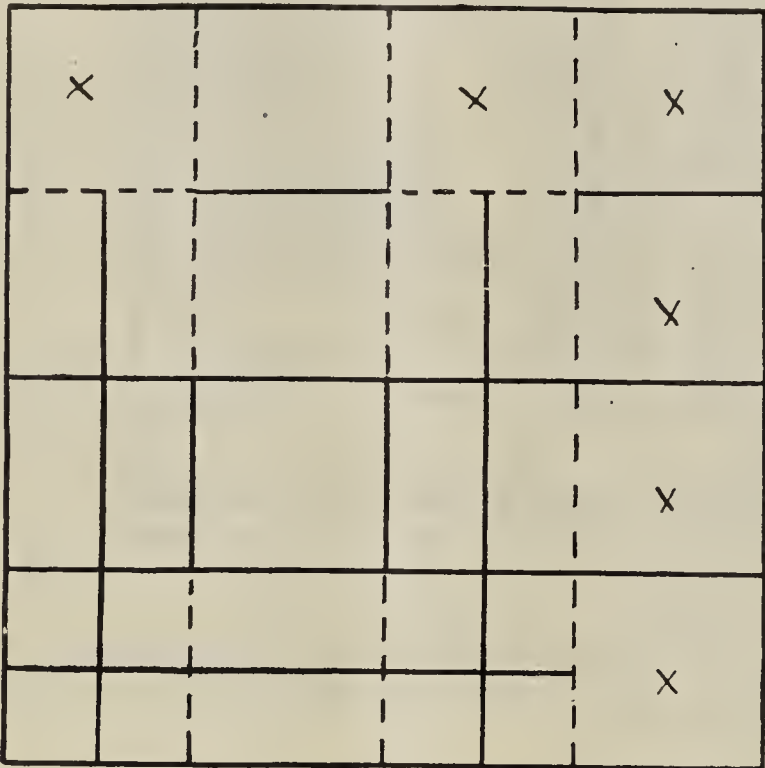
To serve in this cutting the folding previously done will serve as the guide line.

Dining-Room Table

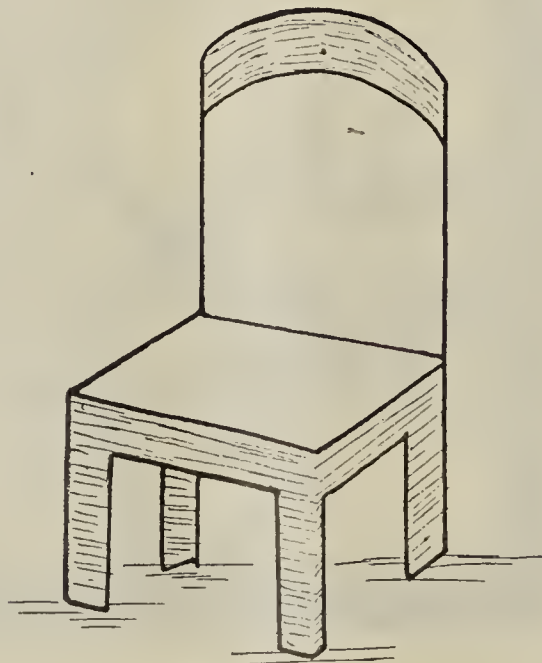
Teacher's Work.—Make a chart of the diagram of dining-room table, and the completed table when the parts have been properly put together. (See illustration.)

Material.—Folding paper, scissors, paste, compass and rulers.

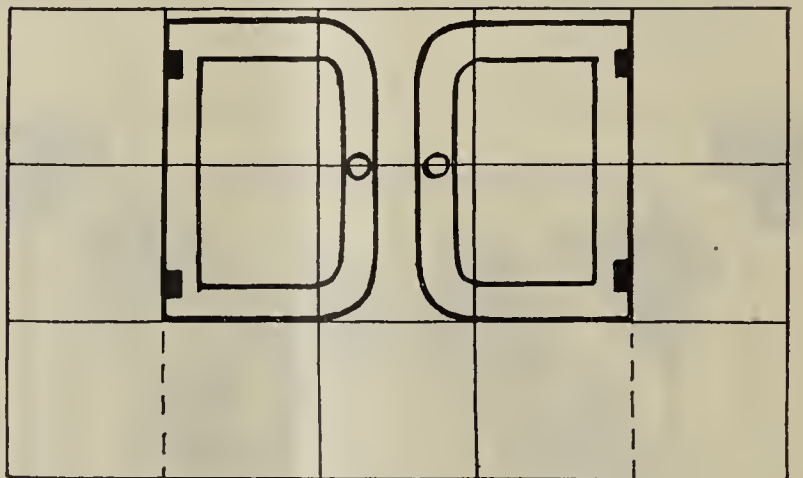
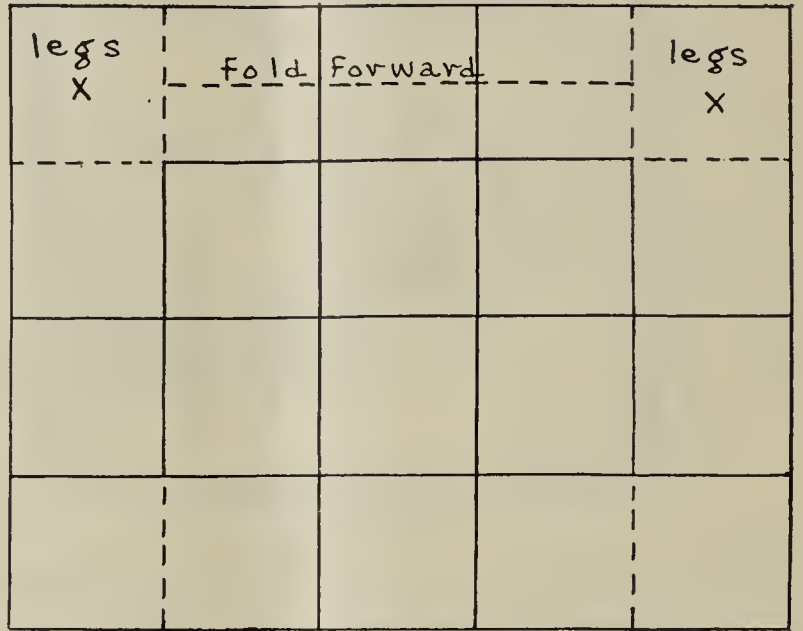
Child's Work.—Fold the square into sixteen boxes. With the compass draw a circle, using a square containing three boxes. Cut the legs according to the pattern shown in the diagram. The legs will be pasted together at the angular part. Fold back each leg at the — line in the picture. This portion of the leg is pasted to the table underneath.



Cut on - - - - lines
 Fold on ——— " "
 Cut out x x



Dining room chair.



Buffet.

Sideboard for Dining-Room

Teacher's Work.—Make a large chart with the following diagram and picture, showing the completed article of furniture.

Material.—Two large sheets of brown folding paper, as for the buffet; scissors, paste, ruler.

Child's Work.—Fold the paper along one edge into five even boxes; along the other edge into four even folds. Cut on the lines. Cut off on XX. When done take the box A and fold it under B and paste. Fold D under C and paste. This forms the framework of the sideboard.

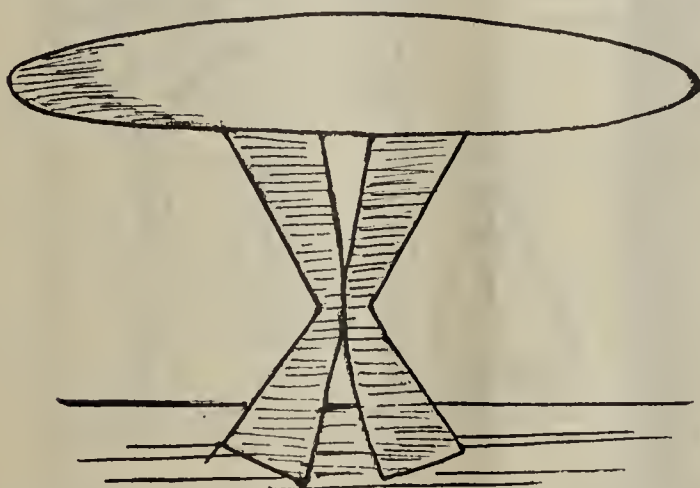
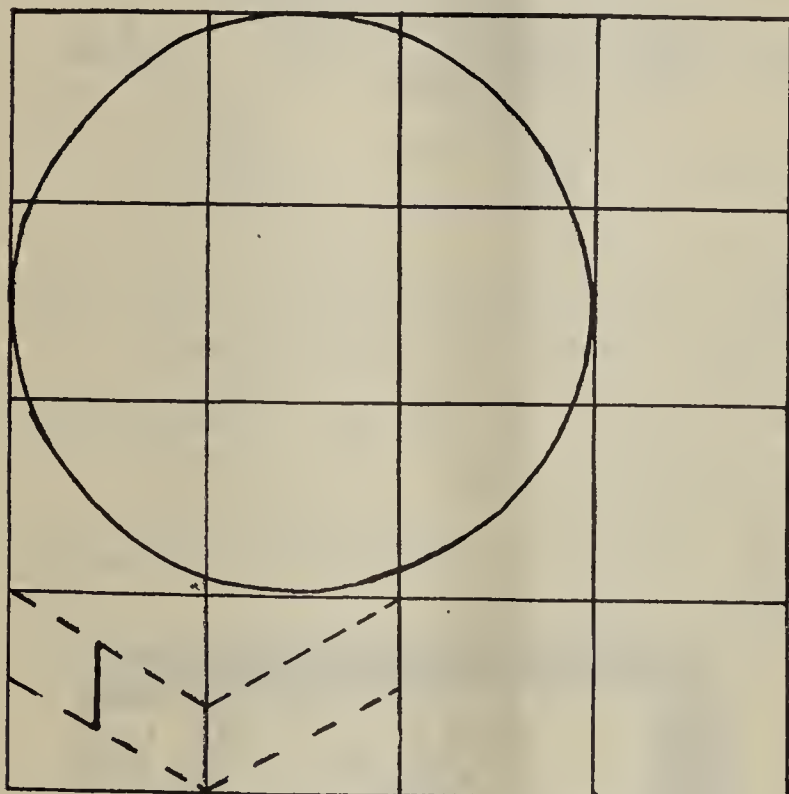
The lower diagram shows the two drawers. Fold and cut as directed by the lines. Fold E under F and paste. Fold G under H and paste. This makes one drawer. Do the same with the second drawer.

In putting the parts together see that the drawers are so arranged that the closed part becomes the top or shelf of the sideboard.

Decorate for the handles and other parts if desired.

Buffet

Teacher's Work.—Make a chart with the diagram and picture. (See illustration.)



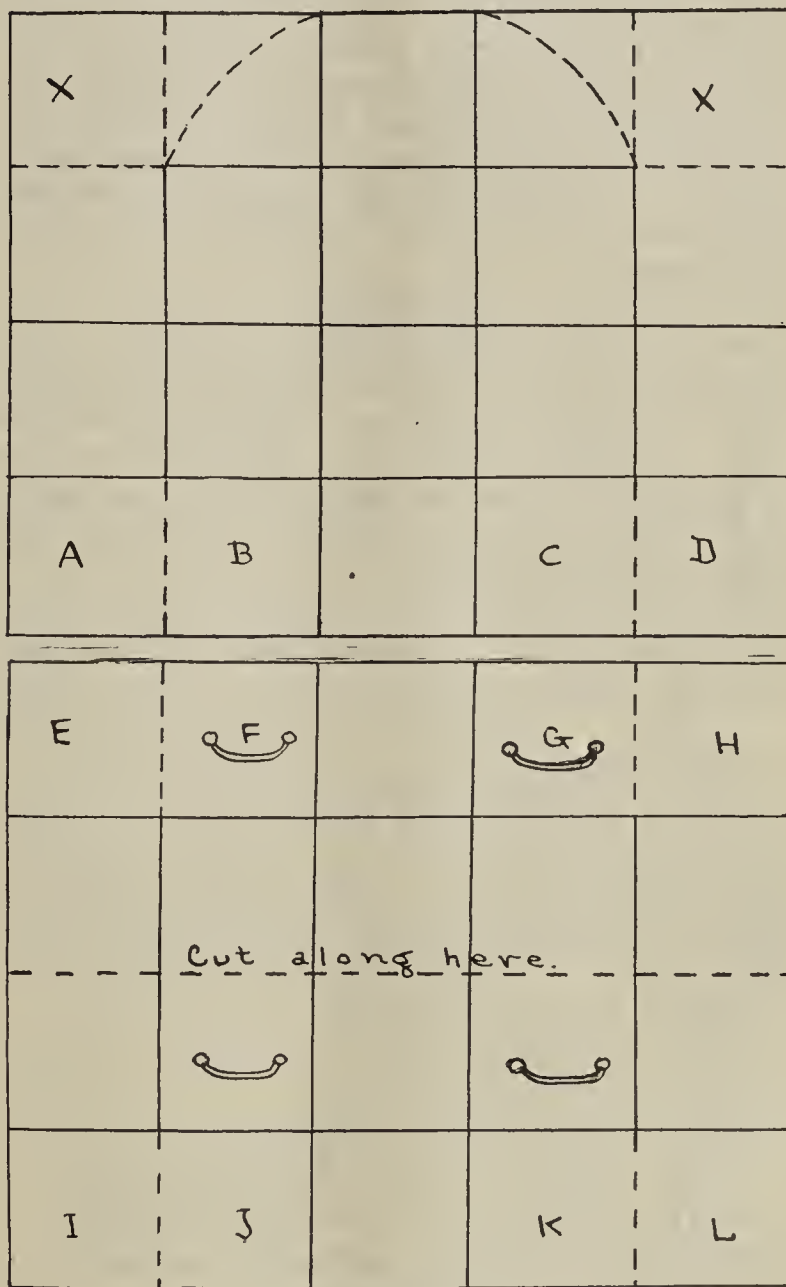
Dining room table.

Material.—This exercise requires two sheets of folding paper of a larger size than any used before. If 7 x 7-inch paper is used, the furniture is not in good proportion. The size of the paper will be left to the discretion of the individual teacher. Folding paper 12 x 12 inches, brown in color; paste, scissors, and ruler.

Fold the paper into rectangles, four on one side and five on the other side. Cut and paste according to directions on the teacher's chart.

To make the shelf at the top, turn forward the half-lap and support it at the side with quarter-inch strips fastened beneath the shelf and to the back of the buffet. Draw the doors, as shown in the picture, before pasting.

To put the two parts together properly the



SIDE BOARD

drawers are turned so that the closed end forms the top or shelf of the buffet. The open end is put at the bottom. It fits against the closed part of the framework.

From the cut-off rectangles fold and cut four legs. Paste them beneath, to the bottom of the buffet.

Child's Work.—Fold each sheet of paper into sixteen boxes. Cut on the lines as shown on the chart. Diagram 1 becomes the foundation of the chiffonier. Fold A under B, and C under D, and paste. Diagram 2 and the upper part of 3 form the drawers. To make them, cut off at the line thru the middle. Fold E under F, and H under G and paste securely. Proceed in like manner with the remaining two drawers. When finished set them into the foundation part with a closed end at the top for the upper part of the chiffonier.

With the compass cut out the circle representing the looking-glass with the handles attached. Paste this to the back of the foundation part. Decorate for handles or other parts necessary.

Spelling

Preparation.—Let the child select any three words that he may desire from the story of the apple. (These selected words are written five times each in neat columns.) But if the teacher wishes the children to prepare for a recitation lesson later, she may tell them to write twenty words that name colors.

I word which tells where the apple grew.
 I word which tells what I did to the apple.
 I word which tells about the taste of the apple.

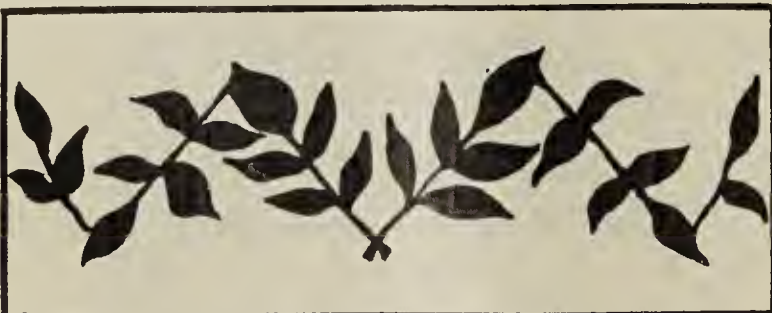
Thus the words studied will be uniform, and a written exercise may be the test of the children's efforts.

Sentence Structure.—The children may be required to write the entire sentence, which answers the several questions given below:

- Where the apple grew?
- What kind of a skin?
- What color is the skin?
- What shape is the apple?
- What other fruit has the same shape?
- What colors have some other apples?
- Who picks the apples from the tree?

Drawing

Teacher's Work.—Encourage the children to bring in leaf sprays. Press between sheets of paper with a hot iron, to preserve the colors.



Design for Tracing

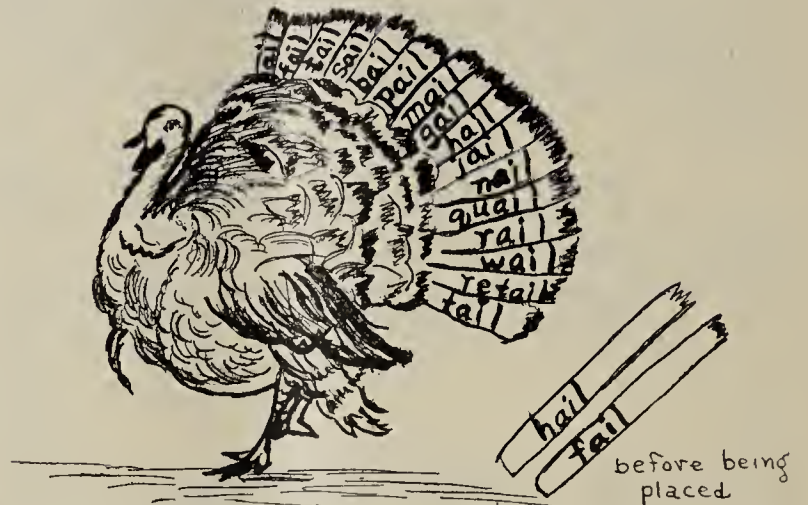
Child's Work.—Let the children fasten the stem to a paper by means of a pin or brass fastener. Trace around the edges of the leaves in one position. Place the spray at a different angle and turn around. Continue this until a satisfactory design has been obtained. Then let the child fill in the leaves with a light ink-wash. Fill in the stems with a darker ink-wash.

The completed design may then be used as a border on a booklet.

Drawing and Tracing

Teacher's Work.—To correlate with the nature work let the teacher draw, using hektograph ink, the picture of a turkey with the tail feathers omitted.

Upon another paper the tail feathers are drawn, each bearing a word that ends in the phonogram "ail." The tail feathers are then



cut into separate feathers, each one bearing a word. The incomplete picture of the turkey and the words are put into an envelope.

Child's Work.—Tell the children that they are to complete Mr. Turkey. They can put in the feathers, providing they can read the word inscribed upon each.

As a test, let the teacher call on children to read the words that have been placed in position upon their desks.



Thanksgiving Booklet Cover

November Occupation Work

By AGNES E. QUISH

Picture Study—History and Composition

(Third and Fourth Year)

If possible give each child a copy of Broughton's "Pilgrims Going to Church" (Perry Pictures, No. 1339). The picture is to be studied in connection with the history lessons on the Pilgrims.

At the close of the oral lesson a small picture and the following suggestive questions are given to each child for silent study and written composition. The picture is to be pasted at the top of each composition.

Why do the Pilgrims travel in a party? Why are the men at the head and at the end of the party? What do the men carry? Why? Why are the women between the men? Who is beside the first woman? Why, do you think? Why isn't there an American flag in the picture? What flag did the Pilgrims use? Why?

Ask several other questions about the picture—about the time, the place, the dress of the people, the danger, etc.

Study of Words

(Fourth Year and Upwards)

Write the following words on a chart and hang it where the children doing seat work may see it:

fearless	brave
strong	valiant
daring	patient
heroic	calm
manly	severe
truthful	stern
dutiful	just
religious	stout-hearted
courageous	

Directions to Children.—Find the exact meaning of each word. Select five words from the list, and tell why you think these words describe the character of the Pilgrims.

Industrial Occupations

(For diagrams of wigwam, moccasin, and Indian headdress, see TEACHERS MAGAZINE for October.)

To Make Wigwam.—Draw a 10- or 12-inch circle. Cut the circle into halves. Cut a small semi-circular piece from the center (as shown in the diagram). Cut a small piece from each side of the half. The wigwam is then ready to decorate with Indian symbols.

After decorating, lap the ends and either paste or sew with raffia down to three inches from the bottom. Turn the loose part back to form a flap. Fasten willow twigs thru opening in the top to lend an air of realism.

The Moccasin.—Give each child the patterns 1, 7, 2. Cut and fold these on the dotted lines. Sew the moccasin with brown raffia. Fasten the tongue into the front of the moccasin.

Indian Headdress.—Take a sheet of construction paper 12 x 9 inches. Place the two

short ends together and fold. Cut a stiff piece of paper $1\frac{1}{2}$ inch wide to use as a pattern for the feathers. Round one end of this strip. Trace this on the oblong as shown in the illustration. After the center feather is drawn, lower the pattern a little for each feather to show the gradation. Decorate and color with red, yellow and blue paints or crayons.

Indians on the Sand Table

Use a large piece of glass for the sea. ("Bright before it beat the water," etc.) Use evergreen branches to represent the forest. Select several of the wigwams that express the best efforts of the children for the village, and two or three canoes to place along the shore. Hang a cradleboard on the limb of a tree.

A bow may be made by slightly bending a thin stick or twig and tying it with a string. The finger of an old kid glove will serve as an arrow-holder. These may be placed under the tree or just outside the wigwam.

On a string strung between two poles, hang some pieces of colored paper to represent the drying meat. Use red sticks to make the campfire. Hang a kettle on a tripod over it. Cut the deer from heavy brown cardboard and place it back in the forest.

Pilgrims on the Sand Table

Use the sand table as it was arranged for the Indians. Put one wigwam in the background of forest. Put a stone on the shore and name it Plymouth Rock. Fold and cut the *Mayflower* for the ocean. Cut the outline picture of the Pilgrim with the gun from heavy cardboard to stand on the shore.

From squares of heavy paper fold houses and barns for the Pilgrim settlement.

Logs to cover these houses may be made by rolling pieces of paper of the desired length around pencils and pasting the ends. These are then pasted one over the other on the sides of the houses.

Fluted strawboard, such as is sometimes wrapped around bottles, makes very realistic houses.

Fruits and vegetables might be modeled from clay to represent the good harvest.

Knotted School or Shopping Bag

Materials Required.—Twelve small brass rings; twenty-four pieces of macrame cord, each a yard and a half long. Double each; string and cast two on each ring as shown in September number of TEACHERS MAGAZINE. Care should be taken to put the loop thru the ring in the same direction each time. Thread the rings upon two small sticks. Take one cord from each pair and knot together, using the overhand knot described in September number. Tie first row of knots one inch from the rings. Complete the row by tying the first cord and the last together. Tie, allowing an inch between the rows, until the bag is the required size. The ends of each half are then knotted to form the bottom of the bag.

Raffia could be used for this instead of cord.

Games

(Continued from page 87)

Observation

Upon the teacher's desk are placed ten or twenty objects which she may have selected for the purpose (objects to correlate with nature study, for instance). These are arranged so that the pupils cannot see them except as they stand close to the desk.

At a signal from the teacher, the children rise and march, single file, around the room and pass the desk twice, returning at once to their seats to write a list of as many of the objects as they can remember.

The child wins who writes correctly the longest list.

A Blackboard Race

The blackboard facing the class is divided into as many sections as there are rows of children at their desks, with the number corresponding to each row written at the top.

At a given signal the last child in each row runs forward to his own section at the blackboard, and writes a word suitable to begin a sentence.

As soon as finished he returns to his seat and the child next in front of him runs forward, and writes another word after the first one, to which it must bear some relation. In this way each child in the row adds to the sentence being written by his own row. The last child to go to the blackboard must write a word that will complete the sentence, and add the punctuation marks.

The points scored are 10 for speed, 10 for writing, 10 for spelling, and 10 for capitalization, grammatical construction and punctuation.

This game may be made to correlate with almost any school subject. The following are suggested:

Geography.—The names of capital cities, states, boundaries, mountain ranges, rivers, etc.

Arithmetic.—Each relay of children solves and writes on the blackboard a problem indicated by the teacher. The row which has the largest number of problems correct wins. Multiplication tables may also be written, one step at a time.

Spelling.—The teacher announces the word for each relay as they leave their seats.

The Huntsman

(In the schoolroom at recess on a rainy day)

One child becomes the Huntsman and holds the position thruout the game. The others sit at their desks, there being no other seat for the Huntsman, who gives a name to each child, one becoming his coat, others his shot-belt, powder-flask, dog, gun, etc. He then walks around the room and calls, for instance, for his gun.

The child representing the gun puts both hands on the Huntsman's shoulders and walks around after him. When all are going at a lively pace, the Huntsman suddenly shouts, "Bang!" when everyone, including the Huntsman, rushes for a seat.

The child left without a seat is counted out of the game, the number of seats is reduced one, and the Huntsman again calls for his equipment.

The last child to secure a seat at the end of the game becomes the next Huntsman.

The row whose last child is first seated wins. The remaining rows then play, and finally the two winning rows.

Squirrels in Trees

(For the Playground)

The children stand in groups of three, each with his hands on the shoulders of the one in front, forming hollow trees. In each tree (and there may be as many as ten trees if desired) there is a child representing a squirrel, and also an oddsquirrel without a tree. At a signal given by some child who may act as leader, all of the squirrels must run for other trees, and the odd squirrel tries to find a tree.

The one who is left out becomes the odd squirrel next time.

Squat Tag

All those who intend playing the game stand in a row, while one of their number counts out to find who is to be "It."

The one who is "It" gives chase to the others, trying to tag them.

A player may escape from being tagged by suddenly stooping or "squatting," but can only "squat" just so many times, the number of "squats" to be decided by the one who is "It."

Any one tagged becomes "It."

Years of Suffering

Catarrh and Blood Disease — Doctors Failed to Cure.

Miss Mabel F. Dawkins, 1214 Lafayette St., Fort Wayne, Ind., writes: "For three years I was troubled with catarrh and blood disease. I tried several doctors and a dozen different remedies, but none of them did me any good. A friend told me of Hood's Sarsaparilla. I took two bottles of this medicine and was as well and strong as ever. I feel like a different person and recommend Hood's to any one suffering from catarrh."

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Get it today in usual liquid form or chocolated tablets called Sarsatabs.

Poems by Wilhelmina Seegmiller

(Continued from page 83)

Ten Fingers

Ten fingers make a water trough,
Where little calves may drink;
And then they make ten pretty trees,
And then a fence, I think.

A Recipe

I take a little sand, you see,
I stir it with a stick;
I bring a little water,
And I mix it very thick.

I pour it in a can top,
And set it in the sun;
And when I want to use it,
Why then my pie'll be done.

All the Year Round

In spring I fly my purple kite
Upon the gusty breeze;
Away it goes with switching tail
Above the maple trees.

In summer to the sea I go,
With shovel and with pails,

To dig for shells within the sand,
And watch the flying sails.

When autumn comes I rake the leaves
To make a bonfire high,
So I can watch the ragged smoke
Go trailing to the sky.

When winter winds are loud and strong,
And fields are white with snow,
I get my dog and sled and play
That I'm an Esquimau.

After Tea

I wash the little teacups,
I set them on the shelf,
I wipe the little teaspoons,
I shine them all myself.

And then I kiss my dolly,
I hug her very tight;
I put her in the cradle
And leave her for the night.

I like to grow both good and wise,
I like small cakes and saucer pies,
I like big buns with raisins thick,
I like to have things when I'm sick.

Reproduction Stories

Harry likes the month of November. Thanksgiving comes in November.

In the summer Rose picks berries for food. In the winter she gathers wood for fuel.

Two little girls had a tea-party in the woods. They used acorns for cups and saucers.

Katie goes to the pond every day. She likes to watch the ducks learn how to swim.

Little sister cried because her doll was broken. Crissy made her some peanut dolls.

Ethel gave her aunt a pincushion. She made the pincushion herself. Her aunt was very much pleased.

Tom was delighted with the watch his father gave him. He kept on winding the stem until the spring broke.

Herbert looks after little sister. He guards her from ants, beetles, and worms. She thinks him very brave indeed.

The eyes fell out of Annie's doll. She put in two beads in their place. She said the beads would do, as the doll could not see, anyway.

Dolly thinks peanut-babies are the best kind of dolls. When you get tired of playing with them you can eat them up.

Mabel gave her kitten a bath. Pussy did not like it and scratched her. Pussy would rather wash herself.

Charlie was told not to climb the cherry-tree in the yard, as it was too young. He did so, and went up too high. The tree bent over and Charlie fell, spraining his ankle. He is sorry that he climbed the tree.

"Pink Eye" Conjunctivitis

"Pink Eye" (Conjunctivitis) Attacks the Eyes in the Springtime. It is Contagious and calls for Immediate Action. One Child with "Pink Eye" will Infect an Entire Class in a short time. Mothers and Teachers should be Prepared to Offer "First Aid"—Murine Eye Remedy. It Affords Prompt and Reliable Relief. Apply Murine Freely and Frequently. Write for Sample and Booklets. Murine Eye Remedy Co., Chicago.

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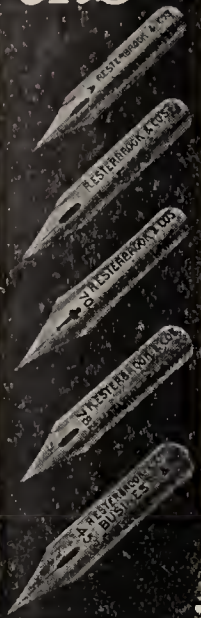
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A Thanksgiving Song

Summer is gone,
Autumn is here;
This is the harvest
For all the year.

Corn in the crib,
Oats in the bin,
Wheat is all threshed,
Barley drawn in.

Apples are barreled,
Nuts laid to dry;
Frost in the garden,
Winter is nigh.
Father in heaven,
Thank Thee for all,
Winter and springtime,
Summer and fall.

—LYDIA AVERY COONLEY.

"Pretty Miss Daffodil, hardy
and bold,
Where are your blossoms, all
frilled 'round with gold?
Come, we are waiting! Why
are you not here?
It cannot be springtime until
you appear."

Little brown bulb so hard and
so round,
Buried so deeply, sleeping so
sound,
Sleep till you hear the lark's
song sweetly ring,
Then rise in your beauty and
welcome the spring.

—Selected.

The Swallows

1

The (1) leaves are turning yellow,
And (2) cold the breezes blow,
(3) The pretty swallows gather,
(4) Away they soon will go.

2

Are all your (5) trunks packed neatly?
You little swallows, say!
And is your (6) lunch stored ready

To (7) eat upon the way?

3

(8) No trunks we need; our
(9) clothes all
We (10) carry on our back:
And (3) on the wing flies catching (11)

No luncheon need we pack.

4

(4) Away, then, pretty swallows,
To (12) warmer countries go,
The soft, south winds will woo you

To us next spring we know.

- (1) Arms out for branches, move fingers for leaves.
- (2) Huddle arms to sides.
- (3) Imitate flying.
- (4) Point out of window.
- (5) Both hands out, closed palm upwards.
- (6) Hands out, fingers curved upwards to represent basket.
- (7) Imitate eating.
- (8) Shake head.
- (9) Stroke dress.
- (10) Throw hands over shoulders.
- (11) Open and close mouth quickly.
- (12) Point to south. —Selected.

Susy Miller

Susy Miller, she burnt her little
finger,
Susy Miller, she burnt her little
finger,
Susy Miller, she burnt her little
finger,
One little finger burnt.

One little, two little, three little
fingers,
Four little, five little, six little
fingers,
Seven little, eight little, nine
little fingers,
Nine little fingers burnt.

—E. P. PRENTISS.

To a Daffodil Bulb

Little brown bulb, so hard and
so sound,
Buried so deeply, sleeping so
sound!
Who could imagine what beauties
untold
Lie hid in the blossoms which
you shall unfold?

All thru the winter calmly you
sleep,
Cosily, warmly, not daring to
peep
At dainty white snow-fairies
over your head,
Weaving a blanket to cover
your bed.

But, when the spring comes,
radiant and sweet,
And all the earth wakens at
touch of her feet,
Long, golden fingers straight
from the sun
Shall reach down and say to
you one by one:

No.
365

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Sistine Madonna



Pilgrims Going to Church



The Mill



Madonna of the Chair

The Sleepy Song

As soon as the fire burns red
and low,
And the house upstairs is
still,
She sings me a queer little
sleepy song...

Of sheep that go over the hill.
The good little sheep run quick
and soft,
Their colors are gray and
white;
They follow their leader nose to
tail,
For they must be home by
night.

And when they get to the top of
the hill
They quietly slip away,
But one runs over and one
comes next—
Their colors are white and
gray.

And over they go, and over
they go,
And over the top of the hill
The good little sheep run quick
and soft,
And the house upstairs is
still.

And one slips over and one
comes next,
The good little, gray little
sheep!
I watch how the fire burns red
and low,
And she says that I fall
asleep.

—JOSEPHINE DASKAM BACON.

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This cartoon was drawn by "Zim," of "Judge," the world's most famous cartoonist. Can you make a copy of it? Try and see how easy it can be done. Draw this cartoon NOW, with either pen and ink or pencil, making it twice the size shown, and send it to us today, stating your age, occupation and if you have ever won a prize in our Contests.

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When Women Suffer

The trouble may arise from a variety of causes. The bodily organs are so sympathetic, that an injury to one may effect them all.

The debilitating effects of indigestion or the trouble caused by a torpid liver may bring about a general breakdown in health.

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10c. and 25c.

Act Promptly and Thoroughly

All the Cats

What did she see—oh, what did she see,
As she stood leaning against the tree?
Why, all the cats had come to tea.
What a fine turnout—from round about,
All the houses had let them out,
And here they were with scamper and shout.
“Mew-mew-mew!” was all they could say,
And, “We hope we find you well to-day.”

Oh, what should she do,—oh, what should she do?
What a lot of milk they would get thru;
For here they were with “Mew-mew-mew!”
She didn't know—oh, she didn't know,
If the bread and butter they'd like or no;
They might want little mice,
oh! oh! oh!

Dear me—oh, dear me!
All the cats had come to tea.
—KATE GREENAWAY.

Calico Pie

Calico pie!
The little birds fly
Down to the calico-tree;
Their wings were blue,
And they sang, “Tilly-loo!”
Till away they flew:
And they never came back to me;
They never came back,
They never came back,
They never came back to me.

Calico jam!
The little Fish swam
Over the Syllabub Sea.
He took off his hat
To the Sole and the Sprat
And the Willeby-Wat:
But he never came back to me;
He never came back,
He never came back,
He never came back to me.

Calico ban!
The little Mice ran
To be ready in time for tea;
Flippity flup,
They drank it all up,
And danced in the cup:
But they never came back to me;
They never came back,
They never came back,
They never came back to me.

Calico drum!
The Grasshoppers come,
The Butterfly, Beetle, and Bee;
Over the ground,
Around and round,
With a hop and a bound;
But they never came back to me;
They never came back,
They never came back,
They never came back to me.

—EDWARD LEAR.

An Exception

[Nixon Waterman in October
St. Nicholas]

Dishonesty in sports we hate,
Except in certain cases:
For instance, in baseball, it's great
To see the men “steal” bases!

Bread and milk for breakfast,
And woolen frocks to wear,
And a crumb for Robin Red-breast
On the cold days of the year.
—CHRISTINA ROSETTI.

For Father, Son, Brother, Uncle, Nephew or Grandpa

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In Cold Weather

When the snow is on the ground,
Little Robin Redbreast grieves;

For no berries can be found,
And on the trees there are no leaves.

The air is cold, the worms are hid;

For this poor bird what can be done?

We'll strew him here some crumbs of bread,

And then he'll live till the snow is gone.

—Selected.

Autumn Leaves

"The north wind makes us (1) shiver," said

The flowers, "it is (2) so cold.

(3) Come, cover us, you little leaves

Of red, and brown, and gold.

(3) Come down and make a (4) blanket warm,

To tuck the flowers in, safe from harm."

2

"We (6) much prefer to stay up (7) here

With mother," they reply.

(8) "But I no longer need you, dears,"

She whispered, "so (9) good-bye."

Then all the leaves came fluttering down.

To make the flowers a (11) winter gown.

(1) Imitate shivering.

(2) Arms close to sides.

(3) Beckon upwards.

(4) Hands out, palms downwards.

(5) Imitate "tucking in" of blanket.

(6) Nod.

(7) Right hand up.

(8) Bend head to left, and repeat this line softly.

(9) Wave right hand.

(10) Lower hands slowly, moving fingers all the time.

(11) Touch dress.

—Selected.

Baby Lapp's Ride

"Now, give us a wrap,"

Says the Father Lapp,

"And I'll take baby a ride to-day;

Swiftly we'll go,

Over the snow,

Ever and ever so far away."

So up in a wrap,

They tuck little Lapp,

Till all you can see is baby's nose;

And, safe from harm,

On father's arm,

Loud and merrily baby crows.

For they're all the same,

Whatever their name,

Or whether at North or South they grow;

They love to ride

By father's side,

Whenever the ground is white with snow.

—Selected.

Why Contagious Diseases Are So Quickly Transmitted In Schoolrooms

EDUCATORS are rapidly coming to a realization of the fact that "dust" is the principal cause of disease transmission among school-children. The floors in schoolrooms are bare, and when large numbers of pupils are assembled the constant motion of feet produces a continuous circulation of dust. From tests made with dust collected from schoolrooms and other places of public assembly, it has been found that with the dust were uncountable myriads of disease germs—bacilli of Tuberculosis, Typhoid Fever, Diphtheria, Pneumonia and other dangerous diseases.

To do away with this menace, to avoid the dangers of dust-poisoning, it is not only necessary to provide a system of ample ventilation, but also to treat the wood floors in such a way that dust and germs cannot pollute the atmosphere.



Standard Floor Dressing has proved itself a perfectly satisfactory dust-preventive. By keeping the floors at a proper degree of moisture the dressing catches and holds every particle of dust and every germ coming in contact with it. Tests have been conducted to determine the quantity of dust and number of organisms which would settle on a given surface. Results prove that the dust from floors treated with Standard Floor Dressing is twelve times greater in weight than that collected from untreated floors. The inference is obvious—the balance of disease-laden dust in the rooms with untreated floors was circulating through the air, because even after settling on the floor every current of air would disturb it and start it afloat again. Another test proved that dust once settled upon a floor treated with Standard Floor Dressing remained there, and a bacteriological examination demonstrated that 97½ per cent. of all the disease-germs caught with the dust were destroyed outright.

Standard Floor Dressing also prevents the wood from splintering and cracking.

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To the credit of both of these books stands a long list of adoptions, re-adoptions, unanimous adoptions.

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The Postman

The whistle of the postman is a merry, cheerful sound;
We watch him from the window as he makes his daily round;
And when our bell he jingles, then so very fast we run
That over one another we go tumbling just for fun.

Always upon our birthdays we are sure that he will call,
And then, besides the letters, there's a package in the hall;

It is tied with twine and labeled so plain that all can see,
For Teddy, Lou, or Dorothy,—just as the case may be.

Oh, yes, we love the postman, and we like to stand and wait

In winter at the window, and in summer at the gate;

And we have all decided on the day called "Valentine"

To ask our kind, good postman to come in with us and dine.

—DOROTHY M. PORGES, in Boston Ideas.

Baby

1

Blue (1) eyes that always are sparkling and bright,
Soft, silky (2) hair that is golden and (3) light,
Dear little dimpled (4) arms all (5) plump and round,
Small (6) feet so ready to (7) jump at a bound.

2

Bonnie, pink (8) cheeks, they're the prettiest of all,
Fat little (9) shoulders, as round as a ball,
Sweet as a posy, and soft as a dove,
Who could help loving this bundle of love?

- (1) Point to eyes.
- (2) Touch hair.
- (3) Throw hands up lightly.
- (4) Arms out.
- (5) Pass right hand round left arm.
- (6) Point to feet.
- (7) Spring up in seat.
- (8) Point to cheeks.
- (9) Point to shoulders.
- (10) Pass right hand over left hand, closed.

—Selected.

You Can Interest Him

Any Man Over Fifty

You can interest any man over fifty years of age in anything that will make him feel better, because while he may not as yet have any positive organic disease he no longer feels the buoyancy and vigor of twenty-five nor the freedom from aches and pains he enjoyed in earlier years, and he very naturally examines with interest any proposition looking to the improvement and preservation of his health.

He will notice among other things that the stomach of fifty is a very different one from the stomach he possessed at twenty-five. That greatest care must be exercised as to what is eaten and how much of it, and even with the best of care there will be increasing digestive weakness with advancing years.

A proposition to perfect or improve the digestion and assimilation of food is one which interests not only every man of fifty but every man, woman and child of any age, because the whole secret of good health, good blood, strong nerves, is to have a stomach which will promptly and thoroughly digest wholesome food because blood, nerves, brain tissue and every other constituent of the body is entirely the product of digestion, and no medicine or "health" food can possibly create pure blood or restore shaky nerves, when a weak stomach is replenishing the daily wear and tear of the body from a mass of fermenting half-digested food.

No, the stomach itself wants help and in no roundabout way, either; it wants direct, unmistakable assistance, such as is given by one or two Stuart's Dyspepsia Tablets after each meal.

These tablets cure stomach trouble because their use gives the stomach a chance to rest and recuperate; one of Stuart's Dyspepsia Tablets contains digestive elements sufficient to digest 3,000 grains of ordinary food such as bread, meat, eggs, etc.

The plan of dieting is simply another name for starvation, and the use of prepared foods and new fangled breakfast foods simply makes matters worse as any dyspeptic who has tried them knows.

As Dr. Bennett says, the only reason I can imagine why Stuart's Dyspepsia Tablets are not universally used by everybody who is troubled in any way with poor digestion is because many people seem to think that because a medicine is advertised or is sold in drug stores or is protected by a trade mark must be a humbug, whereas as a matter of truth any druggist who is observant knows that Stuart's Dyspepsia Tablets have cured more people of indigestion, heartburn, heart trouble, nervous prostration and run-down condition generally than all the patent medicines and doctors' prescriptions for stomach trouble combined.

Willie's Tea Party

'Tis Willie's birthday and you see

Four little boys came in to tea.
But, oh! how very sad to tell!
They have not been behaving well.

The little boy whose name was Ned,

He wanted jelly on his bread.
The little boy whose name was Sam

Vowed he'd have some damson jam.

The little boy whose name was Phil

Said, "I'll have honey! yes, I will!"

The little boy whose name was Paul,

While they were quarreling, ate it all.

—Selected.

The Birthday

Brown nuts in the frosting,
Peeping from below;
Ten pink rosebuds blooming
On a mound of snow.

Ten bright candles burning,
In a circling row,

O'er the white cloth's surface
Cast a rosy glow.

Ten small heads a-bobbing
All at once to show

How to put out candle
With "one great big blow!"

One, two, three for Amy,
Four, five, six for May,

Eight, nine, ten for Polly
Because it's her birthday!

—PAULINE CARRINGTON BOUVE,
in the *Youth's Companion*.

Poor Dog Bright

Ran off with all his might,
Because the cat was after him:

Poor Dog Bright.

Poor Cat Fright

Ran off with all her might,
Because the dog was after her:

Poor Cat Fright.

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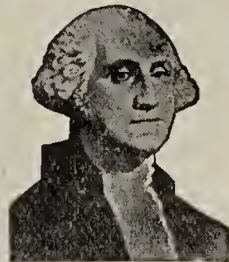
Write us and we will at once send you postpaid 35 of our Emblematic Flag Buttons in the beautiful National colors. They make handsome shirtwaist sets and coat lapel ornaments. Give these to the children and let them sell them at 10 cents each. They can dispose of the lot in a few hours and will enjoy doing it. Then send us the proceeds and we will immediately ship you, all charges prepaid, one of our big 5x8 feet Bunting Flags, 46 stars, sewed on both sides, a Standard U. S. Flag, for indoor or outdoor use. Guaranteed not to fade. The same flag that would cost you \$4 or \$5 in any retail store. And this way **you get it absolutely free for your school.**

Don't wait until tomorrow. Talk to your pupils about it today. The School Board will applaud your energy in getting the flag without bothering them and your pupils will love you all the more.

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We furnish them suitable for schools 20x24 inches in size, beautiful photo colors, and framed in solid black 2-inch frame. You can procure them on the same plan as the Flag. Write for 35 buttons, send us the \$3.50 when sold by the children, and we will send either Washington's or Lincoln's picture securely packed and express paid to your station. We furnish either Washington or Lincoln buttons or the Flag buttons. **Please state kind of buttons you desire us to send you.** After you have secured the flag or picture for your school we will pay you cash for writing a few letters for us to other teachers.



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Very good news for the operator who does billing or tabulating work is contained in the announcement of the new Remington KEY-SET Tabulator of the No. 11 Remington Typewriter.

This new Remington KEY-SET Tabulator simplifies and facilitates changing from one set of tabulator stops to another when such a change is necessitated by changing from the writing of one form to the writing of a different form.

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Setting the tabulator stops of the new Remington KEY-SET Tabulator is the simplest matter imaginable. You simply move the typewriter carriage, stopping it at the various points at which you desire to set stops and striking the Tabulator Set Key once for each stop. No further adjustment is necessary.

The new Remington KEY-SET Tabulator equips the No. 11 Remington Typewriter for even greater successes than those it has already won in the fields of billing and tabulating work.

The Duck and the Chickens

A farmer made a nest and put in the eggs ready to be hatched. He thought all the eggs had been laid by the hens, but there was one egg laid by a duck among them.

When all the eggs were hatched the hen took her little ones out for the first time.

She took them into the garden and the field and fed them on small worms, seeds, and crumbs of bread. But there was a pond in the field, and she told them they must keep out of the water, or they would be drowned. As soon as the duck saw the water it ran into the pond and began to swim. And when the chickens saw it swimming about and looking so happy they wanted to swim, too.

This made the hen scream so loud that the farmer came and took them all home; but at last they all grew up, and were old enough to take care of themselves. Then the old hen left them, and the duck went with the other ducks and swam in the water as much as it liked.

Eight o'clock,
 The postman's knock,
 Five letters for Papa
 One for Lou,
 And none for you,
 And three for dear Mamma.
 —CHRISTINA ROSETTI.

A NEW WORLD'S RECORD IN "TOUCH TYPEWRITING"

Miss Rose L. Fritz, a writer of Isaac Pitman's shorthand and advocate of "Practical Course in Touch Typewriting," demonstrating at Toronto during the recent Canadian National Exhibition, wrote for one hour, and succeeded in breaking the former record by sixteen words per minute. The gross number of words written in the hour was 6,891, which is an average of 115 words per minute, and with all deductions for errors, 111 words per minute, net. The test was on absolutely new matter taken from a book purchased the previous day and written in a place where people were continually passing and engaging Miss Fritz in conversation.

AN AGENCY is valuable in proportion to its influence. If it merely hears of vacancies and tells **THAT** is something, but if it you about them **THAT** is asked to recommend a teacher and recommends you, that is more. Ours **RECOMMENDS**
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TEACHERS MAGAZINE

VOLXXXIII.

DECEMBER 1910

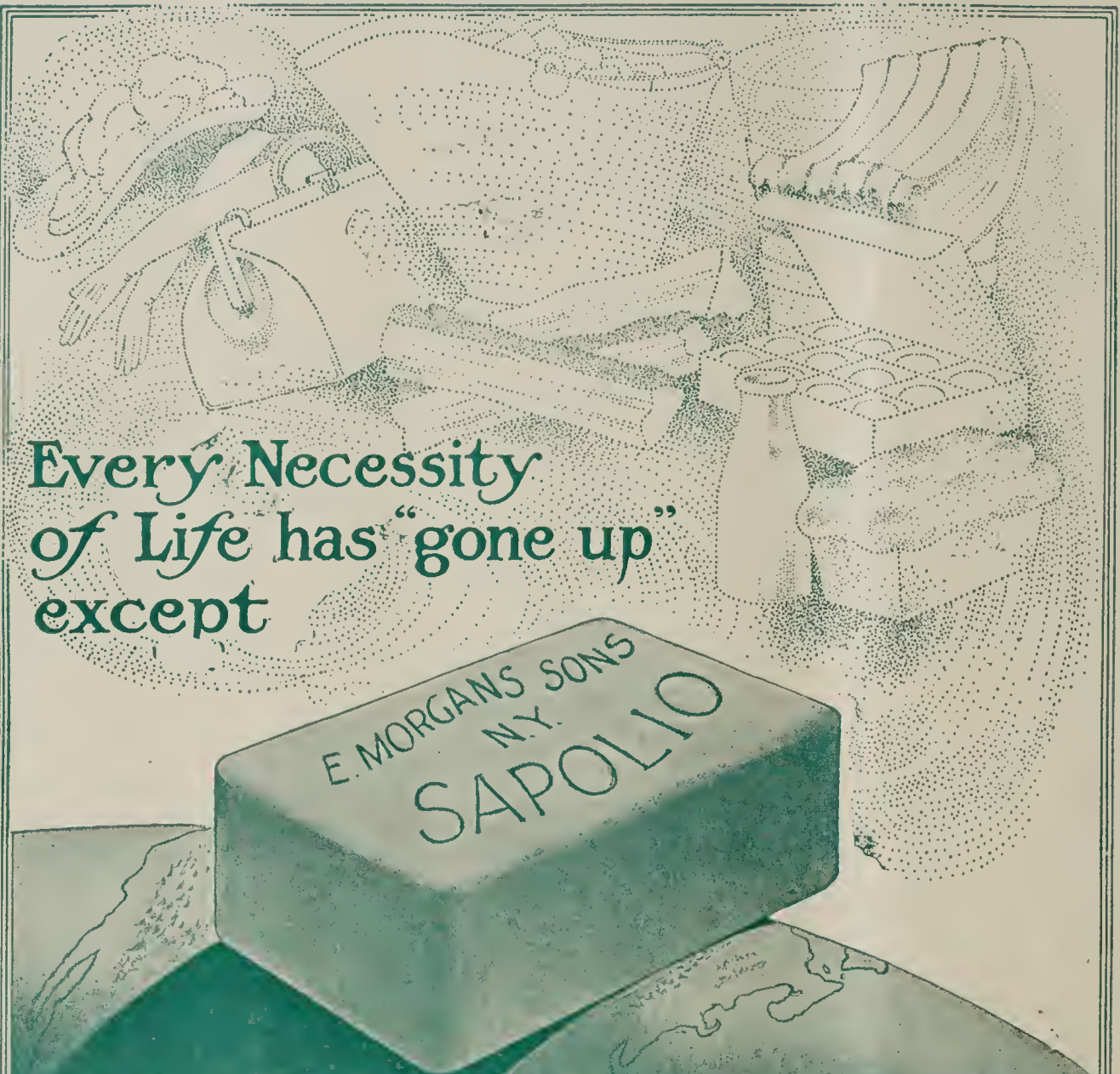
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Works Without Waste**

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TEACHERS MAGAZINE

FOR PRIMARY GRADES

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Vol. XXXIII.

December, 1910

No. 4

A Christmas Thought for Primary Teachers

"Unto us a child is born!" What joy, what hope, there is compressed into this one brief sentence! Children are God's greatest gift to mankind. In them are to be realized our best wishes for the future of the world. In them we have the assurance of a new heaven and a new earth. Justice and peace and good-will shall reign. Happiness shall be more abundant. In the children the world-to-be, with all its promises, is placed in our keeping.

The younger the children, the more abundant the opportunities for starting them right on the way of life. The thoughtful mother understands this and trains her little ones to acquire habits of cleanliness, neatness and politeness; she teaches them to say their prayers and to enjoy themselves in innocent plays to their hearts' content. The church realizes it and seeks to get a firm hold upon the children at the earliest possible age. The State is recognizing it more and more by establishing kindergartens and by encouraging the most skillful teachers to devote themselves to the education of the youngest children.

Blessed are the primary teachers. Theirs is the privilege of leading the young into the ever-broadening social life of men. Theirs is the pleasure of receiving the little ones directly from the mothers' care. Father, mother, sisters, brothers, playmates,—these have constituted the whole world. Now the children are led out from under the parental roof to make themselves at home in the larger world of men.

The child grows as his idea of home enlarges. So it is with all of us. First it is mother alone, then mother and sister, maybe; then mother and father and the dog. And so the idea grows, until we know the town as our home, the nation as our country, the world as our sisters and brothers in the household of God.

The entry into school is a momentous event in the life of the child. With it ends self-centered existence. How to live with others is the new lesson to be learned. Tears and discouragements and heartaches there may be.

The birth into the larger world may cause much pain. Let the people give thanks to the primary teachers who make the transition easy to the children, and who fit them for the service in the world of men.

"Unto us a child is born!" The child that was first born to the mother and the father is now born to the school, which is the porch of the work-hall of humanity. First impressions are all-important. Let the child feel that he is welcome. Let him know that the teacher is interested in his success. Let him see that there is greater satisfaction than he has yet known, in working with others and working for others. Let him experience the joy of being part of a group of equals. Let him find encouragement to give himself as he is, that the best there is in him may grow.

"Unto us a child is born!" Who can measure the possibilities in any one of the girls and boys gathered around us in the schoolroom? History has proved us teachers to be poor prophets as regards the future of our pupils. It seems as if the whole list of famous men who acquired fame by distinguished services to mankind were regarded as dunces and good-for-nothings in their school days, and by their teachers. This should make us cautious not to lean too much on our own understanding. Let us constantly keep in mind one thought—and let this be our own special Christmas thought—that every child is a separate and dis-



tinct individual embodiment of divinity. Each has his gifts, each his place to serve his fellow-men. How great a service will he render? Who knows? Let us, then, work wisely, assuming that each one of our pupils may be the chosen one.

There are many things to be learned at school. We teach reading, that the child may share in the experiences of the race, as preserved in books and recorded day by day in newspapers, and that he may grow by contact with the ideals, the aspirations, and the hopes of his fellow-men. We teach writing, that he may communicate his thoughts to others. We teach arithmetic, that he may hold his own in the market-place of the world. The teaching of the arts of expression is an important part of our work. But greater than this is the duty of drawing out the children themselves to express what is in them, to use the tools we place at their disposal, for creative work. Creation is self-expression. All else is copy, routine, chain-gang labor. All human growth is by self-expression. All other creatures proceed by copying and keeping in the ruts, the son ending where the father ended. Mankind is ever progressing, each generation striving for higher points of vantage than the preceding generation knew or dreamt of.

In the home the child found constant encouragement to free self-expression. Every one of his essays to express his thoughts, in words, in drawing, in painting or otherwise, was held and admired as a creation of genius. Here we can learn much from the home. Repression

crushes self-revelation and leaves mankind poor because of the sealing of many springs that might have gushed forth waters of life for the quickening of men. The primary teacher can render untold service to the world by encouraging spontaneity of effort and every form of original expression. The children who find in the primary school years the appreciation that draws out the best in them will not be easily crushed in after years. Once they have tested the buoyancy of freedom, they will not readily yield to the yoke of routinism.

"Unto us a child is born!" Every one of him as he enters our schoolroom shall feel that we welcome him with gladness in our hearts and eyes, and in the clasp of the hand. Every one of him shall know that he has within himself a precious gift which the teacher will help him find and bring to light. Every one shall learn that by working, working with all his might, and in no other way, will he become fit to share in the best treasures of the world. Every one shall feel that he is a part of the human family, and that only by working with others and for others is he doing the will of the Father of us all.

Let each Christmas be to us teachers a season for reviving our faith in the wonderful possibilities of childhood. Let us strive to gain clearer convictions regarding our opportunities. Let us thank God that we have been found worthy to lead little children to the waters of life. And God bless you and me, and every one of us; and a Merry Christmas to us all, and to you, my friend, in particular.

If You Don't B'lieve in Santa Claus

I.

If you don't b'lieve in Santa Claus, and that your way
he'll call,
Don't mind the Christmas stockin'—don't hang it up
at all!

But when Christmas winds are whistlin', and the home-
lights burnin' dim,
He rides away from little folks that don't believe in
him!

II.

When you hear his sleigh-bells jingle on the house-tops
snowy white,

Say: "The wind is playin' music for the witches o'
the night."

When he's slidin' down the chimneys of the still and
dreamy town—

"'Tis the wind that wants to warm himself—the wind
is comin' down!"

III.

If you don't b'lieve in Santa Claus, like other folks
b'lieve,

Just wait till Fourth o' July, and forget it's Christ-
mas Eve!

Say: "The children—they just dreamed him, and they
think he's true-and-true!"

And don't hang up your stocking—for he won't believe
in you!

IV.

When the floor is piled with playthings, and the Christ-
mas trumpets blow,
Say no fairy-folk have been there, and that Santa Claus
ain't so!

When your stockin's lookin' lonesome, then you'll know
the reason why;

You'll wish you'd made-believe in him 'fore Santa Claus
went by!

V.

Your great and great grand-people—they knew him
far away.

(There's toys that he gave them in the attic there to-
day!)

The chair grandfather dreams in—he gave him that,
you know,

For bein' once a little boy, and believin' in him so!

VI.

But—don't you hang your stocking up, if you don't
think that way,

And know lots more 'bout Santa Claus than folks
that's old and gray;

But—when Christmas winds are whistlin', and the
mornin' stars burn dim,

He rides away from little folks that don't believe in
him!

—*The Home Magazine.*

It's Christmas.

Joh. Abr. Peter Schulz.

1. It's Christ - mas, it's Christ - mas! come join in our glee! We'll sing and we'll
 2. It's Christ - mas, it's Christ - mas! raise high ev - 'ry voice! All man - kind is
 3. It's Christ - mas, it's Christ - mas! come join in our glee! Come share in the

mf

dance round our own Christ - mas tree. With toys and with trin - kets the
 hap - py, all peo - ple re - joice. For - got - ten is sor - row, for -
 gifts and the light and the tree. There's plen - ty for all; then sing

bran - ches bend low, With cheer and with light, hearts and homes are a - glow.
 got - ten is care, And peace and good - will reign su - preme ev - 'ry - where.
 prais - es, be gay! For this is the chil - dren's, their own Christ - mas day.

DECEMBER



S M T W T F S

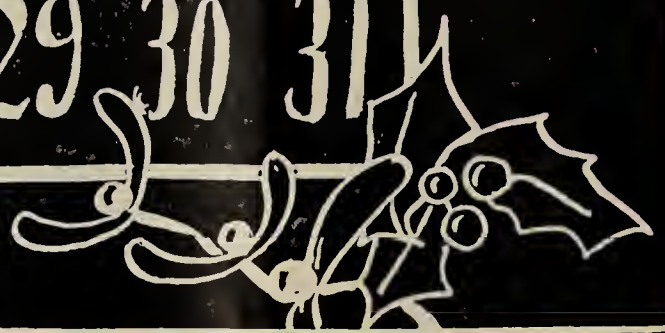
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Blackboard Calendar Designed by Harry H. Ahern

Memory Gems for December

(Saturdays and Sundays omitted)

DECEMBER 1

And tree and house, and hill and lake,
Are frosted like a wedding-cake.

DECEMBER 2

We like the spring, with its fine, fresh air;
We like the summer, with flowers so fair;
We like the fruits we in autumn share,
And we like, too, Old Winter's greeting.

DECEMBER 5

Whirling, swirling, racing, chasing,
Fly the flakes of snow,
While the lusty, 'gusty blizzard
Whistles as they go.

DECEMBER 6

Go bring the sled
From out the shed,
Hunt up your mittens, boys;
For well I know
There'll soon be snow,
And then for winter joys.

DECEMBER 7

Old winter is coming; alack! alack!
How icy and cold he is!

DECEMBER 8

All over the world when the pretty flakes fall
The children delight in the snow.

DECEMBER 9

Spring and summer, then the fall;
Winter last, but best of all.

DECEMBER 12

He giveth snow like wool.

DECEMBER 13

Beautiful feathery flakes of snow,
Softly come, and softly go.

DECEMBER 14

And Jack Frost laughs in glee, "Ho! ho!
Could summer whiter blossoms show?
What think you of my snow?"

DECEMBER 15

The finest of skating
Is surely awaiting
The boy who fears not a fall.

DECEMBER 16

Grateful little snowbirds,
Picking here and there,
Chirp their sweet "I thank you's"
In the cold, crisp air.

DECEMBER 19

From far and near the children come
And joyful carols sing,
And hallow'd thoughts of Christmas time
Their happy voices bring.

DECEMBER 20

Yes, Merry Christmas now is near,
The merriest time of all the year.

DECEMBER 21

The Christmas tree is fresh and green
When other trees are bare;
And all its branches bend with fruit
When snow is ev'rywhere.

DECEMBER 22

Rosy lips, with smiles, repeating,
"Merry Christmas time to all."

DECEMBER 23

On Christmas Eve, Christmas Eve,
We'll plant a splendid Christmas tree,
On Christmas Eve, tra la!

DECEMBER 25

For Christmas Day once more is here,
To scatter blessings everywhere.

DECEMBER 26

To God on high the glory be,
On earth, good-will to men!

DECEMBER 27

I put my coat and hood and furs and mittens
on, to go
With my cunning Christmas sled out to see the
pretty snow.

DECEMBER 28

Merry little snowflakes
Dancing thru the air,
Shivering roots will thank you
For your loving care.

DECEMBER 29

But where do they come from? Do you know
Of any place where snowflakes grow?

DECEMBER 30

Clash, clash; peal the bells;
New Year life their welcome tells.

The Children's Christmas Hymn.

Words after Ernst Moritz Arndt:

Gottlob Siegert.

Sung with childlike joy.

1. My pre - cious Je - sus, meek and mild, Was
 2. Though I am lit - tle, bless me still, Pro -
 3. My pre - cious Je - sus, Thou art mine, This

born to - day a lit - tle child. So ev - 'ry - where, both
 tect my life from ev - 'ry ill, And bathe me in Thy
 is Thy birth - day, I am Thine, There's joy on earth in

far and near This day brings chil - dren mer - ry cheer.
 foun - tain clear, That I be clean, my Sa - viour dear.
 ev - 'ry clime This bless - ed, mer - ry Christ - mas time.

Christmas Gifts for Little Hands

By ALICE ORMES ALLEN, Connecticut

Not what we give, but what we share,—
For the gift without the giver is bare.

In no better way can children early assimilate this sentiment than thru the making of simple gifts. The most pathetic attempt at a home- or school-made remembrance is more significant to both giver and receiver than a costly and elaborate boughten one.

The articles illustrated herewith are all of them within the scope of children twelve years old and under. Some of them can be made independently by children in the second and third grades, and most of them, with pattern help from the teacher, in the second grade.

Light-weight cardboard, blotting-paper, a few sheets of sandpaper, some magazine pictures, a few sheets of colored paper, some penny calendars, and a little narrow green or scarlet ribbon are the chief materials required.

The photograph frame illustrated is made with a stiff cardboard front and a lighter-weight back. These can be pasted or laced together. The latter is more secure, and tho it involves a rather strenuous course of punching for the teacher, it gives the children a chance to do the lacing themselves. For the decoration, cut the holly leaves and berries out of green and red paper respectively (dull green and shiny red, if possible). Crêpe-paper napkins may be bought for a trifle, with very pretty holly designs, and the cardboard covered with these is preferred.

The oak leaf may be cut large out of blotting-paper, or smaller, out of chamois for a pen-wiper. If chamois is not to be had, an old glove may supply material, and the cover be made of manilla paper, tinted or merely veined. The children can outline real leaves themselves, or when these are not to be had the little ones will have to use a cardboard pattern supplied by the teacher.

Two envelopes tied at the corners, just under the flaps, make the postal card holder. A small envelope for stamps is pasted onto the large one.

The children will enjoy making the Christmas-card clock. The smaller children can use a clock or watch cut from a magazine and pasted on cardboard to stiffen it, or hinged onto a piece of plain paper so that it will open to the recipient's name. For the older children it offers a good drawing exercise in circles. Divide the circle into quarters with a light pencil line, and let the children place the figures themselves.

For the match-scratcher use a circle about the size of a silver dollar, to outline the moon. All but the crescent is sandpaper. The stars are the little gilt or silver ones which come ready to glue on. A little landscape picture is pasted at the bottom.

In the mouse Christmas card the paper is folded along the edge R-R. Write a little verse or Christmas greeting inside.

The rabbits are cut out of stiff brown or gray paper. There should be twelve of them. Paste the first calendar leaf with the cover over it on the first rabbit. Fold the ten bunnies and tie the ribbon around the necks of them all. If desired, six or four bunnies may divide the calendar sheets among them. To cut the rabbits, fold the paper back and forth in the same way as to cut strips of paper dolls.

To draw the cone calendar, outline the shape faintly in pencil, and, beginning at the top, fill in the scales.

Remind the children that the Pilgrims began building their log-cabins on Christmas Day. A log-cabin is, therefore, an appropriate Christmas emblem. The log-cabin match-scratcher has a sandpaper roof. It will please the children to cut out the door on three edges, so that it will open outward in a realistic way.

For the rising-sun blotter, let the children cut the bars and post out of gray or brown paper. Cut out the holes in the post and slip the bars thru, pasting them onto a cardboard mount. Some poultry magazine will furnish cocks for the children to cut out.

For the Christmas-tree calendar, the conventionalized tree is cut from an oblong of green paper folded lengthwise. Cut out small, irregular holes here and there, and paste the tree onto a mount with a tiny calendar as indicated.

For the cover of the blotter with the child's hand, let each child outline his own hand. Paste a small calendar in the upper corner.

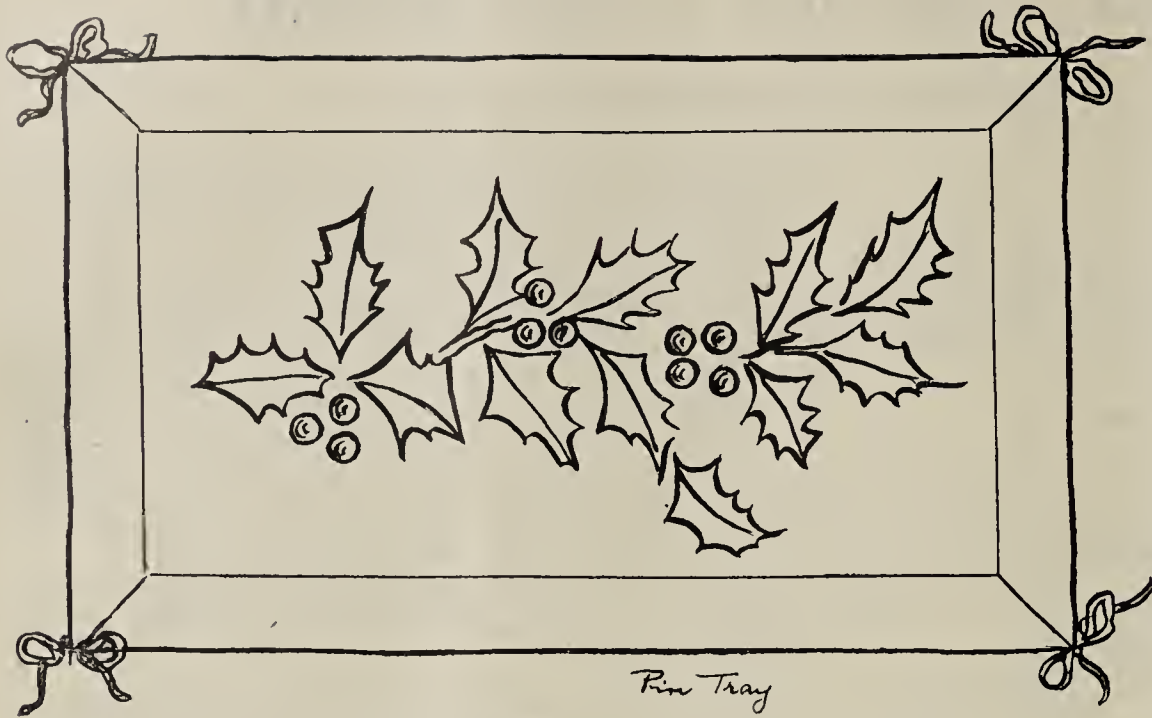
The butterfly bookmark is cut double, joining the points xx on the tips of the wings. The upper leaf of the bookmark is shorter than the other ending at zz. A verse or sentiment may be written in the blank or it may be used as a name-space or to write "Merry Xmas."

In the "sunbonnet baby" match-scratcher the little maid's apron is of sandpaper, and the letter she carries bears the name of the person to whom she is going at Christmas time. Cut the dress out of some pretty figured paper, and the bonnet of plain colored paper. Mount the little figure on cardboard, preferably gray.

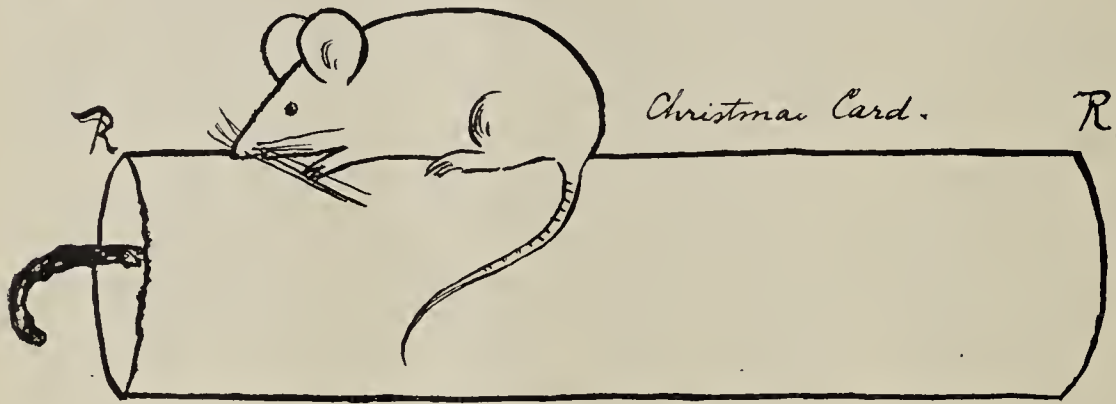
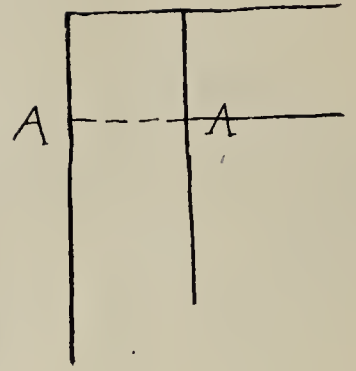
Make the pin-tray of stiff paper, 3 x 5, with a half-inch border creased to form the sides of the tray. Cut each corner on the dotted line of the square formed by intersecting lines and paste the flap so formed inside the tray.

A pretty picture may serve as the decoration, or it may be cut out as on the photograph frame. The tray may be made prettier by perforating it along the edge and running narrow ribbon or gilt cord thru the holes.

Two or three of these gifts are sufficient for any grade to attempt.



Pin Tray

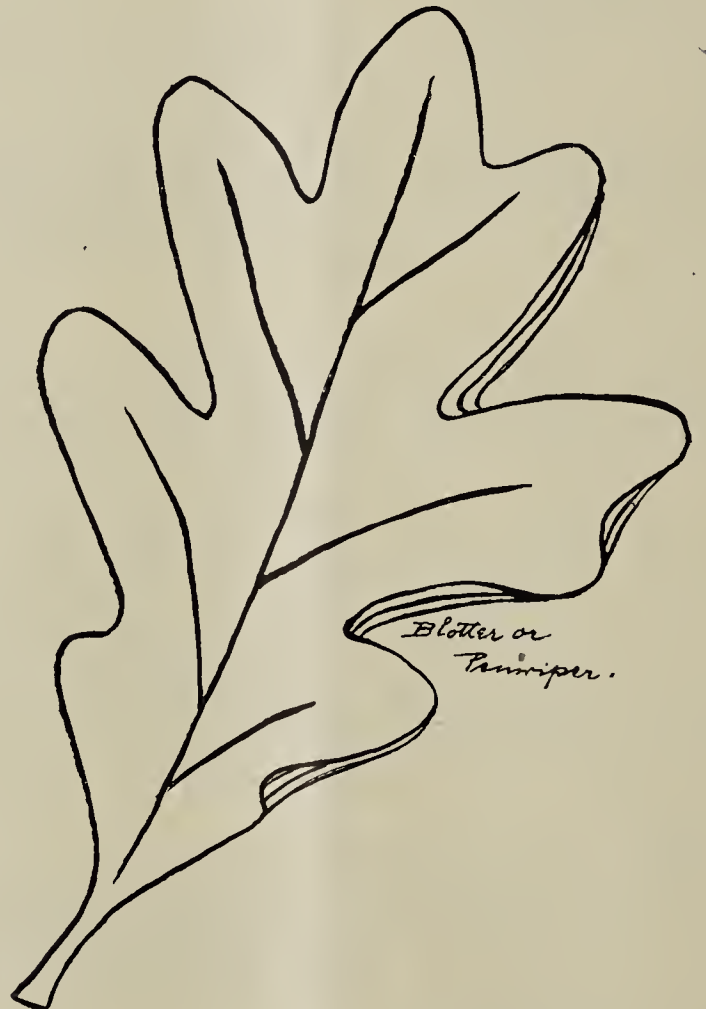
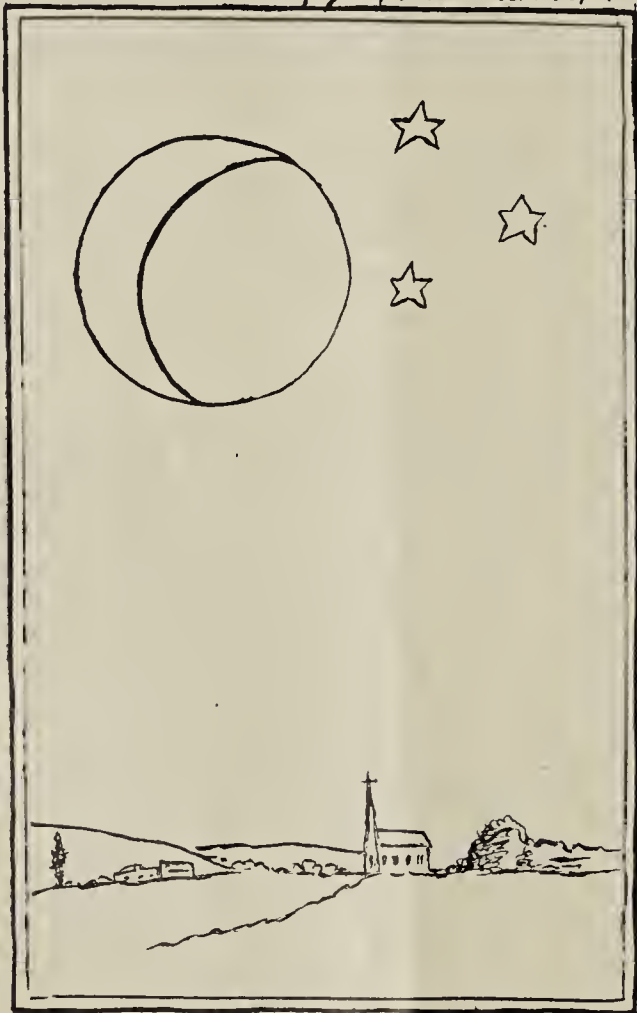


Christmas Card.



Christmas Card.

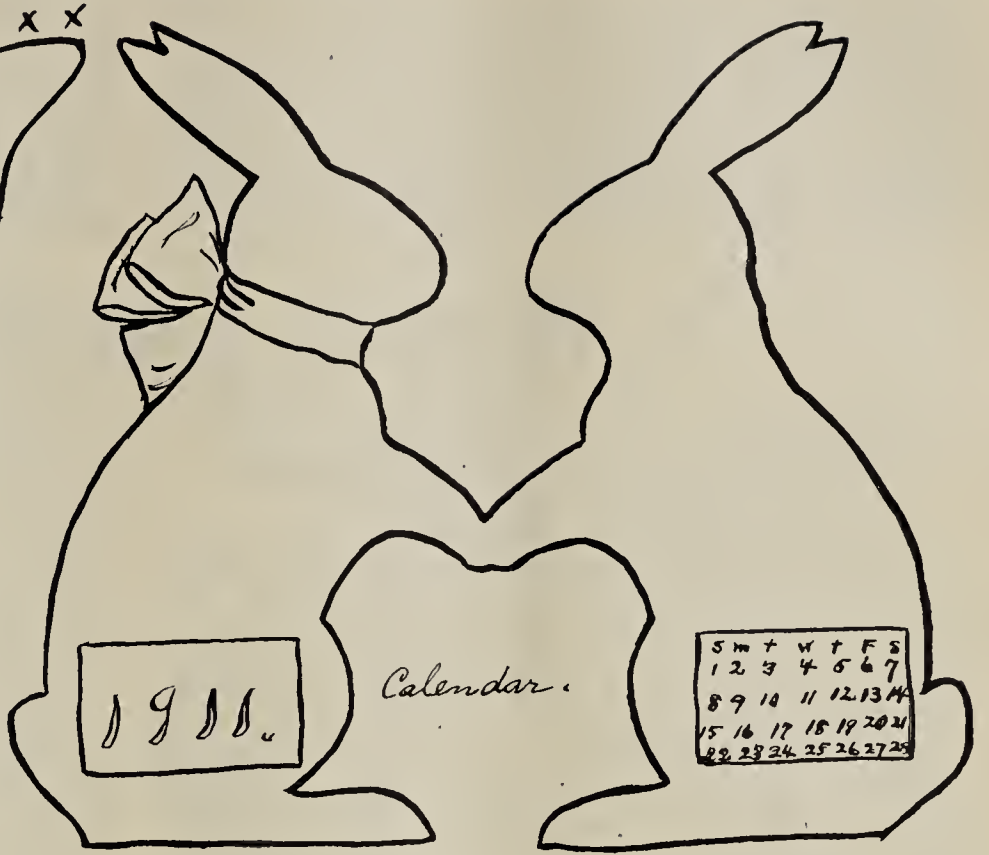
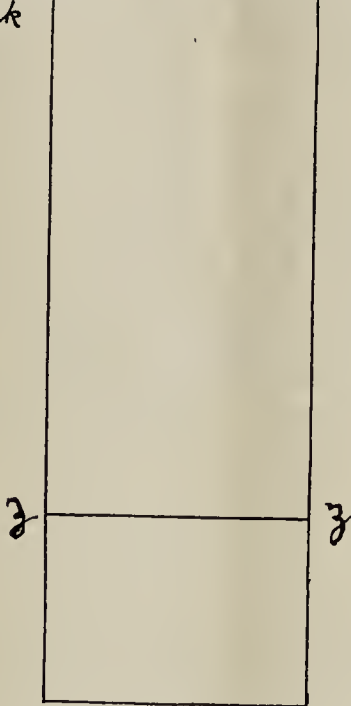
Match Scratcher.



*Blotter or
Pencilpaper.*



Book Mark

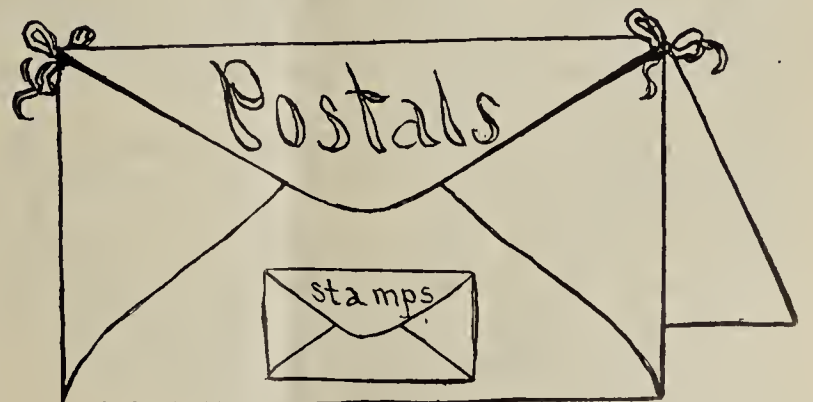
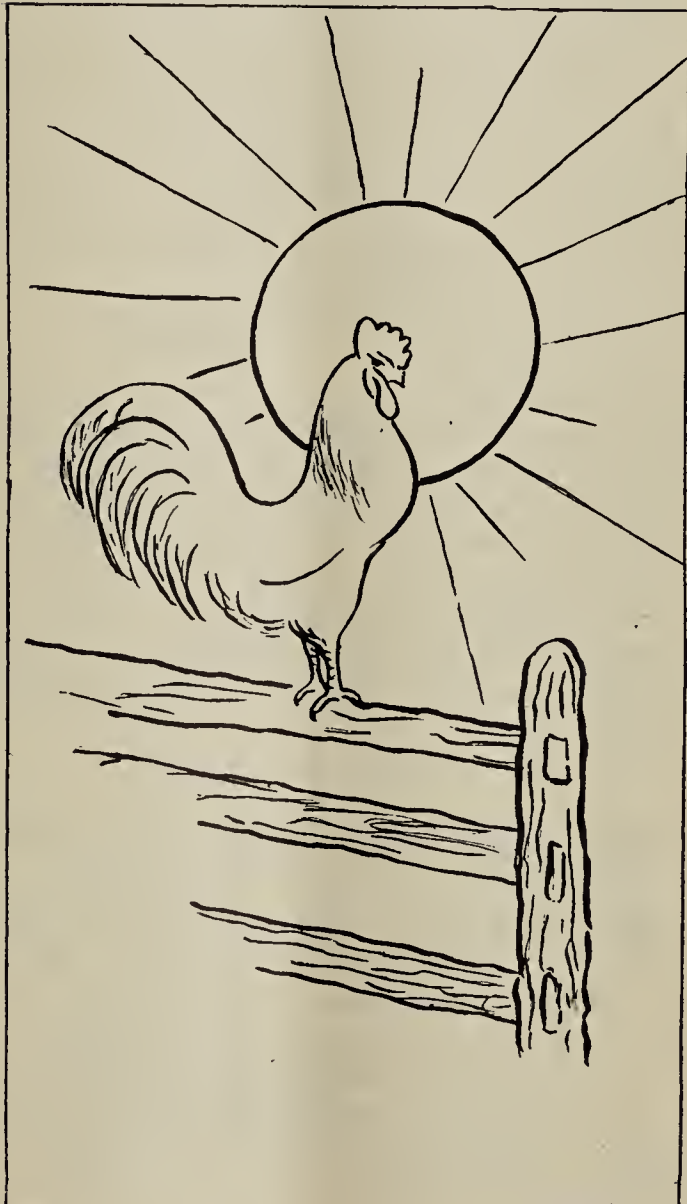


Calendar.

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



Calendar.



Start long enough before Christmas to get real unhurried enjoyment out of them, and use the Christmas work as an incentive to good behavior. If the children know in the morning that they can spend half an hour at it in the afternoon if they do their best all day long, the Christmas spirit will have already begun its

beneficent work. Then, when the final happy day arrives for taking home their proud achievement, if you can have a sheet of tissue-paper for each child to wrap his in, and show him how to make it dainty and attractive, the gift will be doubly enhanced with an air of dignity and mystery.

Primary Entertainment

By BERTHA E. BUSH, Iowa

Santa Claus and His Helpers

A PLAY FOR DECEMBER

Characters.—Santa Claus, his messenger boy, Trippet; his brownies, his dollmakers, nurserymen who supply his Christmas trees, and his reindeer.

Enter Santa Claus, wiping his forehead and seeming very tired. He settles himself wearily in a big chair.

Santa Claus.—Well, I *am* tired! I've worked from the first day of January till this blessed minute. And how my helpers have worked, too! I wonder if it is not too much for them? There are more children in the world every year and, of course, it takes more work to make a Christmas for them. I don't mind how much I do. Nothing is too hard for me to do for the children, bless them! But I don't want to tire my helpers all out. They are such good, faithful, hard-working little sprites. I'll call them and ask them whether after this we wouldn't better cut out some of the work and have Christmas come only once in two years.

He whistles a call and Trippet, the messenger boy, comes in.

Ho, Trippet, you are as spry as ever I see. Such a help as you are to me! Go, please, and call every one of my sprites to come here.

Trippet goes out; enter brownies, running and breathless.

First Brownie.—We ran every step of the way because Trippet said you wanted us.

Second Brownie.—And we must hurry right back to the workshop, because the last batch of toys is drying in the oven, and if we don't get them out in time they will crack and spoil.

Third Brownie.—They are the best set of toys we ever made.

Santa Claus.—Well, I am glad. But I am afraid you have to work too hard. I sent for you to ask you whether you wouldn't like to take a rest, and have Christmas come only once in two years after this.

The Brownies (Looking at each other in consternation).—Oh, no, no, no! Why, we love to make Christmas toys.

They sing. Tune: "Mistress Mary, Quite Contrary."
For music, see TEACHERS MAGAZINE for November.

We are brownies, merry brownies,

Working thru all the day.

We saw and pound and cut and fit;

It's better far than play.

(Spoken) Please, Santa Claus, let us go back to our work now.

Santa Claus.—All right, you may go back. You are the best little helpers that ever a man had.

Exit brownies. Enter dollmakers, each dragging in a doll by the arm. The dolls are children dressed to represent the dolls in your local shops.

First Dollmaker.—We heard that you wanted us, Santa Claus, and so we came at once. But we had to bring our dolls with us, for they were just at the finishing stage and some harm might have come to them if we left them.

All the Dollmakers (With great pride).—Aren't they a fine set of dolls? See this! (Pointing.) And this! And this! And this!

Santa Claus.—Yes, indeed, they are.

Dollmakers.—Every one has some especially good point. We'd like to show them to you.

Santa Claus.—Yes, yes. Show me each one!

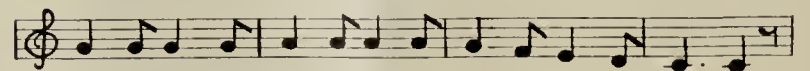
Each doll is brought out and exhibited by its maker, who points out the striking features about it. One is praised for curly hair, another for blue eyes, another for a pretty dress, and so on. Some are made to walk—very stiffly and jerkily—across the floor. One dances when it is wound up. Another says "pa-pa" and "mam-ma" when a string is pulled. This part of the program may be made quite long if desired. At its close each dollmaker takes his doll and stands in order before Santa Claus, saying:

Dollmakers.—What do you think of our dolls, Santa Claus?

Santa Claus.—They are the finest dolls I have seen yet, and will be sure to delight the hearts of the little girls I take them to. But aren't you tired out after making so many? Wouldn't you like to rest a year before beginning any more?

Dollmakers.—Oh, no, no, no! We want to begin to make a new lot the very day after Christmas. We have some fine new ideas for them.

They sing. Tune: "Jack and Jill."



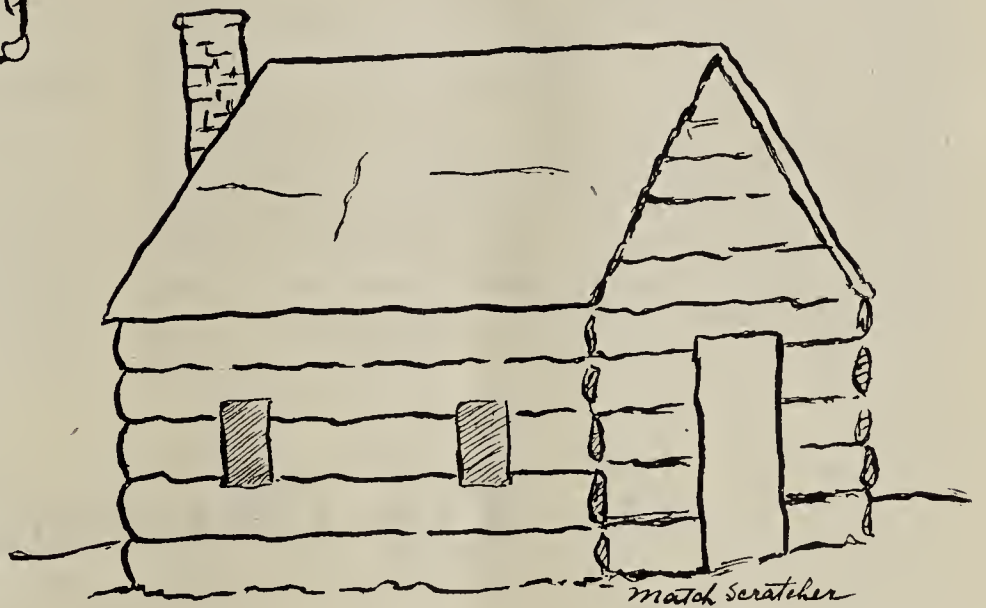
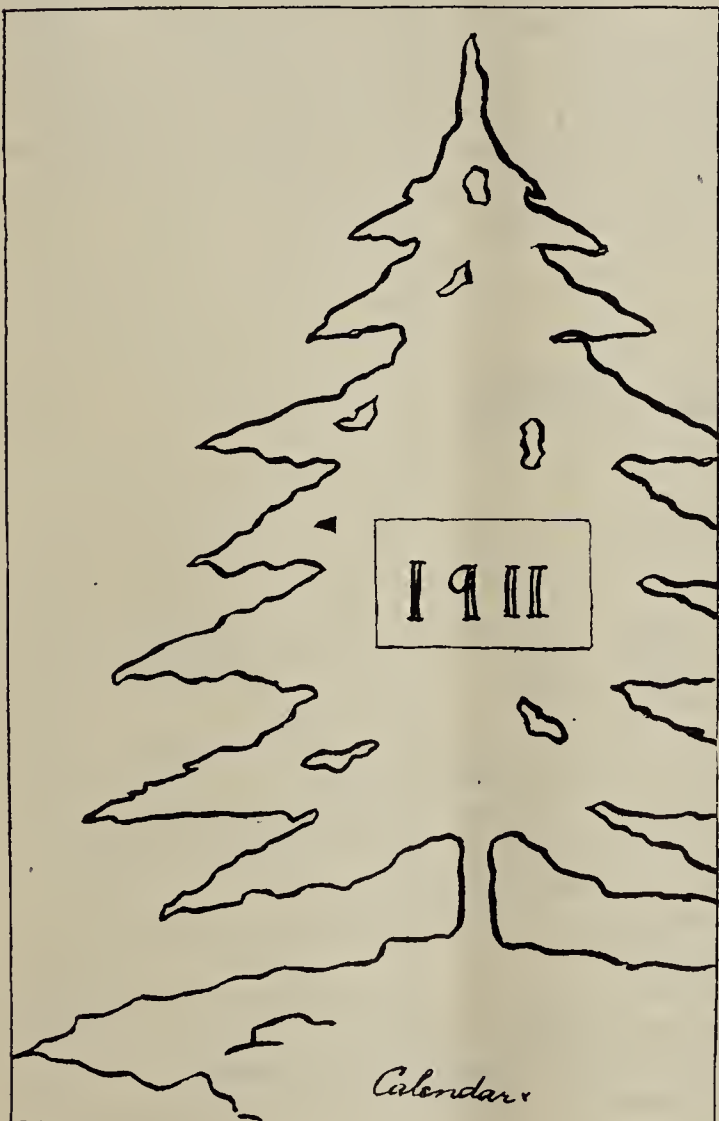
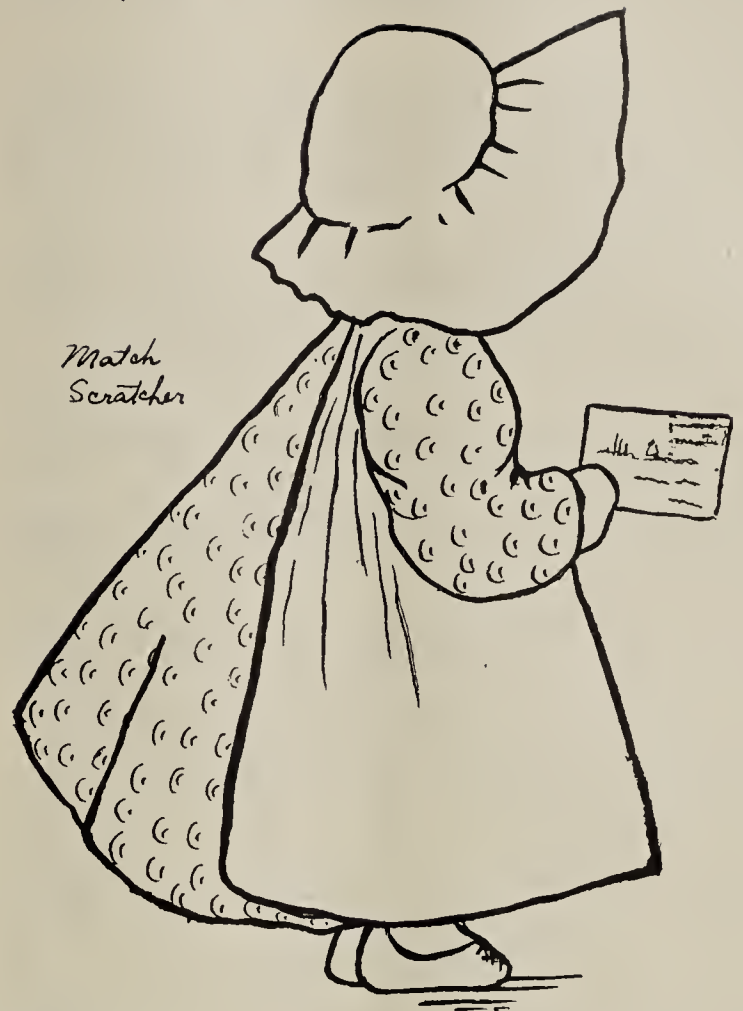
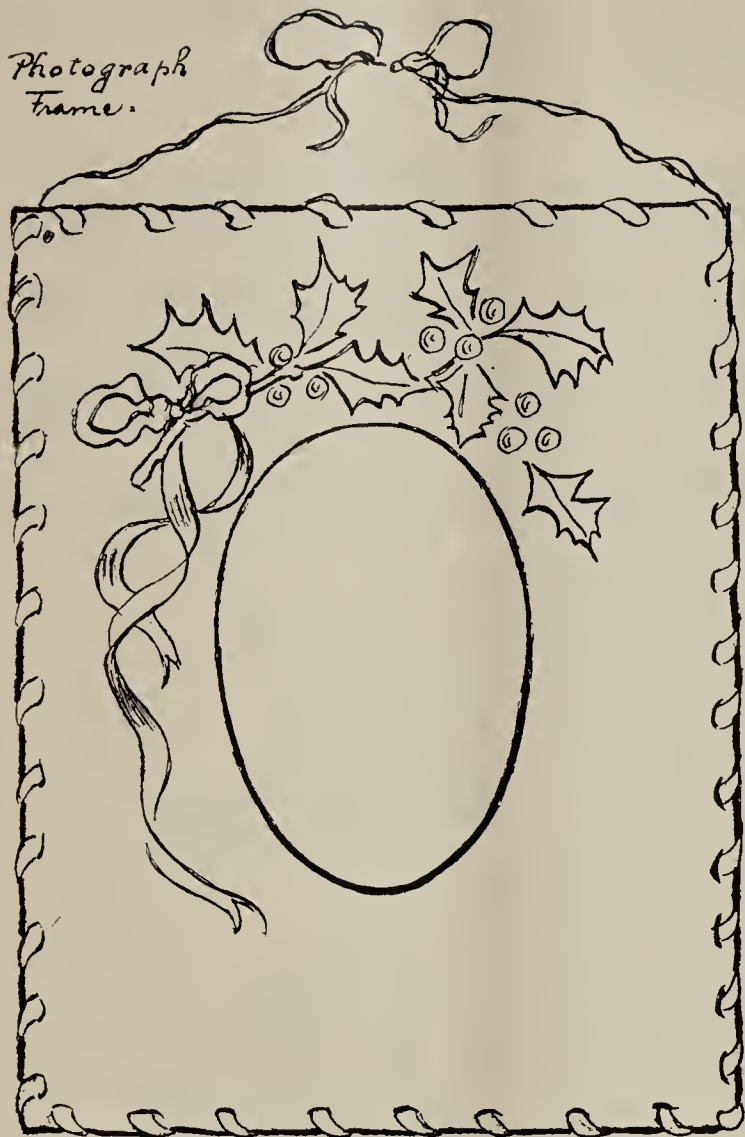
Ev'ry girl should have a doll;

O let our hands move faster!

We love to work; we'll never shirk;

To stop would be disaster.

Exit dollmakers. Enter nurserymen, carrying branches of evergreen.

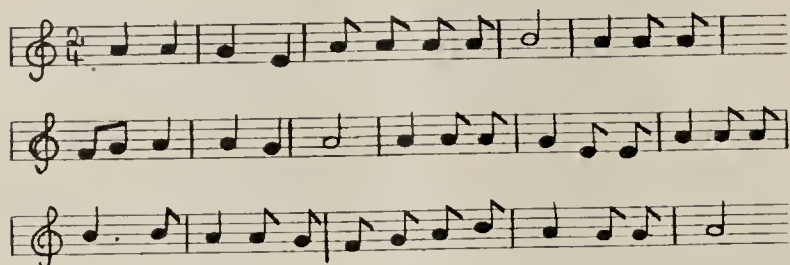


Nurserymen.—You sent for us, Santa Claus. Didn't the Christmas trees we have been growing for you suit you?

Santa Claus.—Oh, yes! But I thought it kept you rather too busy growing Christmas trees for every year. Wouldn't you like to lay off twelve months, and have Christmas only every two years?

Nurserymen.—Oh, no, no, no! Why, we love to grow Christmas trees. Not another tree in our nurseries gives us such satisfaction.

They sing. Tune: "Baa, Baa, Black Sheep."



Trees with green leaves, trees with brown;
Trees whose leaves come tumbling down!
Peach trees and pear trees, apple trees, too,
But the Christmas tree's the finest tree that
ever grew.

(Spoken.) They are all ready to cut down
now, Santa Claus. Please let us
go to cutting them!

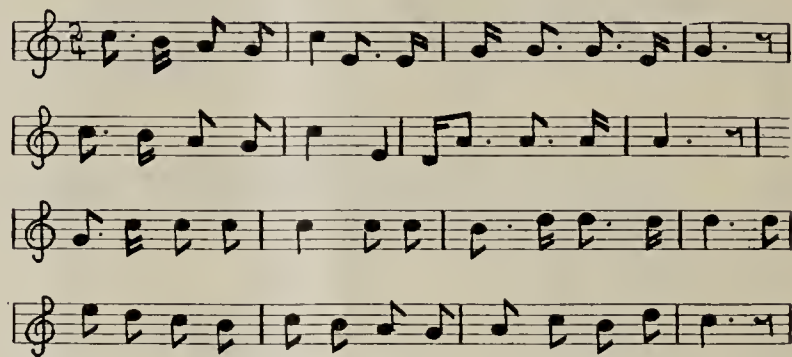
Santa nods assent and they depart. Then a great jingling of sleigh-bells is heard. Enter Santa Claus's reindeer in bells and harness, prancing and pawing.

Santa Claus.—Well, Dasher! Well, Dancer! Well, Cupid and Comet! Well, Prancer and all the rest! You seem to feel very frisky now, but I'm afraid you will feel different on Christmas morning, when you have drawn my sleigh around the world. Wouldn't you like to have Christmas come only every other year?

Reindeer.—Oh, no, no, no! We like to travel

around the world. We'd like to have Christmas come twice a year.

They sing, shaking their bells in time to the jingle. Tune: "Sing a Song of Sixpence."



Jingle, jingle, jingle!

Hear our sleigh bells ring!

Over dell and dingle,

Swift as bird on wing.

Over plain and mountain,

Swift we prance away,

For we are Santa's reindeer band;

We draw the Christmas sleigh.

Jingle, jingle, jingle,

Ring our merry bells.

Joy and laughter mingle

In the word each tells.

Love, good-will, and kindness

Go with us on our way;

For we are Santa's reindeer band,

We draw the Christmas sleigh.

(Spoken) Wouldn't you like to go sleighing
now, Santa Claus? We should
love to take you out for a ride.

Santa Claus.—Why, yes. I believe I would like a little ride. It would rest me. And when I come back I'll make out some splendid new plans for the Christmas next year.

Santa Claus drives the reindeer out.

On Christmas Eve

(A Finger-play)

By BERTHA E. BUSH

When the winds go whistling "Oo oo oo!" (1)
All 'round the house on Christmas Eve,
And the sun sinks down (2) and the stars shine
out, (3)

Why, then, we're happy, you may believe.
We hang our stockings up in a row, (4)
Ready for Santa to come, you know.

We scamper to bed as quick as we can, (5)
And we shut our eyes as tight as can be, (6)
For Santa Claus is a funny man; (7)
He won't come near us if we see. (8)
But when we're asleep, asleep just so (9)

Why, then, he'll fill our stockings, you
know. (10)

- 1 Hands placed before mouth like a trumpet while sound of wind is blown thru.
- 2 Indicate with a gesture the course of the setting sun.
- 3 Hands lifted high, fingers twinkling for stars.
- 4 Motion of hanging stockings.
- 5 Some motion to indicate the speed of the action.
- 6 Eyes closed.
- 7 Hand over mouth as if to communicate a secret.
- 8 Forefinger raised in emphasis.
- 9 Eyes fast closed; heads nodding sleepily.
- 10 Eyes opened and forefinger raised again in emphasis.

Homes of the World Children*

By ELIZABETH ELLIS SCANTLEBURY

Egypt

A few weeks after the Baby Jesus was born in Bethlehem, there came Magi to Jerusalem, asking where they might find the little king, whose star they had seen "in its rising." These "wise men" lived in a country far away across a desert; there the people believed that when a great man was born a new star appeared in the sky. When King Herod, who ruled over the country in which Jesus was born, heard of the Magi and the question they had asked he was very jealous. He found out where the baby Jesus was, then laid a plot to kill Him because He had been called a king. But before King Herod's orders were obeyed, Jesus was carried away into Egypt. He was safe there, as Herod had no power in that country.

Do you know where Egypt is? If you have a geography, look at the map of Africa. You will see that in the upper right-hand corner the land looks like an open fan with its top resting on the Mediterranean Sea. The long handle of the fan is the river Nile, which stretches away down into the heart of Africa, or perhaps we should say "up," as the river rises there and flows down to the sea. On each side of the river is a broad strip of land, green with trees and vegetables, golden with ripening grain, or white with cotton. Beyond, on each side, lie deserts of yellow-brown sand. Among the hills are low, flat-roofed mud huts, in which farmers live, but in and near the Delta, as the fan is called, there are cities with palaces and beautiful gardens. A part of the river Nile and its green border, the Delta, and a piece of each desert make up the country of Egypt.

Egypt is a strange and wonderful land. In the first place it is called "a rainless land." Doesn't that make you wonder how the "crops" grow? In our country the farmers watch the clouds for rain to fall, but in Egypt they watch for the rise of the river Nile. That is such a wonderful river that in olden times the people worshipped it as a god. Every year it rises and swells until it overflows its banks and spreads out over the land. Rich black mud comes with it, and is left behind as the river slowly goes down, so that wherever the water touches, even close to the edge of the desert, there is good soil in which seeds may be sown.

It is nearly two thousand years since the baby Jesus was taken into Egypt, and those who go there now may see mothers carrying their babies on one shoulder just as they did then, and women carrying jugs of water on their heads and men carrying on their backs goat-skins filled with water. The houses of the poor are like boxes with latticed windows, and

the people wear long garments and turbans, just as they did at that time; but there are older sights than these in Egypt.

(How old is the very oldest building you have seen, or that you know about?)

On the edge of one of the deserts, not very far from where the fan begins to spread open, there are three great pyramids, built of huge blocks of stone. It is more than fifty hundred years since these pyramids were built! How high is the highest monument you have ever seen? If you have ever seen the one on Bunker Hill, try to think of the largest pyramid as being more than twice as high as that, and with each of its four sides, that rest on the ground, nearly twice as long as it is high. There are a great many more pyramids, but these are the largest and oldest. They stand in what was once the cemetery of a royal city, and are the tombs, or burial places, of kings who reigned in Egypt long before the boy Joseph was sold there as a slave, or the baby Moses was found by Pharaoh's daughter in his reed cradle on the bank of the river Nile. While we are speaking of kings, I want to tell you that the Egyptian kings were called "Pharaoh" just as we would say emperor, king, or president. That was the title of the kings, but each one had his own name besides.

Now we will go back to the pyramids. When they were built they were steep and slippery on the outside, but now the filling has fallen out, and travelers can go to the top on the steep stone steps of the largest. It is said that it took ten thousand men twenty years to build it, and ten more to make the roadway over which some of the stones were brought. High up on the side is an opening and a passage that leads to the "King's Chamber," where the king was laid for his long, last sleep.†

The kings had these great pyramids built while they were living, so they would have a place strong and safe for the body to wait until the spirit was ready to enter it again.

Near these pyramids is the great Sphinx. That is even older than the pyramids, so old that no one knows its age. It is cut in the solid rock, and has the head of a man and the long body of a lion. Over the body the desert sands drift and curl, but the head is so high that if a five-story house were built beside it the stone eyes of the Sphinx—if they could see—might easily look in at the topmost windows. More

† The Egyptians believed that the spirit would return, after it had been made clean in the spirit world, and live again in the same body on the earth. The body was embalmed so it would not turn to dust, then it was laid in a case of pasteboard with a face painted to look just like the person it covered, put in a big stone coffin called a sarcophagus and then in the tomb.

* All rights reserved.

than thirty-five hundred years ago a king, who reigned in Egypt then, dreamed that the Sphinx begged him to clear away the sand that nearly covered it. He did so, and then he had a little chapel cut out in the breast of the Sphinx and a tablet set up there on which his dream was written, and also praise to the sun-god that the Sphinx is thought to represent; for the old Egyptians worshipped the sun that all day "sailed in his golden boat" across the cloudless blue sky.

In boats with sails that make them look like great white-winged birds, travelers go up the river Nile to see the walls and pillars of temples that were built by kings in the long ago time when Egypt was a great nation. The newest temple of all is 3,000 years old, and some were built when the Israelites were slaves in Egypt. There are long lines of tombs, too, that are cut in the solid rock, and obelisks like tall monuments with the top tapering and ending in a little pyramid. On the obelisks the honors or victories that had come to the king who had them erected were written.

On the walls of both tombs and temples are pictures cut in the stone and painted in bright colors, and writings that would look to you like the rebus puzzles in your papers. Rolls of paper made of the papyrus reed that grew in the marshes of Egypt, with the same kind of writing upon them, have been found in the tombs. This writing we call "hieroglyphic." No one knew how to read it until about one hundred years ago, when a stone was found with a story written upon it in three languages.



Arab Boy

Two were Egyptian—one used by the common people and the other by the priests—and the other was Greek. The Greek language was easily read by scholars and was like a key unlocking the door to the Egyptian words. Now, thru the stone "picture books," with their hieroglyphics, the papyrus rolls and the objects found in the tombs that have been uncovered from the drifting sand, we know a good deal about how the people in Egypt lived four and five thousand years ago. In our damp climate everything would have moulded and crumbled long ago, but the hot, dry air and sand of Egypt have kept even the colors in the paintings bright.

Now I will tell you some of the things that have been found out thru these pictures and hieroglyphics. In the first place, little girls and boys had toys then as well as now. There were dolls with jointed arms and legs and with strings of beads for hair, crocodiles that would move their jaws, and funny little men that would jump when a string was pulled. Little red cakes were made of dough rolled very thin and cut in the shape of a heart, a leaf, a cow lying down, or a crocodile's head. Perhaps you would not like the way in which the dough was mixed.

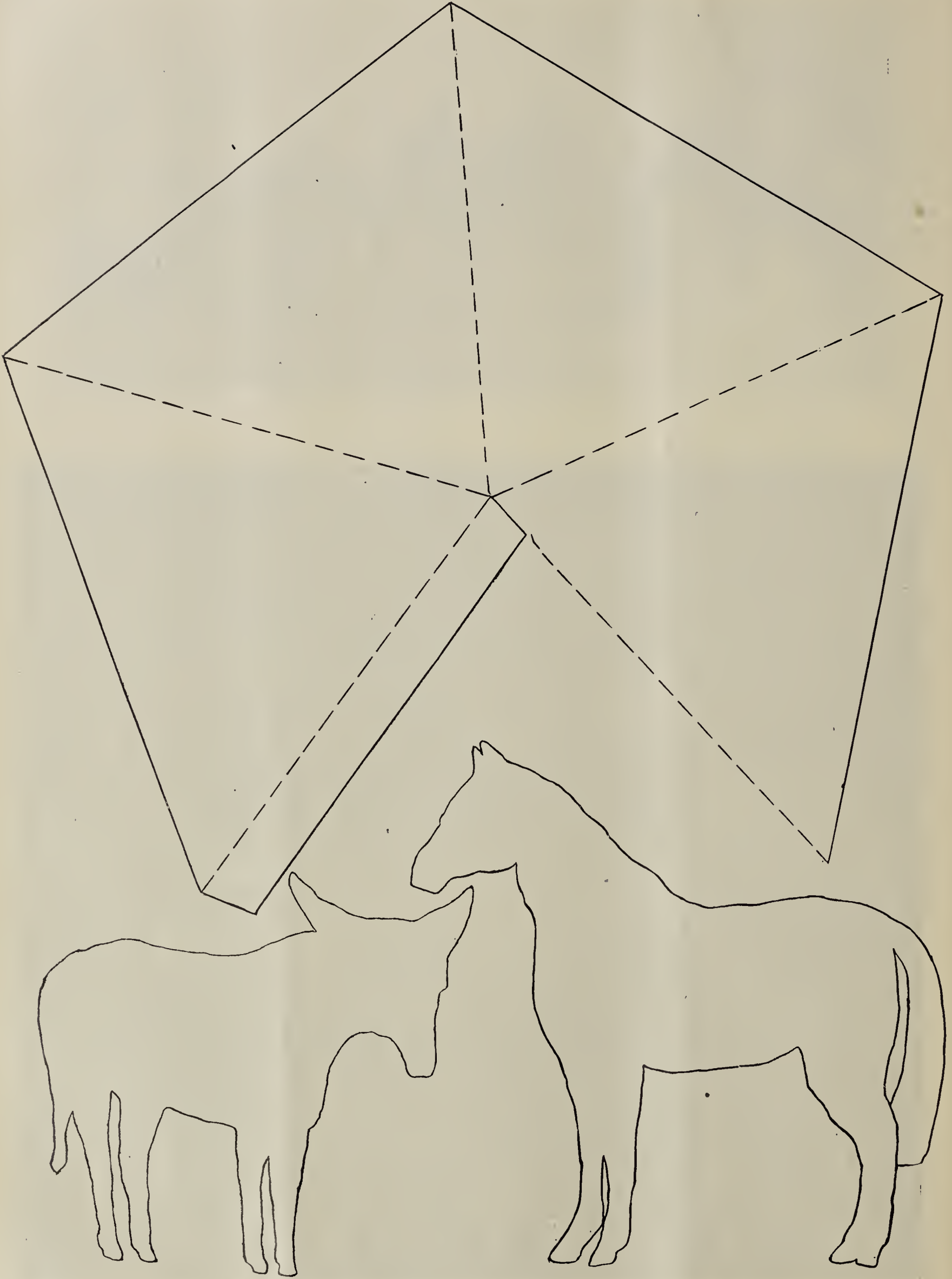
If there were a great many cakes to be made, the big bowl of dough was placed on the ground and slaves kneaded it by jumping up and down in the bowl. The stove on which the cakes were baked was a hollow cone of Nile mud with a fire inside; the cakes were stuck on the outside. One papyrus roll must have been a story-book for little children. There is in it a picture of a wolf driving goats, and another of a cat taking care of geese. The cat and the wolf are standing on their hind legs, with a stick over the shoulder. From one stick hangs a basket and from the other a bag.

The children went to school, too, for one roll says that lesson time took up half the day and that the pupil was not allowed to oversleep. It says that when noon came the children "left school shouting for joy"—did you ever! Perhaps their school was not as pleasant as yours. They must have stayed with their teacher every night, because one mother brought to her boy, each day, "three rolls of bread and two jugs of beer."

The big boys played games with balls, and young ladies played on musical instruments. The grown-up ladies went to parties and wore beautiful jewelry. The men carried walking-sticks as tall as themselves, and with their names cut upon them in hieroglyphics. Bands played on the streets and their barrel-shaped drums had heads of red leather. There were beautiful chairs of ebony, stools that fold like our campstools and lov' seats for the old. There were oculists to take care of the eyes, and dentists to fill the teeth with gold, while over the shops signs were hung to show what was sold inside.

There are a great many statues and paint-





Patterns for Arabian Tent, Horse and Donkey

ings of the different kings who had the temples built, as well as paintings and writings of the great things that they did. There is not time to tell about it all, but if you are ever in a large city go to the museum and ask for the Egyptian rooms. There you will find even mummies, as the embalmed bodies were called, with their big stone coffins covered with hieroglyphics, as well as a great many other things that had been in the tombs for thousands of years before explorers cleared the sand away. If you go to London, or Paris, or Central Park in New York, you can see an Egyptian obelisk, and if you go to Egypt you can see the pyramids and the Sphinx.

In one Egyptian picture we will put the three pyramids, an Arab crossing the desert on his camel, another with his black Arabian horse, and a "donkey boy" with his donkey.

For Egypt

Directions.—Hektograph, or let the children cut freehand or copy outlines given them. Cut pyramids of dark gray cardboard or heavy paper; fold on broken lines and paste tab to opposite side. One pyramid may be cut in two and the halves used for the pyramids in the background.

Cut animals and men from white cardboard and color with chalk or water-colors.

Men—on camel and standing—brown and white striped burnoose; white headkerchief with brown cords around head.

Boy beside donkey—blue garment; bright-colored turban.

Donkey—gray.

Horse—black.

Camels—brown, black or white.

Palms—Pine twigs.

Rest Exercises for Very Little People. II

(Continued from October TEACHERS MAGAZINE)

(24) *The Bird Catcher.*—Children in a group are given names of familiar birds, such as robin, sparrow, crow. One child is chosen for the mother bird, another as a bird catcher. The bird catcher calls the name of a bird and if it is the name of one of the children in the group, that bird must run to the mother bird before she is caught by the bird catcher. If caught, she joins the bird-catcher group. At the close of the game the side having the largest number wins.

(25) *Buzz.*—All children rise at signal, whirl once around and say, "Buzz."

(26) *The Rabbit.*—"A little brown rabbit was running across a field, taking long leaps as rabbits do (leaping motions with arms). Suddenly he stopped and pricked up his ears (gesture). He thought he could smell something nice. So he sat up on his hind legs with drooping forepaws (gesture), sniffing the air (sniff). Yes, it was cabbage; he could see it in the distance (point left). So he ran on again (leaping motion). Soon he reached the cabbage and stopped (gesture). The cabbage was round and big. So he stood there (gesture), and ate and ate (gesture), and ate until he was hungry no longer; then he curled up and went to sleep (gesture)."

(27) *Raining.*—"It is a very warm day, and all the flowers are drooping their heads, wilting in the heat (heads drooping). The farmer looks up and sees clouds (heads backward bend). They grow larger and larger and soon cover the sun's face (hands over face). Suddenly the wind begins to blow, and the tree-tops sway (gesture). Now comes a thunder-clap

(hands clapping). Now the rain patters down (fingers on desk). Now the rain stops—not a drop falling (point with fingers). There is the sun."

(28) *Snowing.*—"The sky is covered with gray clouds; there is no sun to be seen (gesture). It is so cold that our fingers ache (arm swinging). I think it is going to snow (gesture). Yes, there is a flake and there is another. See how softly they come down! (Imitate falling snow.) It snows so fast that we can soon make snowballs. I think we can now. (Make balls.) Now we will throw them (throwing). The snow still falls softly (pointing)."

(29) *Chestnutting.*—"Come, children, get ready to go chestnutting. We put on our hats (motion), take our baskets on our arms (motion), and go across the fields to the far pasture (running motion). Here we are! Hurrah! See the nuts on the ground (clap hands). We'll soon have them all in our baskets. (Motion of picking up). Now we have picked them all. Look up in the trees (bend head backward). Last week the burrs were tight and round. Now they are wide open. See! The nuts still cling to them (point up). Now the wind begins to blow, and a few patter down on the dead leaves. More will fall in the night and we will come again to-morrow."

From purple eve to crimson morn
The furrows smile and grow;
The Moon hangs out her silver horn,
And pours her light below.

—J. HAZARD HARTZELL.



100
100
100
100
100
100

The Shepherds and the Wise Men. Christmas Paper-cutting Done by Marion Jaynes, Pupil in a Columbus (Ohio) Primary School.

THE CHILD WORLD

Supplementary Reading for Primary Grades

The Robin's Christmas Song

With Illustrations for paper-cutting by Mary Tucker Merrill

There was once an old gray pussy. She went down by the river side, and there she saw a wee Robin Redbreast hopping on a bush.



And Pussy said, "Where are you going, wee Robin?"

And wee Robin said, "I am going to the king, to sing him a song this fine Christmas morning."

And Pussy said, "Come here, wee Robin. I will let you see the white ring 'round my neck."

And wee Robin said, "No, no! gray Pussy; no, no! You worried the little Mousie. You shall not worry me."

So wee Robin flew away till he came to a wall. There sat a greedy hawk.

And the greedy Hawk said, "Where are you going, wee Robin?"

And wee Robin said, "I am going to the King, to sing him a song this fine Christmas morning."



And greedy Hawk said, "Come here, wee Robin. I will let you see a white feather in my wing."

And wee Robin said, "No, no! greedy Hawk; no, no! You worried the little linnet. You shall not worry me."

So wee Robin flew away till he came to the side of a rock. There sat a sly fox.

And the sly Fox said, "Where are you going, wee Robin?"

And wee Robin said, "I am going to the King, to sing him a song this fine Christmas morning."

And the sly Fox said, "Come, wee Robin. I will let you see a white spot on the end of my tail."

And wee Robin said, "No, no! sly Fox; no, no! You worried the little lamb. You shall not worry me."

So wee Robin flew away till he came to the King's palace. There he sang the King a pretty song.



And the King said to the Queen, "What shall we give to the wee Robin for singing this pretty song?"


And the Queen said to the King, "I think we will give him wee Miss Wren to be his wife."


So wee Robin and wee Miss Wren were married. The King and Queen danced at the wedding.


Then wee Robin flew away to his own river side, and hopped on a bush.






The King's Palace

Jack sat by the  on
Christmas Eve.


He saw the  hanging in a row.


Jack wanted to see .




Ting-a-ling - Jack heard a little .


It must be  and his .

said Jack.



I will ask him to give mother
a silver .

Nell wants a .


Ned wants a , a , and a .

Fred wants a .

Jack fell fast asleep.

 came down the .

He walked softly.

He filled the  and went
away.

Jack did not see him.

Ringling Swinging Christmas Bells

A Christmas Exercise for Sixteen Small Children.

By IDA MAUDE TITUS, New Jersey

Children Required.—Sixteen children of about the same size, and from five years old up.

Costumes.—White dresses or suits, white shoes and stockings, large white bows on the hair for girls, and white ties for the boys.

Material.—Sixteen small red-paper bells, sixteen bars of bells, and one *immense* red-paper bell.

“Bars or bells” are made of wood, 7 inches in length and about $\frac{1}{2}$ inch in diameter, and can be dyed bright Christmas red with very little trouble. To these are attached at each end, with a small tack, three ends of red ribbon $\frac{1}{2}$ an inch wide and 6 inches in length, each one bearing a toy sleigh bell, those resembling silver giving the best effect.

The large red bell is to be attached to a rod or wire above the children’s heads, and in *front* of them, as they stand in position. The bell should be hung so that it can be *rung properly*. This can be done by inserting a thin piece of wood thru the *top* of the paper bell and fastening it firmly. To the projecting ends is securely fixed a strong wire curving over the bell. (This thin piece of wood should be 18 inches in length.) Also two wires fasten the bell to the rod above.

A long red streamer fastened to the curved wire at the center will ring the bell as desired, providing that the *straight* wires are fastened to the ends of the wood in such a manner that they allow it to turn easily. (All large bells are hung and rung on this principle.) The large bell is to be rung by the smallest child that can be taught to ring it in time to music.

Arrangement.—The children are formed in two lines, holding the bars of bells in right hand at the middle horizontally, and the paper bells in the left hand. All hands by sides, and as little noise made as possible during the marching to position. Before the children pass onto the stage the little bell-ringer is to take her place, picking up the red streamer in her right hand so as to be in the middle of the line of children. They march on to the prelude of the song, which may be played thru two or three times according to need, and march off to the music of the final eight measures of the piece.

THE SONG

Did you ever hear (a) the jingle
Of good Santa Claus’s bells,
As to his reindeer strong and fleet,
The way to go he tells?
Did you ever hear them as they come
And tramp (b) upon your roof,
With all the noise and clatter that
They make with bells and hoof?
When Santa rings his bells on Christmas morning.

Refrain

Hear (c) the bells, Santa’s bells,
As they (d) ring, ring, ring,
See (e) the bells, Christmas bells,
As they (f) swing, swing, swing.

We’re (g) as merry as can be,

For the (h) bells to you and me
A story (i) sweetly tell on Christmas morning.

Did you ever wake up early

In the morn on Christmas Day,
When (j) bells up in the steeple high

Ring (k) out in chime and sway?

They all tell a wondrous story, too,

Of what gave Christmas birth,

Of happy hearts and loving gifts,

And joy to all the earth.

When bells (l) ring out in chime on Christmas morning.

First Verse.

(a) Raise bars of bells in right hand waist-high on “hear” and shake them *once* on each succeeding count for 5 beats. (The bars should be held so that the ends point evenly R. and L.)

(b) Take 3 heavy steps, beginning with “tramp,” for 3 counts, but without leaving places.

Refrain.

(c) Raise bars of bells above heads to arm’s length on “hear” and *hold* the note as indicated.

(d) Lower bells waist-high and shake on “ring, ring, ring,” and then drop to sides.

(e) Raise paper bells in left hand above heads (arm a little curved) on “C” and *hold the note* as indicated. (These holds are to emphasize “hear” and “see” and are very effective.)

(f) Swing the paper bells to the right above heads on the first “swing” and back to the left on the third “swing,” and let the body sway a little with the swinging of the bell.

(g) Swing bells to right on “story,” back to the left on “tell” and in like manner on “morn—ing.” The bells remain raised.

(h) Raise bars of bells waist-high at “h” and ring them on the first 3 counts of the next measure.

(i) Swing paper bells to R. and L. on the first and third count, respectively, of the next measure. Continue in this manner to the end of the music. On a given chord drop both sets of bells to sides.

Second Verse.

(j) Raise paper bells on “bells.”

(k) Swing paper bells above heads to R. and L. on “out” and “sway,” respectively.

(l) Swing paper bells to R. and L. on “bells” and “chime,” respectively, and in like manner on “morn—ing.” Drop paper bells immediately.

Refrain.

Repeat from “c” thru “h” with the exception of dropping both sets of bells. The paper bells are held in position and the bars of bells are rung on the first and third counts of each measure of the music, making a pause on the *fourth* count as the children march off the stage.

The Little Bell-ringer.

As this part is taken by such a tiny child, she must be taught to ring the bell as she is able to keep the rhythm. She remains on the stage, ringing the bell as the children march off, then drops her red streamer and *runs* off the stage as fast as she can.

Ringing, Swinging Christmas Bells.

CHRISTMAS EXERCISE.

Carolyn A. Titus.

Ida Maude Titus.

mf

Did you ev - er hear the jin - gle Of good San - ta Clau - s's bells, As

mf

to his rein - deer strong and fleet, The way to go he tells? Did you

cres. *f*

ev - er hear them as they come And tramp up - on your roof, With

cres. *f*

mp

all the noise and clat - ter that They make with bells and hoof? When

mp

Ringin', Swingin' Christmas Bells.

San - ta rings his bells on Christ - mas morn - ing. *f* Hear the ^(c)

bells, San - ta's bells, As they ^(d) ring, ring, ring, ^(e) See the

bells, Christ-mas bells, ^(f) As they swing, swing, swing, We're as hap - py as can be, For the

bells to you and me A ^(g) sto - ry sweet - ly tell on Christ - mas morn - ing.

Furniture for the Christmas Doll House

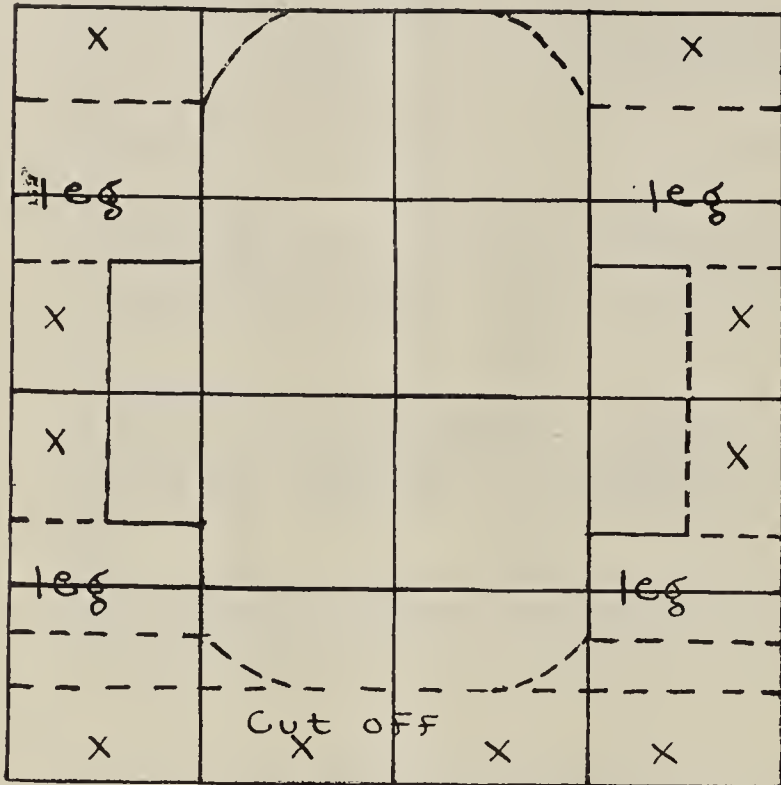
Group Occupation Work

By ELEANOR G. LEARY

The Bed

Teacher's Work.—Make a chart with the following upon it to serve as the working drawings for the class.

Material.—One sheet of folding paper, paste, scissors, ruler.



Fold on — lines.
Cut on - - - lines.
Cut out xxx.

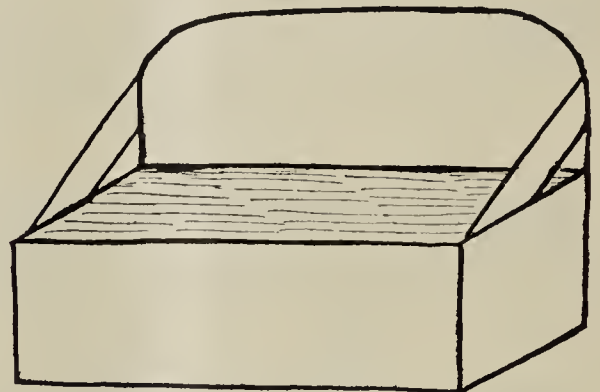
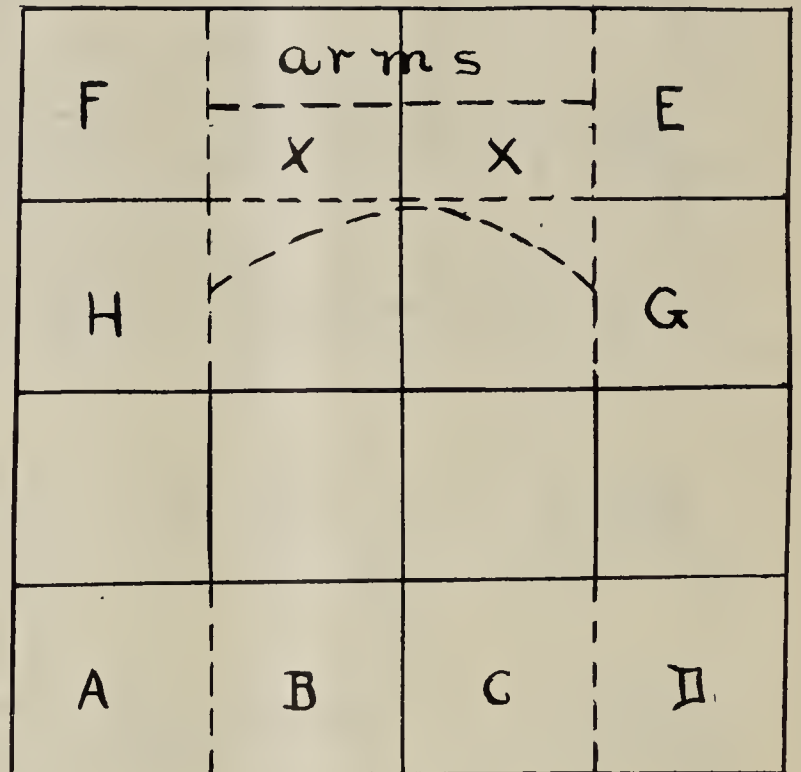


Bed

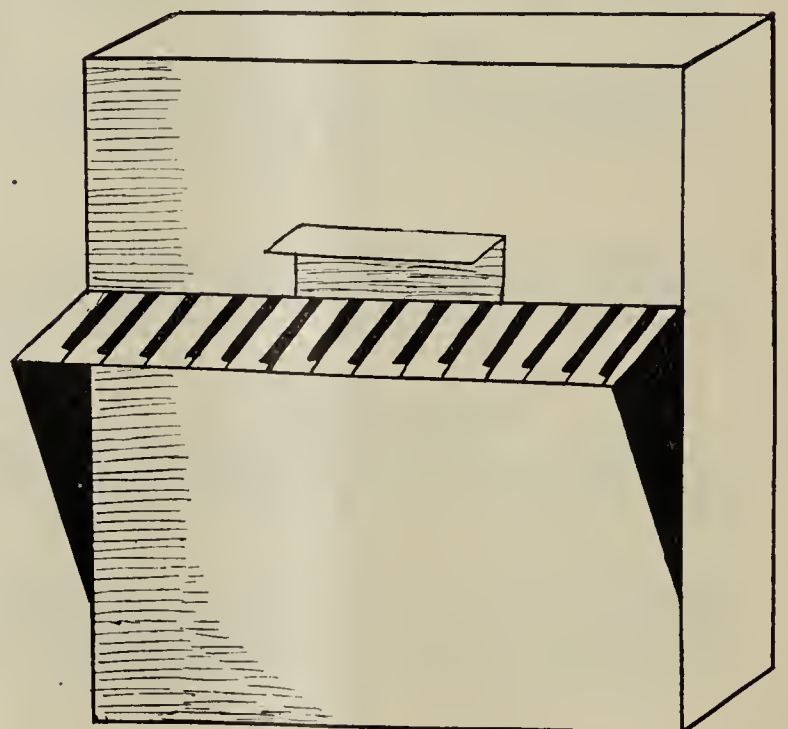
When finished, it would add much to the reality of the house to make a bedspread. Take white tissue paper, cut it to the length of the bed, allowing some to hang below at the sides. Fringe around the edges. Fold to the shape of the bed.

Place two white paper pillows above it at the head.

Child's Work.—Fold paper into sixteen boxes. Cut and fold as directions indicate. Put the strip at the head-board to brace it and make it more secure.



Parlor Sofa



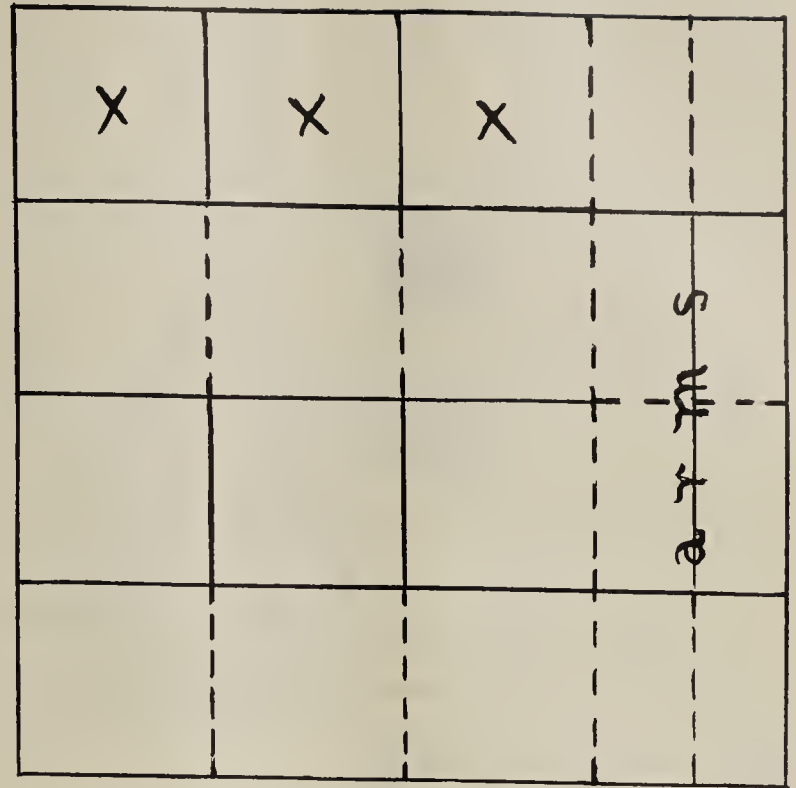
Piano

Sofa for the Dining Room

Teacher's Work.—Make a chart containing the diagram and completed picture of the sofa.

Material.—Folding paper (let children select color), paste, scissors.

Child's Work.—Fold the paper into sixteen boxes. Cut as directed on the chart, being careful to round off the back. To put the parts together, fold A and B and D under C and paste. Turn forward the rounded back and fold E-G over F-H to make the lower part of the back of the sofa. Paste these boxes firmly together. From the cut-off part marked "arms" cut two side rests. Paste these to the back and sides so as to help in keeping the back in an upright position.



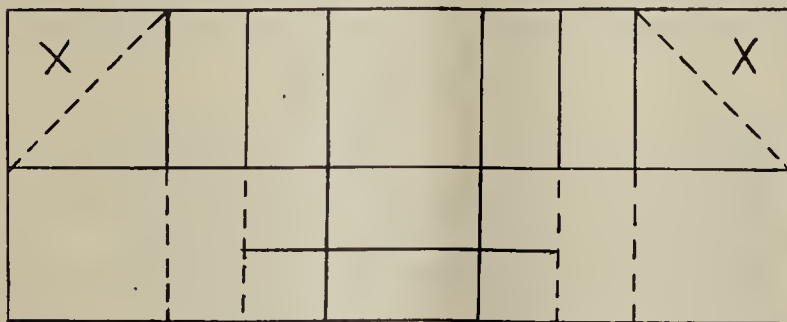
Piano for the Parlor

Material.—Large sheets of folding paper, brown or black in color; paste, scissors, ruler.

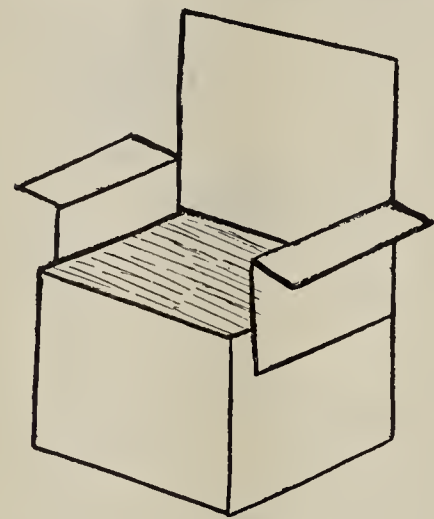
Child's Work.—The box part is made according to the first diagram. This is turned with the closed side to the front and the open side to the rear. To make the keys, cut as shown in the second diagram and mark off with a heavy black crayon. Paste it at the sides, to the box part of the piano. Fold forward the music-shelf and fold again to give the shelf effect.



Diagrams for Piano.



Cut on ---- lines.
Fold on ——— lines
Cut out xxx.



Parlor chair

Parlor Chair with Side Arms

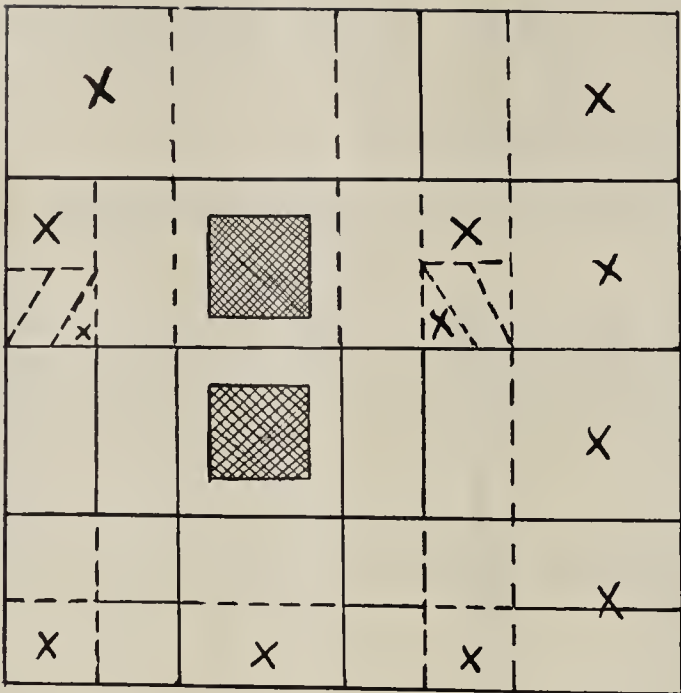
Material.—One sheet of 7 x 7-inch folding paper, paste, scissors.

Child's Work.—Fold into sixteen boxes. Cut according to the lines on the chart. The body of the chair is made like the chair for our kitchen, with the addition of the arms. These arms are made from the four boxes that were cut off at the sides. Fold them thru the center and paste to the sides with the lap turned outward. To secure these to the back of the chair cut a strip of the paper and paste it so that it extends across the arm and back.

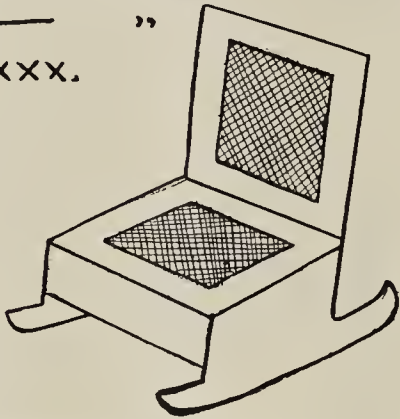
Note for the Parlor Chairs.—It will be well for the children at this stage of the work to be allowed a little free play in the manufacture of the chairs. They have made four different styles of chairs. With these in mind tell them to combine the different points learned and make a new chair.

Rocking Chair

Teacher's Work.—Make a chart with the working diagram and finished product upon it as shown by the accompanying illustration.



Cut on ---- lines
 Fold on ————
 Cut out xxx.



Parlor chair.

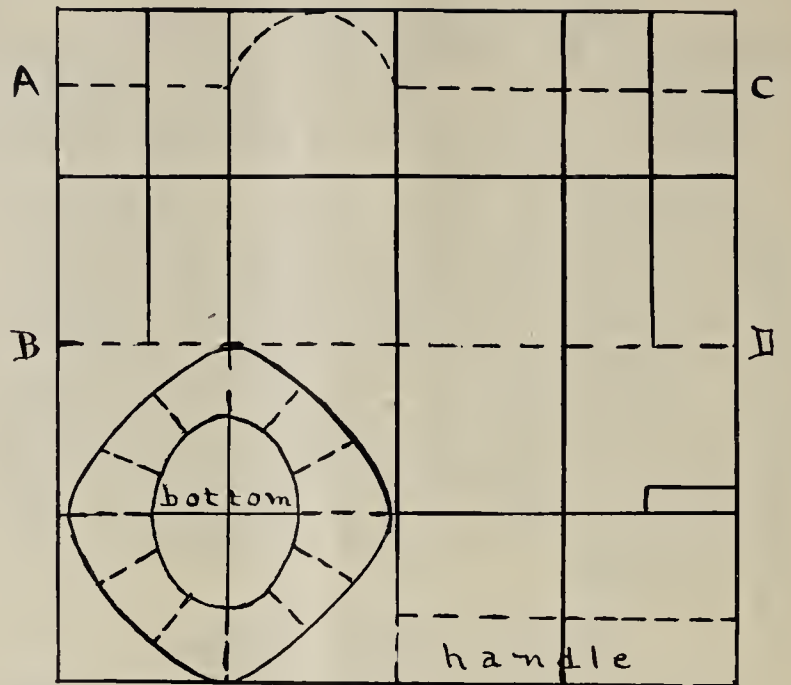
Material.—One sheet of 7 x 7-inch folding paper, ruler, scissors and paste.

Child's Work.—Fold into sixteen boxes. Cut off the boxes marked X. Fold the outside row of boxes thru the center as shown by the ——— line. Then cut out the boxes marked X. Cut them on the lines. Draw in the lines to form the rocking bottom. Decorate if desired and paste parts together. The teacher may select as many as she wishes to put into the parlor.

Coal Hod

Material.—Sheet of 7 x 7-inch black folding paper, scissors, paste and a compass, if possible.

Child's Work.—Fold the black paper into sixteen boxes. Cut thru the middle. On the upper half of this paper fold thru the center of the boxes along the short sides and along the length of one side. Draw the lines thru the center fold. Cut off according to directions along the lines. This makes the upper part of the coal hod. Fold over the edges A, B onto C, D and paste. With the compass make two circles from one-quarter of the remaining half of the black paper. Cut and turn back the edge to fit the bottom of the hod. Set in thru the top and force down. Paste the edges down. Make the handle and the back-piece and paste.



Coal-hod.

Dust-Pan and Brush for the Kitchen

Teacher's Work.—A chart to contain the following diagrams.

Material.—Black folding paper 7 x 7 inches, scissors, paste, ruler.

To make.—Fold the paper into sixteen boxes. Cut into halves evenly thru the center. The dust-pan will require the upper half of the sheet. Fold and cut, as directed. Make the handle from the cut-off edge and paste to the center of the turned-up edge.

To Make the Brush.—Mark off on the middle fold about one-fourth of an inch on either side of the handle. For the brush part lay off about half an inch on either side of the handle. Cut thru both sides of the handle to give the fringed effect to the brush. Crease on the lengthwise of the brush thru the middle and paste firmly.

The Bureau

Teacher's Work.—Prepare a chart with the diagram and picture. (See illustration.)

Material.—Three sheets of folding paper for each child, scissors, ruler, paste.

Child's Work.—Fold each sheet of paper into sixteen boxes. Cut as indicated on the chart. Diagram 1 becomes the foundation. Fold A under B, and D under C, and paste. Fold E under F, and H under G, and paste.

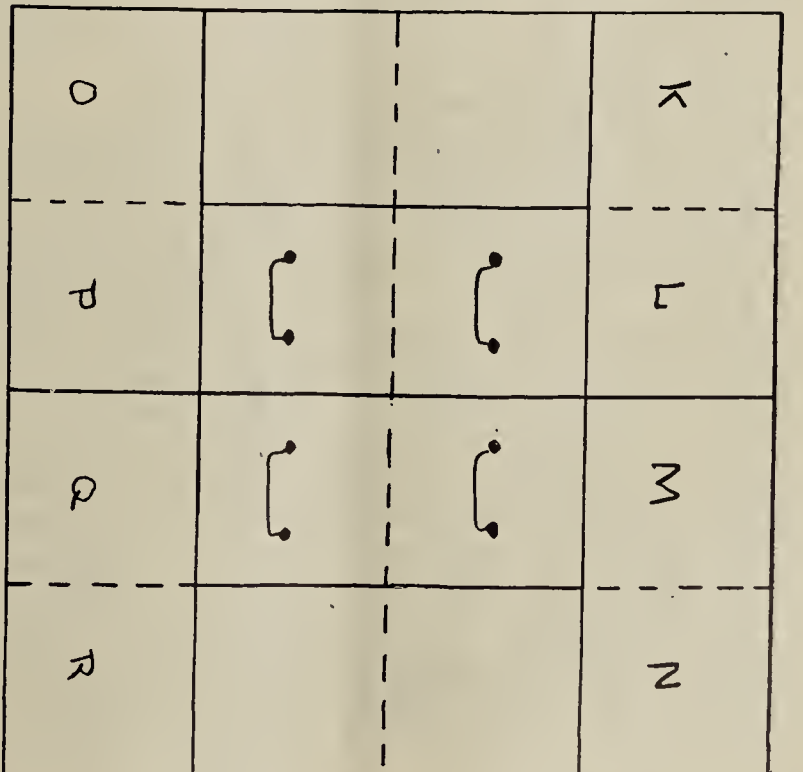
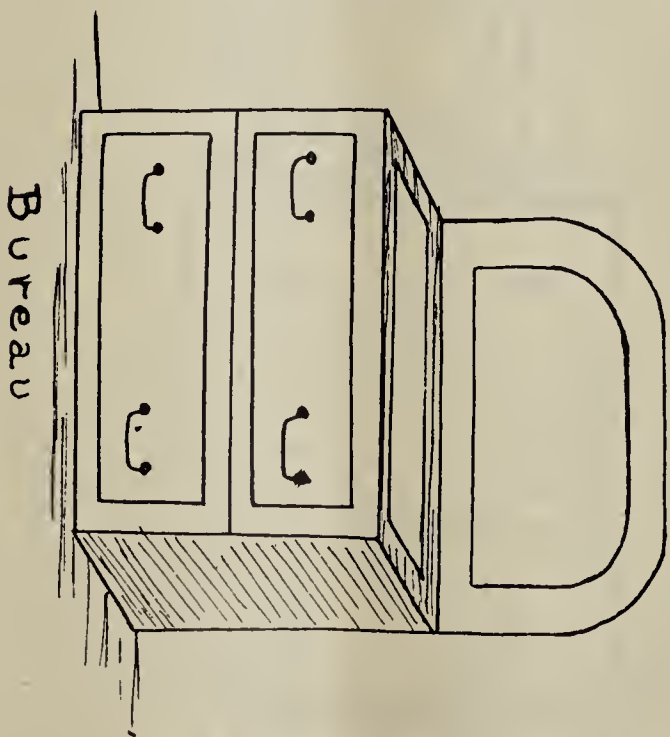
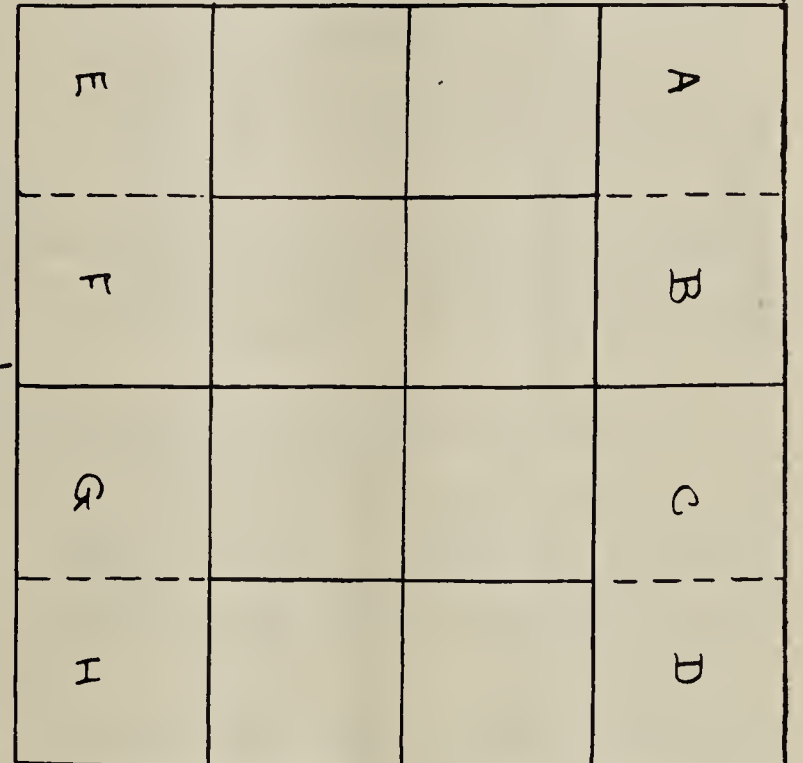
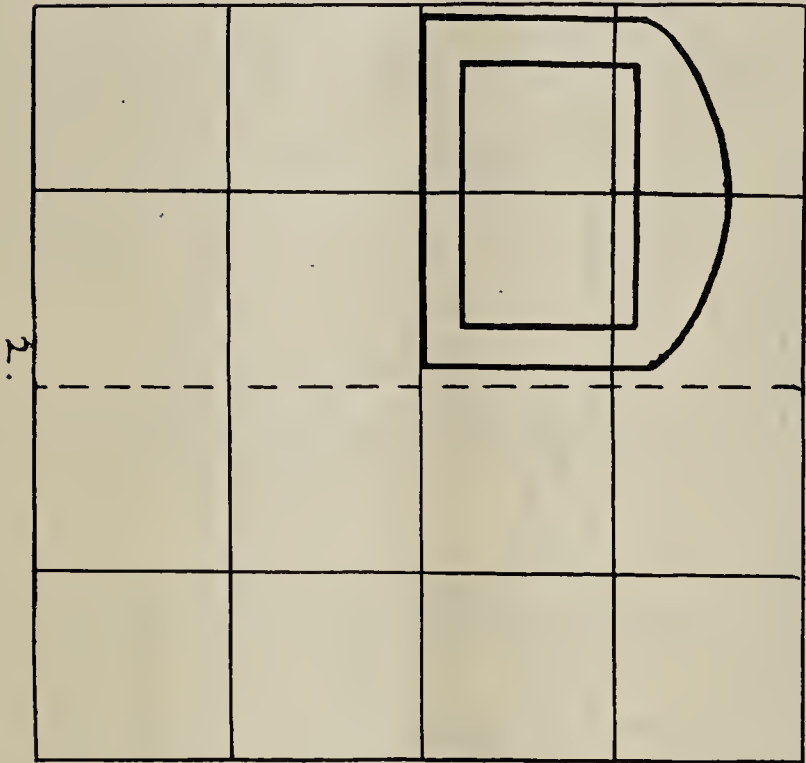
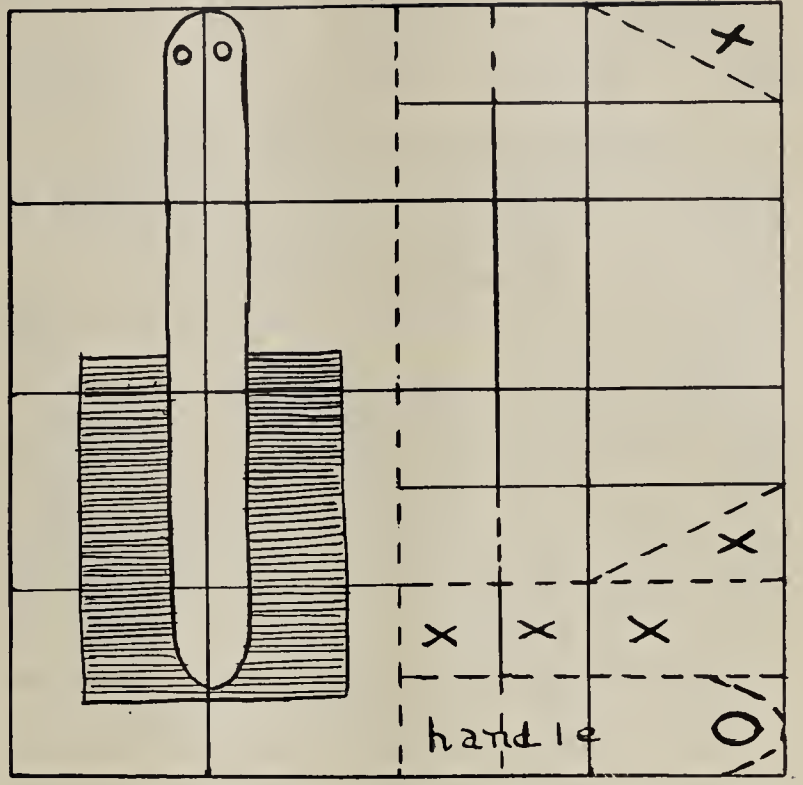
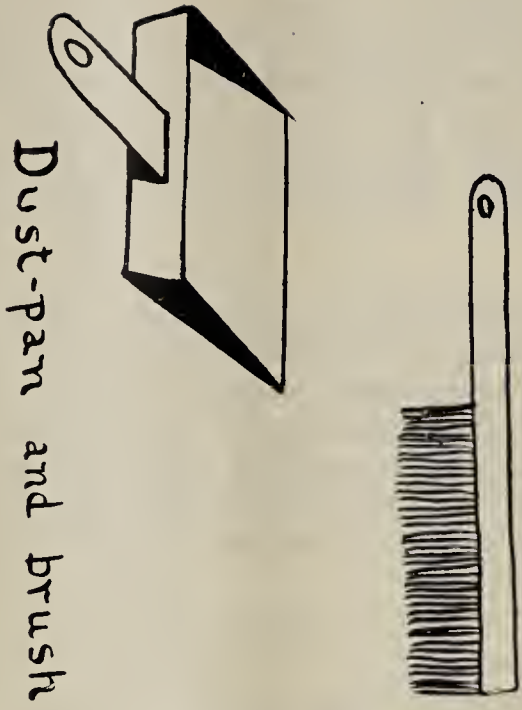


Diagram 2 is a flat piece which may be cut and decorated and pasted to the back of Diagram 1. Diagram 3 makes the two drawers.

Chiffonier for the Bedroom

Teacher's Work.—Prepare a chart with the diagram and picture. (See illustration.)

Material.—Three pieces of large-sized folding paper will be required, paste, scissors and compass.

Child's Work.—Fold each sheet of paper into sixteen boxes. Cut on the lines as shown on the chart. Diagram 1 becomes the foundation of the chiffonier. Fold A under B, and C under D, and paste. Diagram 2 and the upper part of 3 form the drawers. To make them, cut off at the line thru the mid-

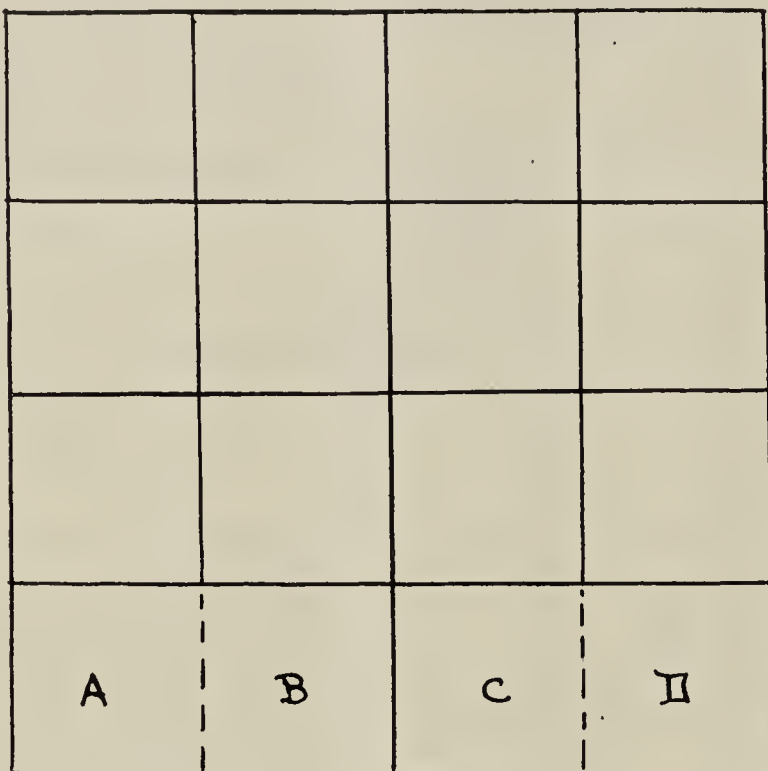
dle. Fold E under F, and H under G, and paste securely. Proceed in like manner with the remaining two drawers. When finished set them into the foundation part with a closed end at the top for the upper part of the chiffonier.

With the compass cut out the circle representing the looking-glass with the handles attached. Paste to back of foundation.

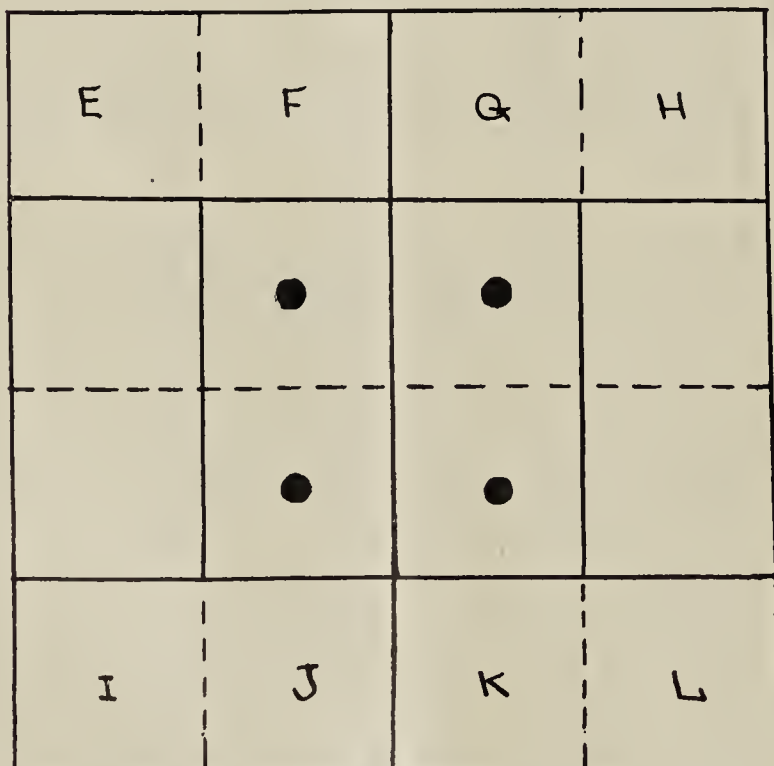
Parlor Sofa

Material.—A large-sized sheet of colored folding paper, paste, scissors and ruler.

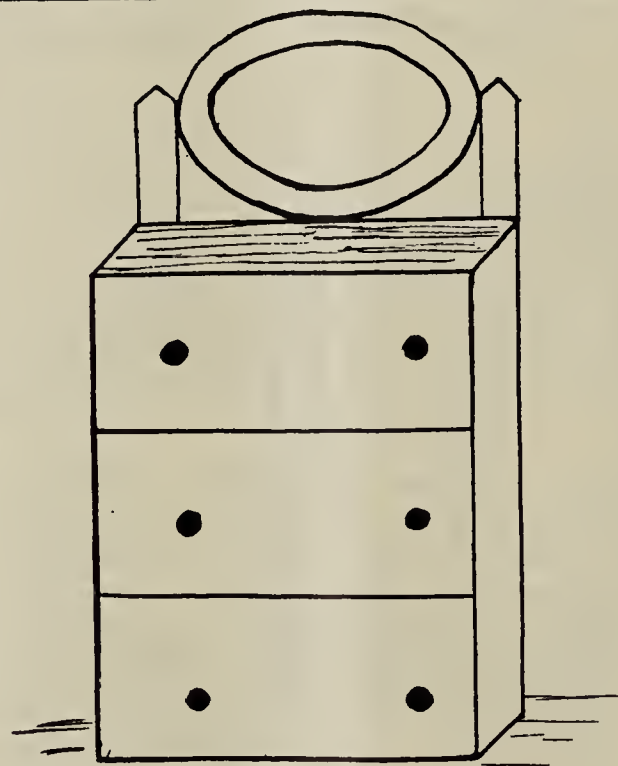
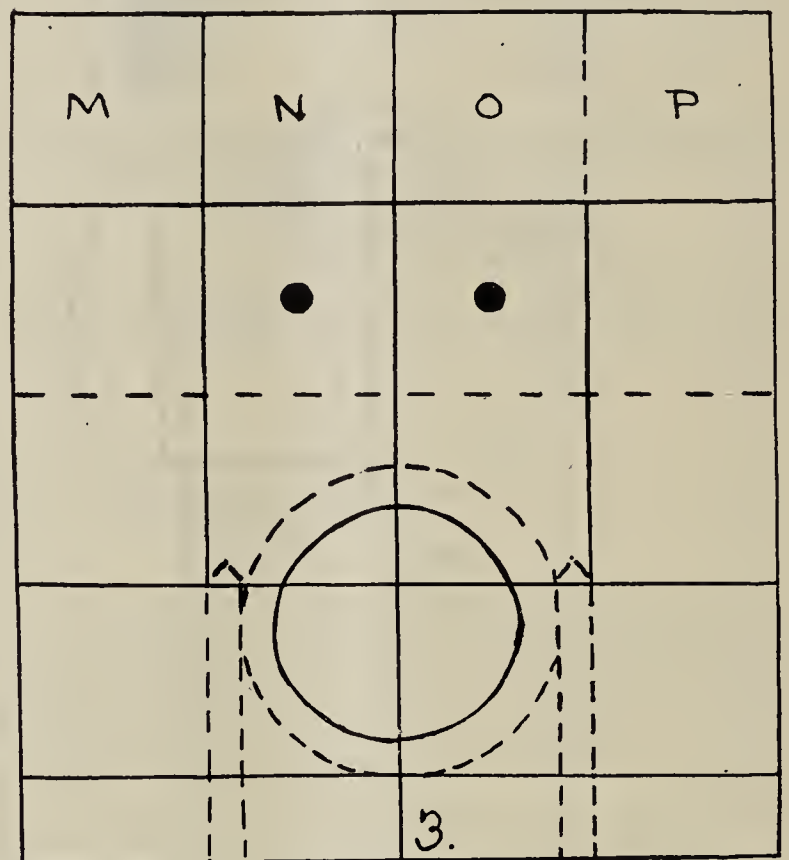
Child's Work.—Fold the paper into sixteen boxes. Construct the sofa according to the method pursued in the couch for the dining-room. When folded and pasted then cut the legs and rounded back effect. Add the arms.



1.



2.



Chiffonier.

Things to Make for Christmas

By AGNES E. QUISH

The arithmetic that comes from planning the cost of the gift should not be overlooked.

BABY'S RATTLE

Take a piece of flat rattan pith or any good substitute about $5\frac{1}{8}$ inches long. Lap for about 1 inch and fasten.

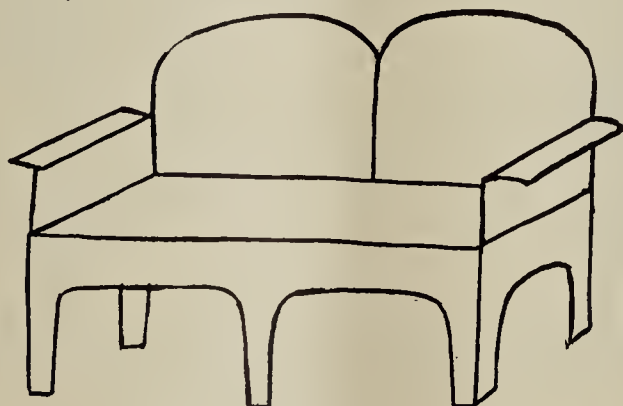
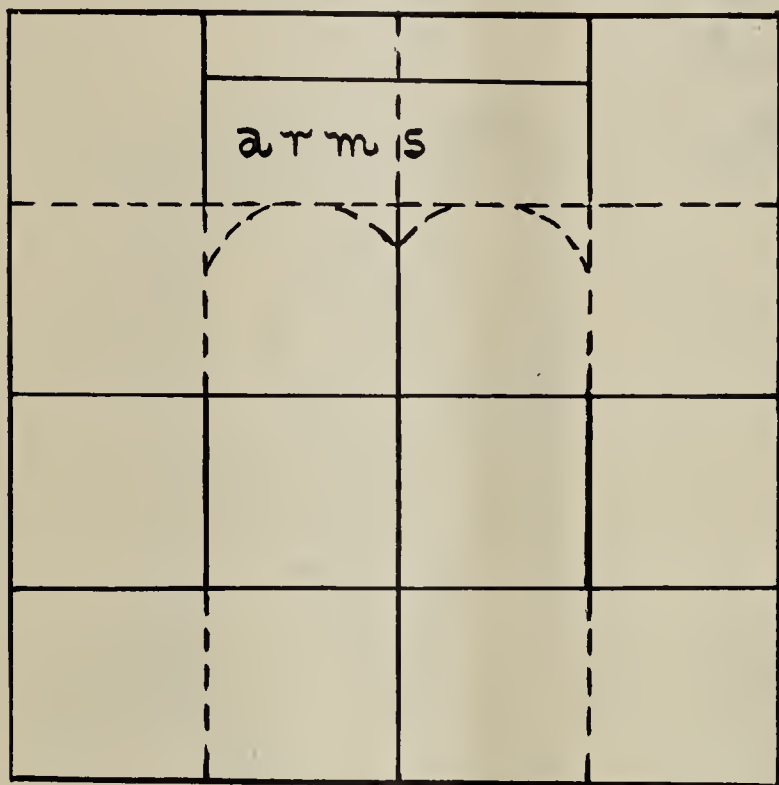
Use raffia, and blue-and-white wool.

Make three chains (the detail of the chain-stitch was given in a previous number), cross the ring and fasten at opposite sides. Space these spokes as shown in the illustration. Then cover the ring, using the Solomon's Knot (see illustration). Sew a small bell at each spoke, and one at each side of the center to hold the spokes firmly together.

WHISKBROOM HOLDER

Take a piece of strawboard $4\frac{1}{2} \times 2\frac{1}{2}$ inches for the back of the holder and one $5 \times 2\frac{1}{2}$ inches for the front. Cut as shown in the diagram.

The two pieces may then be covered on both sides with canvas on which a design has been stenciled, with Java canvas on which a design has been stitched, or by winding smoothly with raffia. The Solomon's Knot might also be used



[On page 147 is shown how this sofa is made.]

in putting on the raffia.

Punch holes along the short ($2\frac{1}{2}$ inches) sides and lace the pieces together. Add a loop for hanging.

CLIPPING CASE

Cut two oblongs of strawboard $4\frac{1}{2} \times 5\frac{1}{2}$ inches.

Cut two oblongs of canvas (or cover paper) $5\frac{1}{2} \times 6\frac{1}{2}$ inches. Fit each piece of strawboard within a piece of canvas so as to leave an even margin of canvas all around it. Fold over this margin and paste it down.

Place eight or ten manila envelopes between these covers. The outer envelopes are securely pasted to the covers and serve as lining. Hold the envelopes firmly within the cover and punch holes as shown in the diagram. Tie all together in the case with raffia, ribbon, or cord. Stencil or paint a design on the cover.

Reading

(First and Second Years)

On a sheet of oak-tag print a Christmas story, omitting the words where you show pictures.

One copy of this, together with a copy of each omitted word, is given to each child. During the seat-work period the children must find the correct word and place it at the top of the picture.

At the end of the period have several of the children read their stories.

When the children have become familiar with the words, the sheets are cut into separate words and phrases and placed in envelopes. The children may now build the stories from memory. The pictures will help them at this step.

Later put a number of easy stock words into the envelope, and have each child arrange his story so that the Christmas story will be his own.

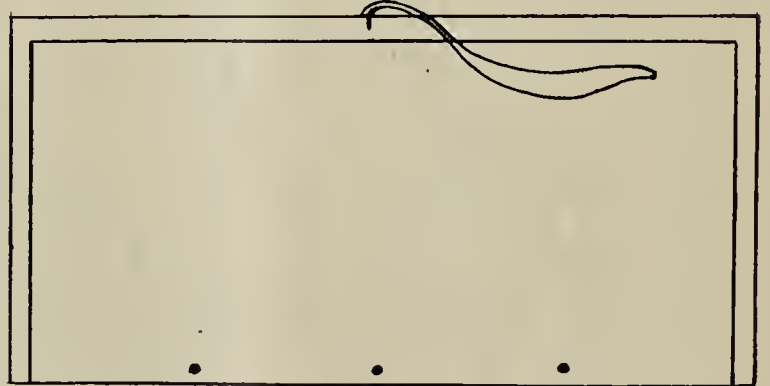
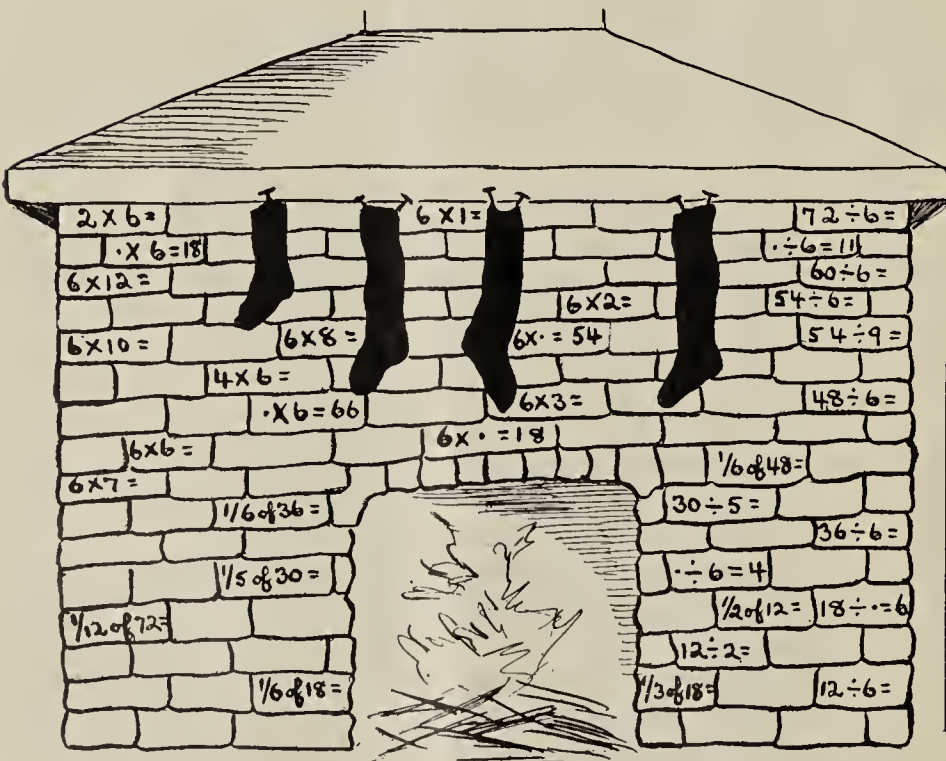
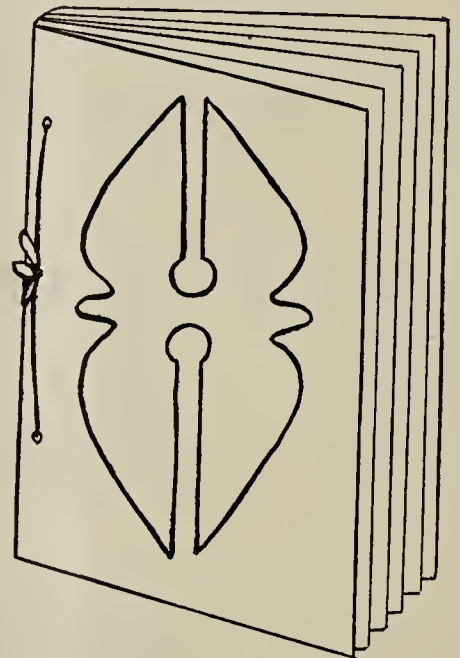
Christmas Number Work

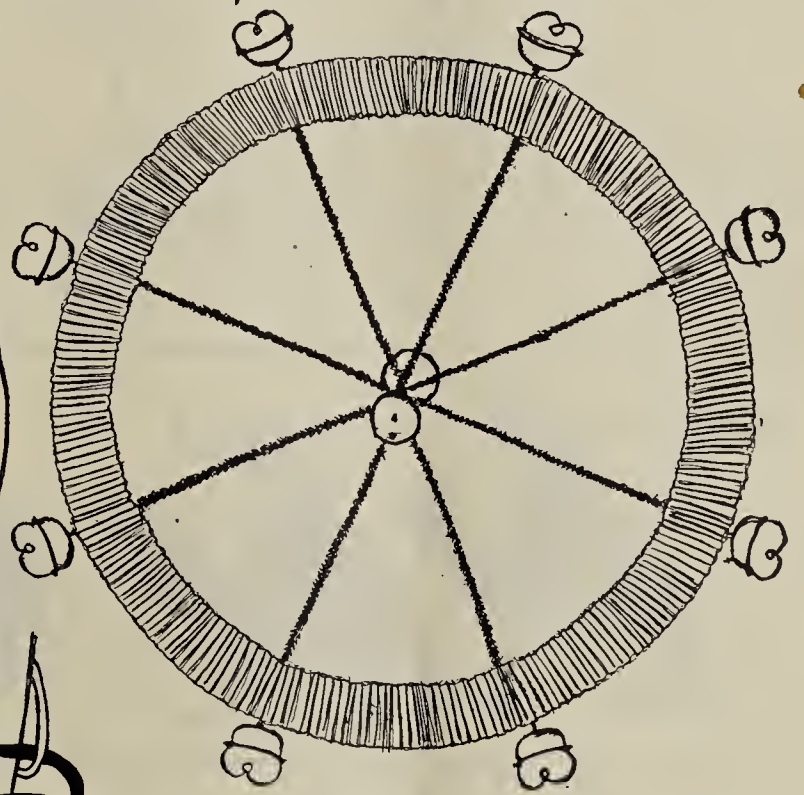
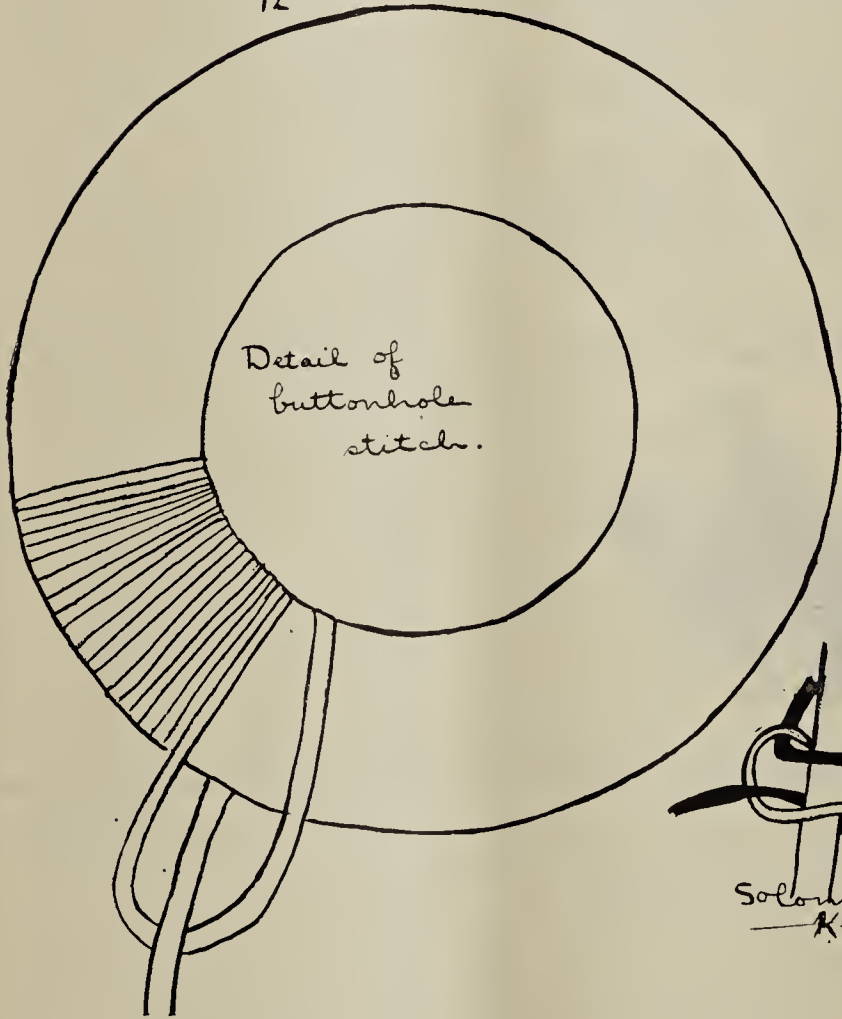
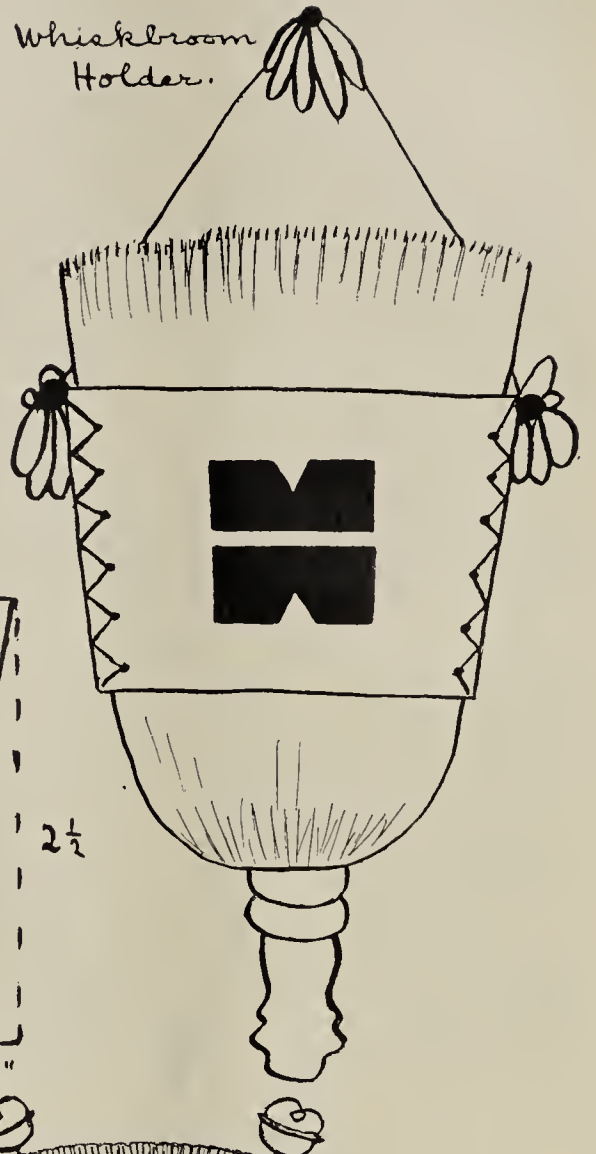
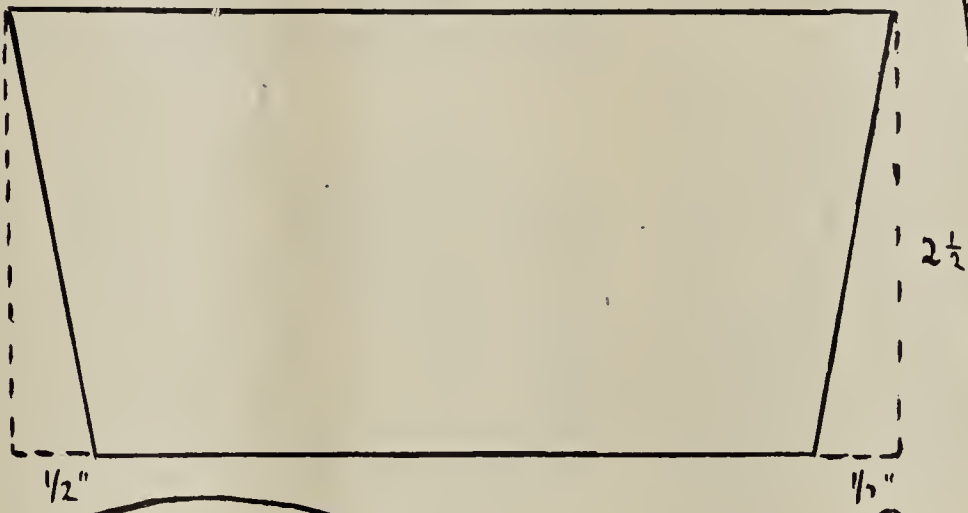
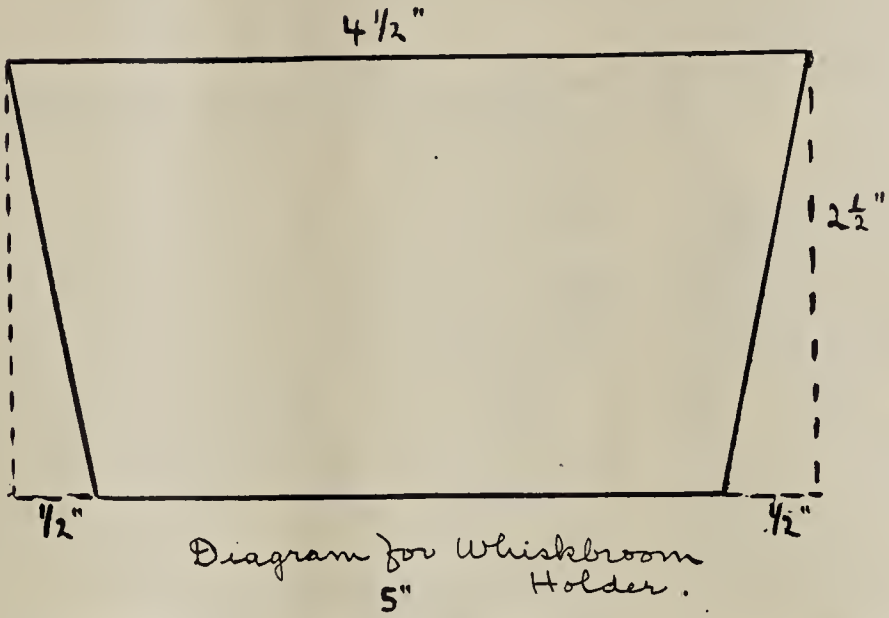
Hektograph a simple outline picture of a chimney. Write a part of the table on each brick. Tell the children to make the chimney strong, for Santa Claus, by putting the correct answer on each brick.

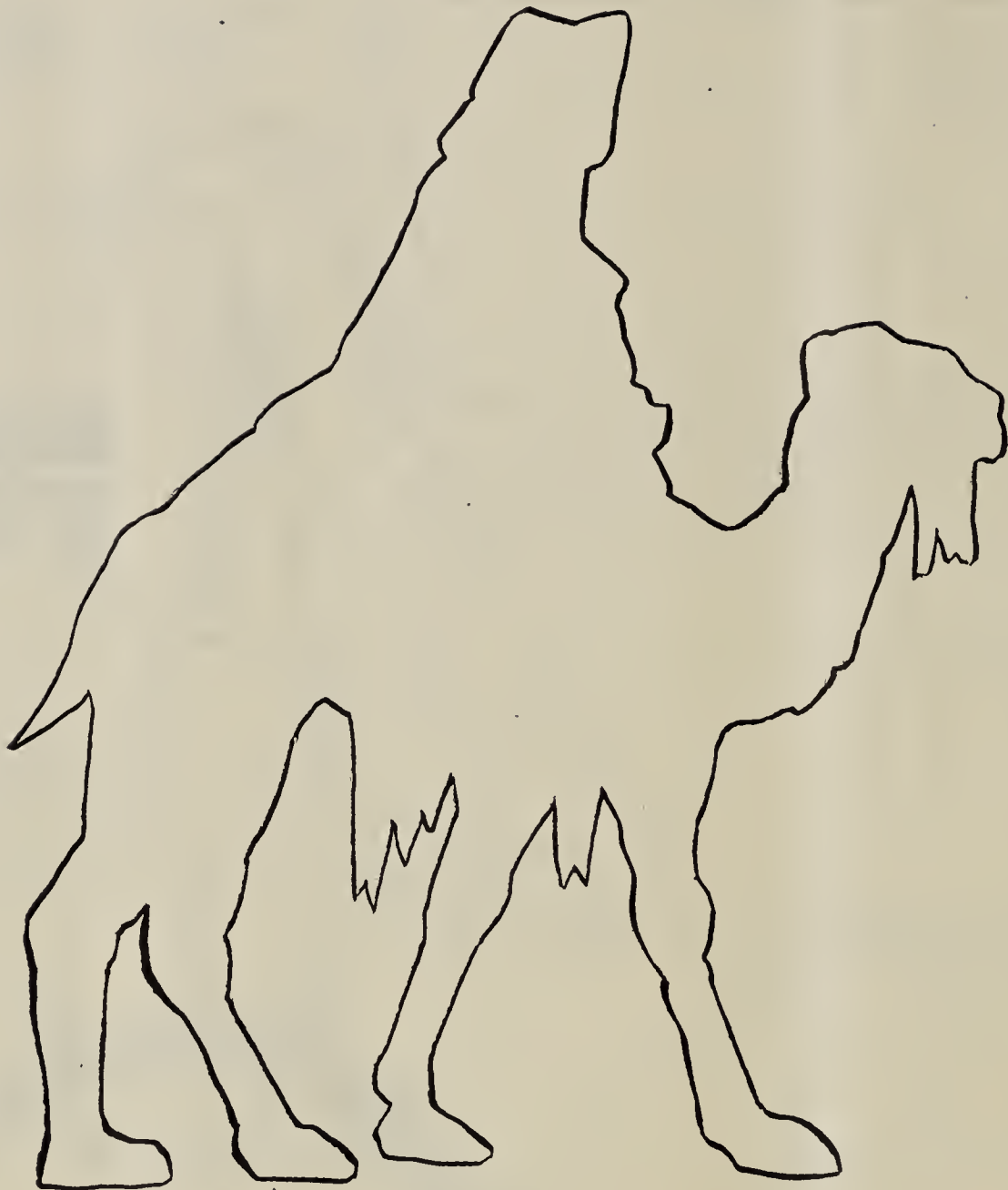
On a chart draw a simple outline picture of a Christmas tree with a number of candles on it. On each candle write a combination of numbers on which you wish to drill.

As a paper-cutting exercise give the children green paper and have them cut their trees freehand. Put white candles on them. Tell the children that they may light the candles by writing the answers to the combinations on them. See who will have his tree lit first. If the children are too young to do the cutting, give them hektographed outlines.

For illustrations, see pages 152 to 154.







Cut the Camels from paper. Use either dark brown or black paper. Mount on three sheets of lighter brown paper 9 x 12 inches, with star.

Games for Schoolroom and Playground

Gathered and Adapted by MARY TUCKER MERRILL, New Jersey.

Jack Frost

(A rest exercise for the schoolroom.)

The teacher, in the character of Jack Frost, announces:

"Jack Frost comes this way to nip the children's fingers."

She then walks past all the desks in the room, making a motion with her wand, pretending to touch the right hands of all the children. As the wand touches him, each child begins to shake his right hand rapidly.

Then Jack Frost nips the left hands, and the play continues until all of the children are shaking both hands.

Finally, when the teacher returns to her desk, she says: "Jack Frost has gone."

The children immediately drop their hands into their laps.

Cities

(In the schoolroom—educational.)

A leader is chosen for each row of children seated at their desks. The leader in the first row begins by calling out the name of some city beginning with "A." Before the teacher counts ten the leader in the second row must name another city beginning with "A." A second child in the first row then takes up the game, calling out the name of some city beginning with "B," and so on, until every child in the row has had a turn.

Anyone who misses is dropped out of the game.

If a leader can answer for one who has missed before the teacher counts five more than the first ten, it is counted to the credit of his row, altho the child who has failed must drop out of the game.

The row having the most credits or children left at the end of the game, wins.

Animal Blind Man's Bluff

(In the schoolroom at recess on a stormy day.)

One child is blindfolded and stands in the center of the room with a stick or umbrella in his hand. The rest of the children move softly about and dodge this way and that until the Blind Man taps three times on the floor with his stick, when they must stand still.

Feeling his way about with the stick the Blind Man finally touches some child who must take the opposite end of the stick in his hand. The Blind Man then commands him to make a noise like some animal, such as a dog, cat, duck, rooster, cow, sheep, etc. From this the Blind Man tries to guess his name. If the guess is correct, they change places. If wrong, the game is repeated with the same Blind Man.

The children should try to disguise their natural tones as much as possible, as well as give a good imitation of the animals required.

When there are more than twenty-five children, there should be two blind men.

Notable Numbers

(In the schoolroom—educational.)

Each child writes a number on a slip of paper. Then the papers are collected, thoroly mixed and passed around again. Each child, when called upon by the teacher, must read his number aloud and tell why the number is famous. For instance: "Number Seven: There are seven days in the week." "Number Twelve: There are twelve in a dozen." "Number Three: "There are three feet in a yard." "Number Four: The Fourth of July."

It will be found that there is something interesting in connection with almost any number.

Sitting Tag

(In the schoolroom at recess on a stormy day.)

A child is chosen for every two rows to be the "Old Man," who takes his place in the aisle between his two rows. The teacher claps her hands, whereupon the children spring out of their seats, but must not be caught standing by the "Old Man," who runs up and down the aisle. If one is touched out of his seat, he must sit and remain seated until all have been caught. Those who have not been caught when the teacher again claps her hands are the winners.

Baste the Bear

(For the playground)

One child is selected to be the Bear, and he chooses another child to act as his keeper. The Bear, with a cord or rope tied around his waist, takes his place crouching on his hands and knees, the keeper holding the further end of the rope.

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 Av., Brooklyn, N. Y.

There is no real substitute for

HOOD'S SARSAPARILLA

Get it today in usual liquid form or chocolated tablets called Sarsatabs. 100 Doses One Dollar.

The other children stand around in a circle, enclosing these two, their object being to tag (baste) the Bear, without themselves being tagged by the Bear or his keeper, who cannot go more than two steps away from the Bear in any direction.

The Bear may only be attacked when the keeper calls, "My bear is free!"

If anyone strikes at the Bear before the keeper says this, he must drop out of the game. Anyone the Bear or his keeper succeeds in tagging has to change places with the Bear.

Every Bear has the right to select his own keeper.

King of the Ice Castle

(For the playground.)

A mound or hillock (or waste-paper box in the school yard) is selected as the King's Ice Castle. This is taken possession of by any one of the children, he proclaiming himself to be the proud occupant of the position he holds by shouting, "I'm the King of the Ice Castle!"

He has no bodyguard whatever to help him to retain his position, and is therefore immediately assailed on all sides by the other children, every one of whom is a claimant for the possession of the Castle.

Each one, by fair pulls and pushes, is entitled to do what he can to dethrone the existing monarch, and to take possession and proclaim himself king. No king with such tremendous odds against him long retains the cares of state, but the game is really good fun on a cold winter's day.

It is always to be remembered that only pulls and pushes at the king are allowed; pulling at

his clothes is distinctly forbidden, under penalty of exclusion from the game.

Prisoner's Base

(For the playground.)

Two bases or homes are marked out opposite each other at some distance, and near each is a smaller base called a prison.

Two captains are chosen, and they make up their respective sides by selecting alternately until all have been chosen.

From five to twenty children may guard each side.

The game begins by one side sending out a man toward the enemy's ground. He approaches as near as he dares, until one from the other side starts in pursuit of him, when he runs for home. If his pursuer touches him before he reaches there, he must go to the prison of the side that captures him, to remain until freed by one of his own side.

But the pursuing man is himself subject to capture if one of the opposite side who has left his base later touches him, for one may only touch that opponent who has left after him. When one has made a capture he cannot be touched until he has returned home and made a fresh sally.

A prisoner may be delivered by one of his own side who can run the gauntlet of the enemy and return home untouched.

The game is over when one side makes prisoners of all of its opponents, or when a free man enters the opponents' prison; but this last may be done only when there is no prisoner there.

Christmas Reproduction Stories

The Christmas tree has tiny green leaves. They are called needles. The Christmas tree is either a spruce or a fir tree.

Candles are hung on the Christmas tree. The candles are small. They are pink, blue, yellow, red or white.

We have candy at Christmas time. Some candy is made of chocolate. Some candy has nuts inside. I like candy.

Little girls have dolls for Christmas. My doll has blue eyes. Her hair is yellow. She has a pretty white dress. She has a hat with a pink rose on it.

Boys like sleds for Christmas. My sled is a flexible flyer. I can slide down hill very fast.

We hung up our stockings on Christmas Eve. In the morning they were full of presents. I

found nuts, candy, an orange, and a whistle in my stocking.

I shall go skating on Christmas Day. I shall wear my new skates. They are ice skates. The ice is strong.

We wake early on Christmas Day. We like to find the presents in our stockings.

Santa Claus comes the night before Christmas. He puts the presents in our stockings.

Eyes Are Relieved by Murine

when Irritated by Chalk Dust and Eye Strain, incident to the average School Room. A recent Census of New York City reveals the fact that in that City alone 17,928 School Children needed Eye Care. Why not try Murine Eye Remedy for Red, Weak, Weary, Watery Eyes, Granulation, Pink Eye and Eye Strain? Murine Doesn't Smart; Soothes Eye Pain. Is Compounded by Experienced Physicians; Contains no Injurious or Prohibited Drugs. Try Murine for Your Eye Troubles; You Will Like Murine. Try It in Baby's Eyes for Scaly Eyelids. Druggists Sell Murine at 50c. The Murine Eye Remedy Co., Chicago, Will Send You Interesting Eye Books Free

TEACHER'S CHRISTMAS HOLIDAY TOUR

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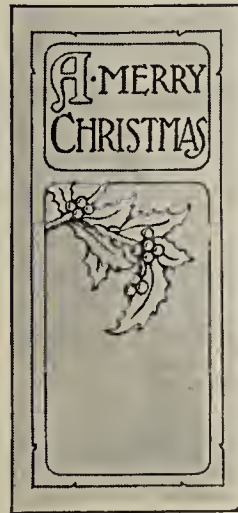
S. H. HARDWICK H. F. CARY
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WASHINGTON, D. C.

(Large Calendars for 1911 mailed upon receipt 10 cents postage)

Beautify your Holiday Color Work by the use of

Bradley's Designs for Illumination

From drawings by Nathaniel L. Berry and Ora Strange.



A series of beautiful quotations with decorations in outline to be filled in or illuminated with color. Not only do they make the holiday art work more effective but they help develop a true appreciation of color harmony, and impress upon the pupil a correct arrangement of color and typography to assist in the embellishment and expression of a given thought.

A PARTIAL LIST OF SUBJECTS:

Christmas Greeting	per dozen	20c.	postage	3c.
Merry Christmas (folder).....	"	30c.	"	4c.
"'Tis Not the Feast".....	"	50c.	"	5c.
Blessed Joy Makers.....	"	50c.	"	5c.

The complete series includes fifteen titles. Write for descriptive price list or send 25c. for seven assorted samples.

BRADLEY'S TINTED "BULL'S EYE" PAPER

For drawing, mounting and construction work. Made in eighteen artistic colors including a beautiful green and red, especially desirable for holiday work. Put up in sizes 6x9, 9x12 and 12x18; 100 sheets in a package. Write to-day for unique sample book.

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Chicago: Thomas Charles Co. Kansas City: Hoover Bros.



Oh! you dear!
One Christmas Gift to her must be a box of
Kayler's
CANDIES OF RARE QUALITY
 Stores & Sales Agents Everywhere

The Christmas Tree

What tree is there so fair to see,
 So lovely as the Christmas tree?
 What other hides so many joys
 On Christmas Eve, for girls and boys?

When winter's snows lie deep and white,
 With tiny candles sparkling bright,
 Its boughs are filled with wondrous things,
 No other tree such pleasure brings!

And tho it blooms but once a year,
 And all too soon must disappear,
 Of all the trees, you will agree,
 The finest is the Christmas tree!

—PAUL FOSTER, in the *Youth's Companion*.

The Nursery

Why does the fire burn so bright?

To warm us all on a frosty night.

Why does the kettle make a noise?

To boil the water for girls and boys.

Why does the kitten play on the rug?

To make our room so merry and snug.

Why does mamma take us up on her knee?

To give us kisses, one, two, three.

—MRS. MOTHERLY.

Preparation

There's a stir and a start among thousands of toys—
 Think of it, think of it, dear little boys!

Thousands of dollies are brushing their curls—

Think of it, think of it, dear little girls!

Santa is coming with reindeer and sleigh,

And softly and swiftly he'll speed them away;

When you find in your stocking he's left some for you,
 You'll know by that token my story is true.

—Selected.

Nervous Dyspepsia

A CURE FOR ALL.

Not a Patent Cure-All, Nor a Modern Miracle, But Simply a Rational Cure For Dyspepsia.

In these days of humbuggery and deception, the manufacturers of patent medicines, as a rule, seem to think their medicines will not sell unless they claim that they will cure every disease under the sun. And they never think of leaving out dyspepsia and stomach troubles. They are sure to claim that their nostrum is absolutely certain to cure every dyspeptic and he need look no further.

In the face of these absurd claims it is refreshing to note that the proprietors of Stuart's Dyspepsia Tablets have carefully refrained from making any undue claims or false representations regarding the merits of this most excellent remedy for dyspepsia and stomach troubles. They make but one claim for it, and that is, that for indigestion and various stomach troubles Stuart's Dyspepsia Tablets is a radical cure. They go no farther than this, and any man or woman suffering from indigestion, chronic or nervous dyspepsia, who will give the remedy a trial will find that nothing is claimed for it that the facts will not fully sustain.

It is a modern discovery, composed of harmless vegetable ingredients acceptable to the weakest or most delicate stomach. Its great success in curing stomach troubles is due to the fact that the medicinal properties are such that it will digest whatever wholesome food is taken into the stomach, no matter whether the stomach is in good working order or not. It rests the over-worked organ and replenishes the body, the blood, the nerves, creating a healthy appetite, giving refreshing sleep and the blessings which always accompany a good digestion and proper assimilation of food.

In using Stuart's Dyspepsia Tablets no dieting is required. Simply eat plenty of wholesome food and take these Tablets at each meal, thus assisting and resting the stomach, which rapidly regains its proper digestive power, when the Tablets will be no longer required.

Nervous Dyspepsia is simply a condition in which some portion or portions of the nervous system are not properly nourished. Good digestion invigorates the nervous system and every organ in the body.

Stuart's Dyspepsia Tablets are sold by all druggists at 50 cts. per package.

No. **365**
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THE PERFECT SCHOOL PENCIL
 THE LEAD IS **SMOOTH DURABLE UNIFORM**

SEND TEN CENTS FOR SAMPLES
EBERHARD FABER
 NEW YORK

USE For

Glenn's Sulphur Soap

Heat Rashes
 Pimples
 Oily Skin
 Itchy Skin
 Eczema
 Hives
 Blackheads
 Ivy Poisoning

Sold by druggists. Hill's Hair and Whisker Dye, black or brown, 50c.

The Little Woman

There was a little woman, as
I've heard tell,
She went to market her eggs
for to sell;
She went to market all on a
market day,
And she fell asleep on the king's
highway.

There came by a peddler whose
name was Stout,
Who cut off her petticoats all
'round about;
He cut off her petticoats up to
her knees,
Which made the little woman
shiver and freeze.

When this little woman first did
awake
She began to shiver, and she
began to shake;
She began to shake, and she
began to cry,
"Oh, deary, deary me, this is
none of I.

"But if it be I, as I do hope
it be,
I have a little dog at home, and
he knows me;
If it be I, he'll wag his little
tail,
And if it be not I, he'll loudly
bark and rail."

Home went the little woman all
in the dark;
Up jumped the little dog, and
he began to bark;
He began to bark, and she be-
gan to cry,
"Oh, deary, deary me, I see this
isn't I!"

—Selected.



True Womanly Charm

Nature intends that every woman shall have and exert charm; but no woman can be charming—work easily or enjoy the good things of life—if she permits herself to be, and to stay, in poor bodily condition. It is absolutely true that feminine charm

Can Exist Only With Health; And Health Is Found In

the right and timely use of the quickly effective and harmless family remedy—Beecham's Pills. They tone the stomach, keep the liver and bowels in good order, restore worn nerves so that they no longer torment. Try a few doses and know how naturally Beecham's Pills put you in such a normal state of health that you will not be troubled with undue suffering, with headache, backache or lassitude. You will be delighted, too, with the charming improvement in your looks, coming with use of

BEECHAM'S PILLS

At any druggist at 10c., 25c. the box.

The directions with every box ought to be read by every woman.

EASILY SENT BY MAIL. APPROPRIATE FOR ALL AGES. BEAUTIFUL. INEXPENSIVE.

The Perry Pictures

NO BETTER MONTH IN THE YEAR TO STUDY A FEW PICTURES. DO WE NOT OWE IT TO THE CHILDREN TO ACQUAINT THEM WITH SOME OF THE WORLD'S GREAT PAINTINGS?

MAKE CHOICE
CHRISTMAS
GIFTS

ORDER TO-DAY FOR CHRISTMAS GIFTS ONE CENT

each for 25 or more. Size 5½ x 8. Postpaid
(8 to 12 times the size of this Madonna of the Chair)
Smaller, Half Cent Size, 3 x 3½
Larger, Five-Cent Size, 10 x 12

SEND TO-DAY
25 cents for
25 Art Subjects, or
25 Madonnas, or
25 for Children, or
25 Kittens, or 25 Dogs, etc.,
or
25 on Life of Christ, or
Art Booklet "Madonnas," or
26c. for 13 Colored Bird
Pictures, 7x9, or
\$1 for any four 25c. sets.

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I like to watch my mother sew,
Her needle is so bright,
And it runs in and out so fast,
A little flame of light.

She lets me bring my little chair
And have some sewing, too;
And I am always sorry when
Mamma and I are thru.

And all the time my mother
sews

She tells some nice long tale,
Of lovely little fairy folks
Or maybe Jonah's whale.

I like her stories best of all,
Because they end just right,
And give me things to tell my-
self

When left alone at night.

—ETHELLYN DE FOE, in Nov.
St. Nicholas.

Stitching

A pocket-handkerchief to hem—
Oh, dear, oh, dear, oh, dear!
How many stitches it will take
Before it's done, I fear.

Yet set a stitch, and then a
stitch,

And stitch and stitch away,
Till stitch by stitch the hem is
done;

And after work is play!

—C. G. ROSETTI.

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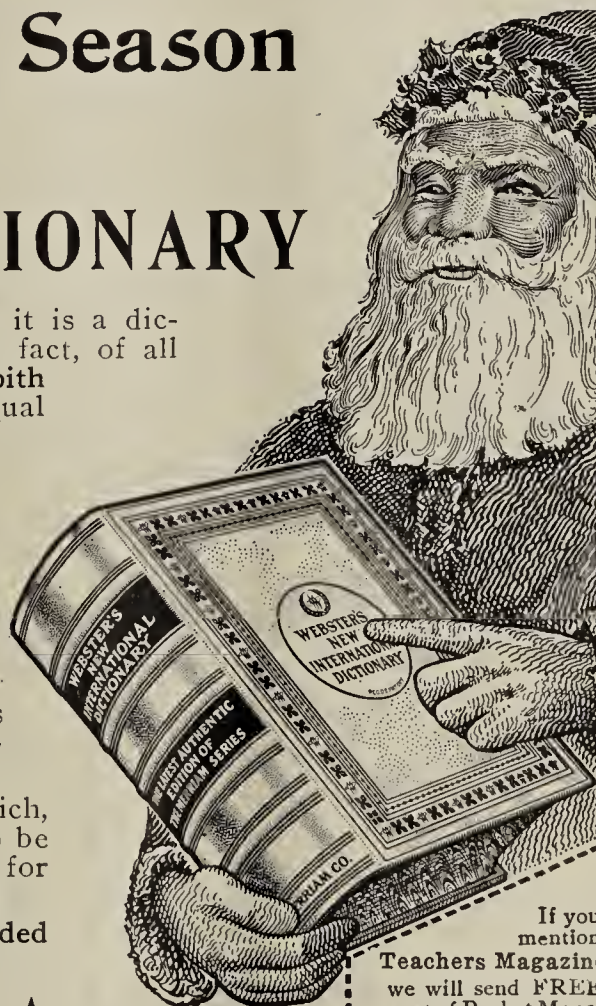
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Christmas Stockings

We hung up our stockings together,
My brother Joe and I;
I hung mine in the chimney corner,
And Joe hung his close by.

But when we got up in the morning,
Joe found, to his surprise,
That his stocking held a large wax doll,
With curls and sweet brown eyes.

A set of nice china tea dishes,
And silver thimble, too;
Joe said: "Well, this is the strangest thing!
Santa must think I'm you."

The gifts that I found by my stocking
Were all things for a boy.
A drum, a trumpet, a chest of tools,
And a steam engine toy.

We thought it was very strange indeed,
My brother Joe and I;
And we could not quite make up our minds
Whether to laugh or cry.

But mamma said we'd better exchange,
And Santa would not mind.
She said he was getting very old,
And just a little blind.

Then papa said, "I made a mistake,"
And mamma said, "Hush! dear."
But papa said, "I turned off the gas;
I'll leave it on next year."

But next time we hang up our stockings
I'll put our names, to show
Which of the stockings belongs to me,
And which to brother Joe.
—LIZZIE WELLS.

Little Dutch Gretchen sat in the kitchen,
Eating some nice sauerkraut,
When the little dog Schneider
Came and sat down beside her,
And little Dutch Gretchen
Went out.
—St. Nicholas.

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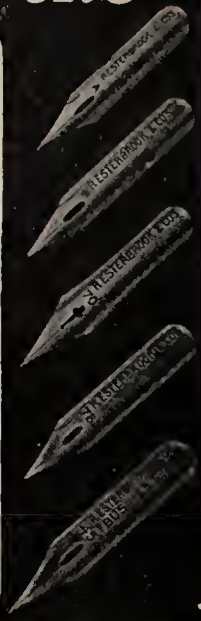
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Cheer

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been hidden away?
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this old Christmas Day.
White is the mistletoe,
Bright gleams the holly;
Cheer upon all bestow;
Laugh and be jolly.

—Selected.

Wherever hearts are happy,
'Tis a simple thing to do,
To seek some other, sadder
heart,
And make it happy, too.
The joy we share with others
Is a joy that's multiplied,
And 'twill make a perfect
Christmas
If there's no one left outside.
—Selected.

The Little Ants

A little black ant found a large grain of wheat,
Too heavy to lift or to roll;
So he begged of a neighbor he happened to meet,
To help it down into his hole.
"I've got my own work to see after," said he;
"You must shift for yourself, if you please";
So he crawled off, as selfish and cross as could be,
And lay down to sleep at his ease.

Just then a black brother was passing the road,
And, seeing his neighbor in want,
Came up and assisted him in with his load,
For he was a good-natured ant.

Let all who this story may happen to hear,
Endeavor to profit by it;
For often it happens that children appear
As cross as the ant, every bit.

And the good-natured ant, who assisted his brother,
May teach those who choose to be taught,
That if little insects are kind to each other,
Then children most certainly ought.

—ANN and JANE TAYLOR.

If you are looking for a book of songs for children, try "Chimes of Childhood." The words of the thirty songs in the book are by Annie Willis McCullough, and the music was written by Ida Maude Titus. All of the songs are good, all are suitable for primary children, and many of them are especially charming. "Santa Claus' Reindeer," a merry Christmas exercise, is one of them. "Chimes of Childhood" is published by the Oliver Ditson Co., Boston.

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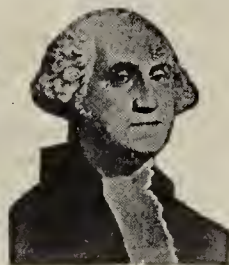
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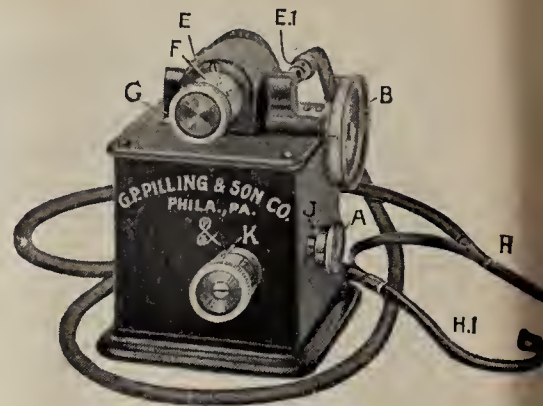
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PRIMARY

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VOL XXXIII.

JANUARY 1911

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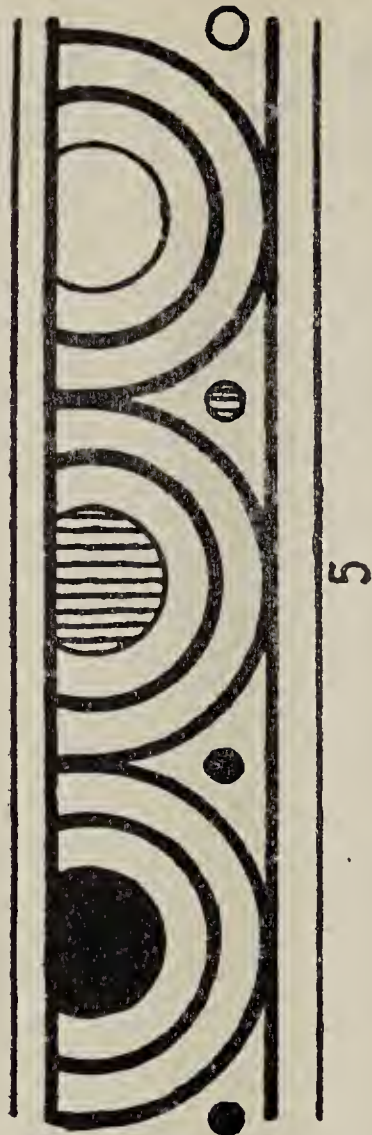
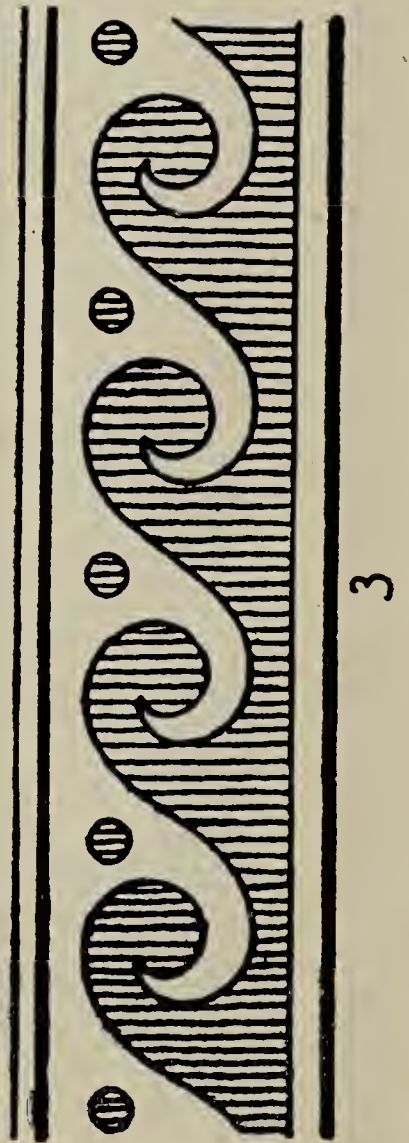
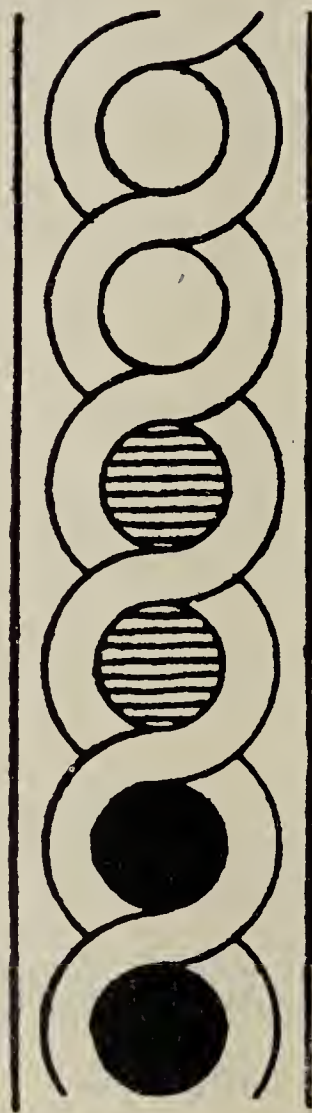
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Vol. XXXIII.

January, 1911

No. 5

The Merry Heart of the Teacher

Good cheer is the atmosphere in which children thrive best. Everything that is sweetest and most precious to them comes to blossom there. Good cheer does not imply all play. Work proceeds quite as efficiently, in fact even more so, where cheerfulness abounds than where stern duty rules with iron law.

Slaves can make merry, when opportunity is offered. Good cheer is a quality of the spirit, and dwells only in the bosom of the free. Where a tyrannical teacher or a self-important martinet wields the ferule, good cheer can find no dwelling-place. Where spontaneity is in evidence, where children express themselves freely, in mien, and word, and work, there we are sure to find conditions right and most favorable for the development of all that is best.

The cheerfulness of the school depends largely, if not wholly, upon the teacher. To the one who deals with little children,—those of the four years of the primary school,—that fact is particularly commended. Sour-visaged teachers have no business to move abroad among people, least of all among children, who by the laws of their nature are most easily affected by the spirit of their educational guides.

If you have troubles and sorrows, follow the rule of the gentle Francis of Assisi, and say, "This concerns only God and myself." Make clear to yourself that in the presence of children your face should always bear the spirit of joy. "In the light of the king's countenance is life." Thus said the wise Solomon, and Solomon was a teacher if there ever was one. So there flows life from the queen's countenance. And the heart of life is joy, and joy is the life of the heart.

Since we have drawn upon Solomon's wisdom for a thought to help us, let us listen to him again:

Pleasant words are as a honeycomb, sweet to the soul and health to the bones.

A merry heart doeth good like a medicine.

Withhold not good from them to whom it is due, when it is in the power of thy hands to do it. Say not unto thy neighbor, Go, and come again, and tomorrow I will give, when thou hast it by thee.

We might add to these quotations the best-known of them all: "A merry heart maketh a cheerful countenance." Now, if you turn this around, you will get another helpful hint.

A cheerful countenance maketh a merry heart.

Let the teacher resolve steadfastly never to enter the presence of her children with a scowl on her face, but always with an expression of cheer that brings strength to the faint and courage to all. This resolve, carried out day after day, will warm its way into the heart and make there a home for joy. For a cheerful countenance is sure to make the heart merry; not only of the child who sees it, but also of her who wears it. That is good psychology and sound, up-to-date philosophy. Charity is cultivated by acts of charity. The doing of things forms the heart. Don't wait for irresistible promptings of the heart. *Do!* Do it now!

"Be merry, merry, merry, all!" There never was a better time for good cheer. The teacher who lives this rule will be a blessing wherever she may be placed.

Memory Gems for January

(Saturdays and Sundays omitted.)

JANUARY 2

Ring out the old, ring in the new!

JANUARY 3

The moments fly, a minute's gone;
The minutes fly, an hour is run;
The day is fled, the night is here;
Thus flies a week, a month, a year.

JANUARY 4

When January's here
Snow-men appear.

JANUARY 5

It is very nice to think
The world is full of meat and drink,
With little children saying grace,
In every kind of Christian place.

JANUARY 6

He comes so very quickly—
Before you know, he's here;
Then welcome, January,
The first-born of the year!

JANUARY 9

Hither and thither, to and fro,
Whirled and glimmered the flakes of snow.

JANUARY 10

A bright new year, a glad new year,
Hath come to us again!

JANUARY 11

This is the way the snow comes down,
Softly, softly falling.

JANUARY 12

A funny old fellow is Winter, I know,
A merry old fellow is he;
He paints all the noses a beautiful hue;
He counts all our fingers, and pinches, them,
too;
Our toes he gets hold of thru stocking and shoe,
For a funny old fellow is he.

JANUARY 13

Dear feathery snow, come floating down,
Like blossoms in the air;
And over the world like angels' wings,
Unfolding, soft and white,
Come, cover up the cold, bare earth,
And fill the land with light.

JANUARY 16

Snow, snow, everywhere,
On the ground and in the air,
In the fields and in the lanes,
On the roof and window-panes.

JANUARY 17

Flutt'ring down! Flutt'ring down,
On the branches bare and brown,
Over all, over all,
See the snowflakes fall.

JANUARY 18

Stars of snow! Stars of snow!
Dropping to the earth below,
From the sky, from the sky,
See the snow-stars fly.

JANUARY 19

Down out of cloud-land,
Down from the star-land,
Down into our land,
Comes the white snow.

JANUARY 20

Falling all the night-time,
Falling all the day,
Softly come the snowflakes
From the far-away.

JANUARY 23

Without the snow, no snow-birds;
And without their throats to sing,
How could we waste the winter,
Or hope to have a spring?

JANUARY 24

Helter, skelter, hurry, skurry,
Faster fly they till a flurry
Fills the soft gray sky.

JANUARY 25

'Tis the fairest scene we can have below,
Sing welcome, then, to the drifting snow.

JANUARY 26

High and low
The winter winds blow!
They fill the hollows with drifts of snow.

JANUARY 27

The fireside for the cricket,
The wheat-stack for the mouse,
When trembling night winds whistle
And moan all 'round the house.

JANUARY 30

I am the wind,
And I come very fast;
Thru the tall wood
I blow a loud blast.

JANUARY 31

Be bold, be firm, be strong, be true,
And dare to stand alone.



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				

Primary Entertainment

By BERTHA E. BUSH, Iowa.

A Bit of Eskimo Life

CHARACTERS

Nanook, an Eskimo boy. Eskimo Mother.
Illerok, an Eskimo girl. Eskimo Father.
Chimo, an Eskimo baby.

Scene.—The interior of an Eskimo snow-hut. In the middle of it stands the lamp, and over it a rack made from three sticks tied together at the top, from which a kettle is hung. (The lamp may be imitated by taking the deep dish most like the pictures of Eskimo lamps in shape and putting in a wick of twisted paper. Since it is not supposed to be lighted or contain any fat, this will fill all the requirements.) At one side is a big box covered with a fur robe. This is the fur covered snow-couch which is the bed and sitting-place in the igloo. On this couch is seated Chimo, the baby, playing with an Eskimo doll or some other characteristic toy. This part may be taken by a small boy or girl as desired. On the floor are Nanook and Illerok, playing the soup-cup game. They spin the cup around on the floor and the one to whom the handle points when it stops spinning gets the contents of the cup. As there is no soup or meat to put in, they drop in little stones for stakes. They play the game several times before anything is said.

SCENE 1.

Illerok (With a sigh).—This isn't so much fun to play as it is when mother is here.

Nanook.—No, indeed! Mother always puts soup or meat in the cup and the one who wins may eat it up. I wish we could play that way now.

Illerok.—So do I. But of course we can't, when we haven't any soup or meat to put in. Why, there isn't so much as a bit of walrus skin to chew in the hut; and we are so hungry, all of us. If father and mother don't come back pretty soon I don't know what will become of us.

Chimo (Dropping the doll and stretching out his hands toward the others).—Me's hungry. Me wants some soup.

Illerok (Rising and going to the baby's side.)—So are we, baby. But we can't any of us have anything to eat because there isn't anything in the house. Never mind! Father and mother have gone hunting to get some meat for us. When they come back you shall have some nice fat.

Chimo.—Me wants it now. Me's hungry now. Me's cold, too. Sister, light the lamp and make it warm.

Illerok (Wrapping the robe around the child.)—Sister can't light the lamp, baby. There isn't any fat to burn. Father and mother will come soon and bring some. Sit still, all wrapped up in the nice warm fur, and sister will sing to you.

(Sings).—Bye, Baby Bunting,
Daddy's gone a-hunting
To get a little rabbit skin
To wrap the darling baby in.

Baby drops to sleep.

Nanook.—I wish father would bring a rabbit skin with some rabbit meat inside of it.

Illerok.—I wish he would come, even if he doesn't bring anything. I can stand being hungry and cold better than to have father and mother away. Nanook, why do you suppose they don't come? They have been gone so long—three or four sleeps, I am sure. I am afraid something bad has happened to them.

Nanook.—Oh, don't worry, sister. What could have happened to them?

Illerok.—Oh, a great many things. They were hungry when they went away, brother, hungrier than we, for they gave the last of the food to us. Suppose they got weak and dropped off from the sledge and froze to death!

Nanook.—Oh, that couldn't happen. There were two of them, you know. They would look out for each other.

Illerok.—But the dogs were half-starved, too. They might have got to fighting on the way and killed each other. Or what if father wounded a bear and it charged on him and killed him! Oh, I wish they were back.

Begins to cry.

Nanook.—Don't do that, sister! Father and mother told us to be brave, and keep the snow-house like men and women while they were gone. Men and women wouldn't do so.

Illerok.—Oh, I can't help it. I am so afraid. (A muffled trampling is heard.) Nanook, what is that noise?

Nanook (Coolly).—I don't quite know, but it sounds to me as if it were a bear walking over our house.

Illerok.—Oh, what if he should come in and eat us up!

Nanook.—He can't. The door is too small. Father made it so on purpose so that no wild beast could get in. But it's a shame to let so much good meat get away, when we need it so. Illerok, if that's a bear I'm going out to kill it.

Illerok.—Oh, you can't! You can't! (Wringing her hands.) Don't try. You are not big enough. A bear is so fierce. He will turn at you and kill you.

Nanook.—I must try. We need the meat so very much. Father has told me just where to aim. Just see how hungry we are! Father has gone away off to shoot a bear for us. Shall we let this one go, when he comes right over our heads?

Seizes gun.

Illerok.—I'm afraid to let you go out of my sight. If you go I'll go, too.

Chimo (Rousing and slipping from the couch.)—Me go, too.

All go out.

The father and mother have returned. They enter, with the three children jumping and clapping their hands around them. The elders are bruised and limping and quite tired out.

Illerok.—Oh, father, oh, mother, have you really come at last? We have been looking for you for so long.

Nanook.—We are so glad to have you back.

Chimo (Reaching up his arms.)—Me's glad, too. Daddy, did you bring a rabbit skin?

Father (Questioning).—A rabbit skin?

Nanook.—That was in the song that Illerok sang for him. He was so cold and hungry and lonesome that he cried and she sang that.

Chimo.—Did you bring me a rabbit skin, Daddy?

Father (Sadly).—No, my little boy, I brought you nothing at all. We did not even bring back what we started with.

Nanook.—What was it, father? What was it, mother? Oh, I know. It was the dogs. You came back walking, and you are all bruised and lame. Oh, what happened? Didn't you find anything to shoot? Did you get weak with hunger and did the dogs run away? Tell me, father!

Father groans.

Mother.—Don't bother your father. He feels so bad about it. We found plenty to shoot. We had very good luck, and were coming home happy with the sledge loaded with meat. But we came to a great crack in the ice. The sledge went down into it, with all of its load and two of the dogs. Your father cut the traces and the rest of the dogs ran away. But he could not get the things out of the crevasse.

Father.—I tried my best. I hung on to a rope and went down, down as far as I dared. But the loose snow came down on me and it was all I could do to get back to the top. Oh, it is a sad coming home! Our meat is lost and my gun and the sledge and the skinning-knife! And you were so hungry, but we have brought you no food. Poor, poor children! I am so sorry.

Nanook, Illerok and Chimo (With their arms around him.)—Never mind, father. Nothing matters now that you are back with us

Mother.—The children are right, father. It is a wonder that you came out at all. I was holding the rope, and I thought surely I would be pulled down, too. We may be very thankful to be all together again, altho we haven't anything to eat.

Nanook.—But we *have* something to eat, father. We have lots of meat.

Illerok.—Yes, father! Yes, mother! Brother killed a bear while you were gone.

Father and Mother (In astonishment).—A bear!

Chimo (With emphatic gesture).—Yes, Daddy! A bear! Bear climbed right over the house. Bruvver shot it wiv gun!

Nanook.—We did the best we could at cutting it up, and we put the meat in your storing-place. Don't you want to go out and see it?

Father and Mother.—Yes, let's go out and see it!

The children take hold of their father's and mother's hands and lead them out capering and dancing. As they pass out of the door the mother turns back to say emphatically:

Mother.—I am sure there cannot be in all the Eskimo land a braver, cleverer set of children than mine.

Song for the Month

The Clocks.

Words from the German by JANE MULLEY.

K. W.

The clocks, you know, dear chil-dren, They ne-ver stop to

rest. In sum-mer and in win-ter, They tick their ve-ry

best. Tick tack, tick tack, tick tack, tick tack, tick tack, tick tack.

2.

The church clocks in the steeple,
So high up in the air,
No matter what the weather,
They tell the time with care.
Tick tack, etc.

3.

The clocks that in the kitchen
Hang ticking on the wall,
How fast they go—just listen—
Now count the strokes that fall.
Tick tack, etc.

4.

The little clocks and watches,
They lose no time all day,
They seem so very busy,
But steadily they say,
Tick tack, etc.

When Folks Believed in Witches

For Third and Fourth Years

By E. FERN HAGUE, New York.

Time, about 1690.
Place, Massachusetts.

CHARACTERS

- | | |
|-----------------------------|---------------------|
| 1. Mrs. Wilson. | 7. Physician. |
| 2. Jane Wilson (aged 8). | 8. Mary Luke. |
| 3. Lysbeth Wilson (aged 10) | 9. Edward Luke. |
| 4. John Wilson (aged 6). | 10. First Soldier. |
| 5. Clergyman. | 11. Second Soldier. |
| 6. The Governor. | |

Act I. A Roadside.
Act II. A Berry Patch.
Act III. Living-room in the Wilson house.
Act IV. The Luke Cabin.
Act V. The Trial.

Act I.—A Roadside

The children of Mrs. Wilson are playing by the roadside. They are making mud pies.

Mary.—My pies are getting dry.

Lysbeth.—So are mine. We should have more water.

John.—Do you call that fun?

Mary.—Oh, yes. Don't you want to play?

John.—No, it's a baby game.

Lysbeth.—Come, run to the well for water and we will let you play.

John.—I don't want to play.

Lysbeth.—Mary, I fear our brother is too little to draw water.

John.—I am six and five days, and I can carry a pail of water.

Mary.—Then let me see you.

John (Picking up a pail.)—Oh, look. Here comes an old woman!

Lysbeth.—That is old Mary Luke. She is a witch.

John.—I don't believe in witches.

Mary.—I do. Let's run home.

John.—Afraid! Baby!

Lysbeth.—Come, John, quick, before she touches you.

John.—No.

Mary.—Lysbeth, we will tell mother.

John.—Tattle tales! Tattle tales!

Exeunt girls, running. Enter Mrs. Luke, leaning upon her staff.

Mrs. Luke.—Good-morning, little boy.

John.—Good-morning; but I'm not a little boy.

Mrs. Luke.—That's so, you are a little man.

John.—I'm six, and five days more.

Mrs. Luke.—And do you know me?

John.—Yes, you are the lady they call a witch.

Mrs. Luke.—Aren't you afraid of me?

John.—No, I don't believe in witches.

Mrs. Luke.—You're right, my boy. There are no such people as witches.

John.—You look kind and nice.

Mrs. Luke.—Thank you, my boy. (Patting him upon his head.)

Enter Mrs. Wilson, snatching John from Mrs. Luke.

Mrs. Wilson.—How dare you touch my child?

Mrs. Luke.—Why not? I cannot harm him.

Mrs. Wilson.—You can, you are a witch.

Mrs. Luke.—Alas! you may think so, but I am not.

Mrs. Wilson.—You are.

John.—Mother, I don't believe in witches.

Mrs. Luke.—The boy is right.

Mrs. Wilson.—You are not to touch or pet my child. Come, children.

Exeunt Mrs. Wilson and children.

Mrs. Luke.—Mothers teach their children to fear me.

Exit.

Act II A Berry Patch

Enter John with a pail of blackberries.

John.—It's funny how I like blackberries. I think I like them more than anything else. I wanted to bring them home for mother to make pies; but I have eaten them all up—all but—let me see—six, seven, eight, nine (sitting upon a log). No use taking nine berries home. I'll just eat the rest, even tho' I am full. I am beginning to get sick. Those berries made me sick. I guess I'd better tell mother to give me some medicine.

Exit.

Act III.—Living Room in the House

Mrs. Wilson is knitting, and the girls are seated at her feet looking at pictures or books.

Lysbeth.—Mother, how high is Jack's bean stalk?

Mrs. Wilson.—As high as the clouds, my child.

Mary.—Don't you think he got dizzy climbing up?

Mrs. Wilson.—I suppose so.

Lysbeth.—Then, mother, he must have gotten tired and dizzy climbing down.

Mrs. Wilson.—Yes, my children. I guess poor Jack had a hard time climbing up and down the stalk. But suppose you forget all about Jack and go out to find your brother.

Mary.—Oh, I think he will be home soon.

Lysbeth.—Mother, I hear him now.

Enter John. Falling into a chair, he begins to cry.

Mrs. Wilson.—What is the matter, my child?

John.—Oh, I am so sick, mother.

Mrs. Wilson.—He is bewitched. Run, children, and tell the Governor that Mrs. Luke has

laid her hands upon John's head and made him ill.

Exeunt Mary and Lysbeth.

John.—No, mother, I am sick. Nobody made me sick, I just got sick.

Mrs. Wilson.—You must go to bed at once.

Exeunt.

Act IV.—The Luke Cabin

Mr. and Mrs. Luke are seated before the fireplace.

Mrs. Luke.—I was going to the market this morning, and met the Wilson children. The girls ran when they saw me coming. They were afraid of me.

Mr. Luke.—That's too bad! And the boy!

Mrs. Luke.—He would not run. He said he was not afraid. I patted him on the head just as his mother ran out and snatched him away.

Mr. Luke.—That's an insult.

Mrs. Luke.—Hark! Somebody is coming.

Enter two soldiers.

Mr. Luke.—What do you want?

First Soldier.—The Governor hath sent for Mrs. Luke. She is charged as being a witch. John Wilson is ill.

Mrs. Luke.—That poor child is sick?

Second Soldier.—You patted him on the head, and they blame you for his illness.

Mrs. Luke.—I? I am not to blame!

First Soldier.—Anyway, I must take you to the Governor.

Mr. Luke.—Then I will go with you.

Exeunt all.

Act V.—The Trial

The Governor, the Clergyman and the Physician are gathered together upon the platform; Mrs. Wilson and Mary and Lysbeth are seated.

Governor.—Mrs. Wilson, I have sent the soldiers for Mrs. Luke, and they will be here directly.

Clergyman.—The child felt quite miserable.

Physician.—We should send out of our settlement all witches.

Governor.—That we should.

Enter Mr. and Mrs. Luke with the soldiers.

Mrs. Luke.—You sent for me, sir.

Governor.—Mrs. Wilson charges you with bewitching her little John.

Mrs. Wilson.—Yes, sir. I ran out and found Mrs. Luke speaking to John. She laid her hand upon his head. That was this morning. This afternoon he came into the house ill, and now he is in bed.

Governor.—Have you anything to say, Mrs. Luke?

Mrs. Luke.—I did pat the boy's head, but I could not harm him.

Governor.—But you did make him ill.

Mrs. Luke.—He may be ill, but it is not my fault.

Mrs. Wilson.—It is her fault. She is a witch. Send her away.

Clergyman.—Mrs. Luke, you must leave the settlement.

Mrs. Luke.—And go away among the Indians?

Mr. Luke.—That is cruel!

Governor.—You must both go.

Enter John, running.

John.—Who is going away?

Mrs. Luke.—The Governor has ordered me to leave the town because he thinks I made you ill.

John.—Sir, may I tell you why I was sick?

Governor.—Yes.

John.—I was out picking berries for mother. I picked a pailful. Then I got hungry, and started to eat them. They tasted so good that I ate them all. Some of them were green and made me sick.

Governor.—So it was the berries?

John.—Yes, sir. I ate too many.

Governor.—Then you are not to blame, Mrs. Luke.

Mrs. Luke.—No, sir.

John.—Nobody is to blame but me.

Governor.—Then I am very sorry I sent the soldiers for you, Mrs. Luke, and I hope you will go to your home and forgive us for thinking you a witch.

John.—Oh, sir, do you believe in witches? I don't.

Governor.—I guess I don't any more myself. My friends, the days when folks believed in witches are over.

All.—Yes, they are over.

Columbia's Holidays

By SUSIE M. BEST.

(Designed for recitation by speakers in suitable costumes.)

LAEOR DAY

I am the Day sacred to labor's name,
The Giant thru whose brawn man's progress came.

THANKSGIVING DAY

I am the Day the Pilgrims set for praise
To Him whose care encompassed all their ways.

CHRISTMAS DAY

I am the Day that brought to fallen man
A Savior to avert his doom and ban.

NEW YEAR'S DAY

I am the Day for resolutions new—
See to it that you keep your pledges true.

LINCOLN'S BIRTHDAY

I am the Day was born a man whose hand
Struck Slavery's ignominy from our land.

WASHINGTON'S BIRTHDAY

I am the Day when came to earth the one
Destined to crush a King—great Washington.

ARBOR DAY

I am the Day by Nature promised to
The forest vigor of our land renew.

DECORATION DAY

I am the Day sacred to fallen braves
And flowery tributes for the soldiers' graves.

INDEPENDENCE DAY

I am the Day Triumphant! Wave with me
The glorious oriflamme of liberty.

Games for Schoolroom and Playground

Gathered and Adapted by MARY TUCKER MERRILL, New Jersey

I Saw

(A rest exercise for the schoolroom.)

The children in the first row stand in the aisle beside their desks. The teacher asks the first child, or leader, "What did you see?" The child must make an answer that includes the mention of some physical action which he and his row can imitate.

For instance: "I saw a horse trotting down the street"; and then, followed by his row, he trots 'round the room and back to his place.

The teacher then calls upon the second row, and so on, until each row has had a turn.

The answer should be as varied and original as possible. The following are suggested:

- "I saw a boy flying a kite."
- "I saw a lame chicken hopping."
- "I saw the farmer sowing wheat."
- "I saw a drum-major teaching a band."
- "I saw an organ grinder."
- "I saw a bird flying."
- "I saw a girl running."

The Tradesman

(A memory test for the schoolroom.)

One child begins the game by rising and saying: "I will sell you cotton cloth when you come to the State of Massachusetts." Another child continues with: "I will sell you leather and cotton cloth when you come to the State of Massachusetts"; and another with: "I will sell you shoes and leather and cotton cloth when you come to the State of Massachusetts"; and so on, each child in the class adding to the list until it is time for the teacher to say: "And that is the most that I will sell you when you come to the State of Massachusetts."

The game continues with the products of another State.

Word Makers

(For the schoolroom—educational.)

The letters of the alphabet are written or printed on separate cards and one card is given to each child in the class.

The teacher then calls for any word familiar to the class, and the children holding the let-

ters contained in the word come quickly before the class and form the word.

Odd Man's Cap

(For the Playground.)

All but one of the children stand in a circle with considerable space between each two, and provided with a stick about two feet in length. The Odd Man stands in the center and tosses his cap toward the circle. The other children endeavor to catch it on their sticks and keep it moving from one to another, so as to evade the Odd Man, who tries, with his own stick, to recover his cap. Should he succeed, he changes places with the one from whom he recovered his property.

A dropped cap must be picked up by hand and tossed in the air again, for it can be captured only by means of a stick.

The children in the circle must not move a step from where they stand and must keep their sticks upright in the air.

An old stiff hat, a derby for example, that will keep spread wide open, is best for the game.

Threading my Grandmother's Needle

A Very Old Game

(For the schoolroom at recess on a stormy day.)

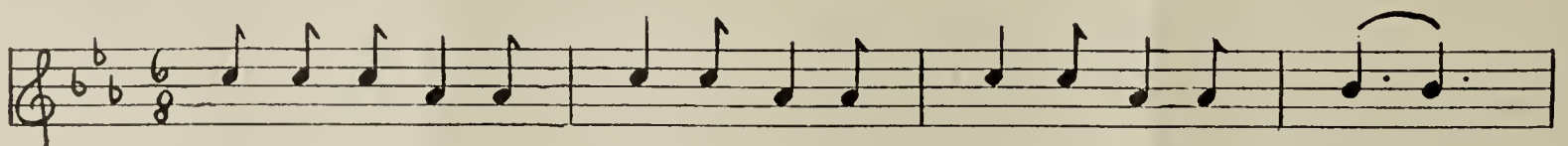
The children take hold of hands in one long line. The two children on the extreme left then shout:

"Grandmother's eyes are grown so dim
Her needle she can't fill."

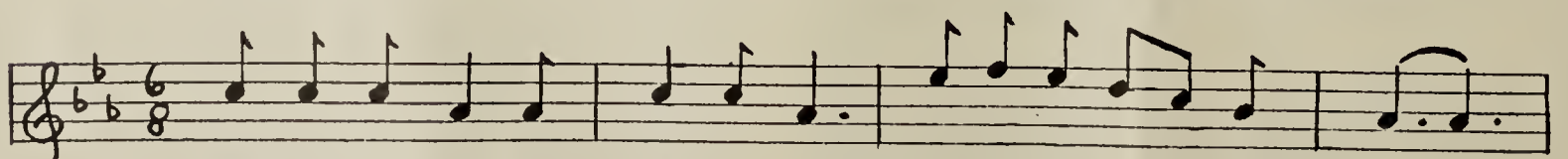
The two at the right, or other extreme end of the line, chant in reply:

"Our eyes are very bright and good;
Thread it for her we will."

Then the first two singers, still holding hands, form the needle's eye by raising their arms very high, and the last two singers dart under them and stand at the left of the needle's eye, the whole line twisting thru and lining up beside them, having the two who have formed the needle's eye standing on the right. They then lower their arms and the rhyme is begun again by the two on the left.



Grandmother's eyes are grown so dim her needle she can't fill.



Our eyes are very bright and good; thread it for her we will.

Here I Bake, Here I Brew

(For the playground.)

The children form a circle by joining hands, shutting one of their number into the middle as they do so. The captive touches one pair of joined hands, saying: "Here I bake"; touches another pair (generally on the opposite side of the circle), saying, "Here I brew"; and another, saying, "Here I make my wedding cake." Then suddenly he springs on two of the clasped hands which appear least to expect him and saying, "Here I mean to break thru!" breaks thru the circle, if possible.

Either one of the two who have allowed him to escape becomes the next captive, and they may count out for this purpose.

Partner Tag

(For the Playground.)

One child is It, or chosen, and another the runner. The rest of the children lock arms in couples. It is the object of the runner to save himself from being tagged by locking arms with either member of any couple he chooses. Whenever he does so, the third party of that group becomes runner and must save himself in a like manner.

If the runner is tagged at any time, he changes places with the one who is It.

Sculptor

(For the schoolroom at recess on a stormy day.)

One child is chosen to be a sculptor and he selects his own assistants. With their help he names all the other children after well-known statues, and shows each child how to take the position of the statue he is to represent.

The sculptor, if he wishes, may also arrange several children in a group; or when the number of children is large, he may have five or six take the same position.

After all the children have been named and instructed they form a ring, and dance around until the sculptor calls. The sculptor is at home, "and counts to twenty."

Every child must fall into the position given him before the sculptor finishes counting. The position must be held until the sculptor cries: "The sculptor is not at home." Then the children all dance around again in a circle.

The game may be made more difficult by requiring each child to have as a pedestal some particular spot when he takes his position. Very young children may be asked to take any simple gymnastic position instead of that of a statue, or they may imitate statues of animals that the sculptor is supposed to have made. Slightly older children may take balance positions, which are more difficult.

Dickory, Dickory, Dock

(In the schoolroom at recess on a rainy day)

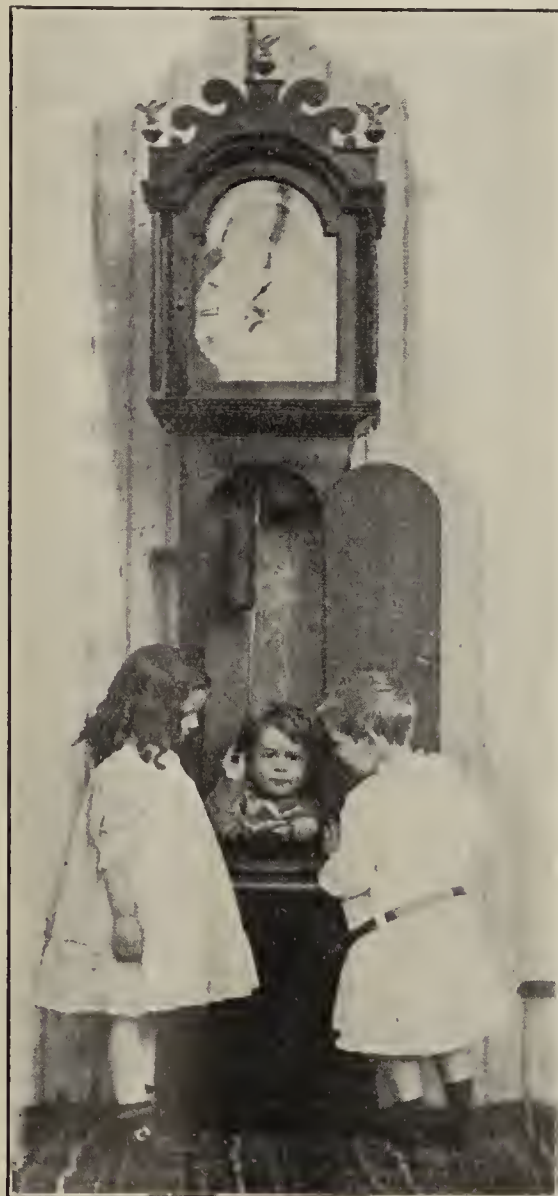
Upon the floor of the schoolroom the face of a clock without hands is drawn. (This need not be anything more elaborate than a circle intersected with straight lines which divide it into twelve sections, numbered consecutively from one to twelve). Each child in turn is blindfolded, placed in the center, and turned several times to confuse his sense of direction. He then walks around the circle repeating:

"Dickory, dickory, dock.
The mouse ran up the clock,
The clock struck ten,
He ran down again,
Dickory, dickory, dock."

At the last word he stops, and the number of the space in which he stands is scored to his credit, each child keeping his own score in some corner of the blackboard. If he should stop outside the circle or with one foot on a line, he scores nothing. The game is won by the child first scoring the given number of points, whatever it may be, fifty or a hundred.

If there are thirty children, there should be three circles, and the children divided into even groups.

This game may also be played on the blackboard, in the good old-fashioned way, if there is not floor space.



A February Patriotic Exercise

For the Primary School

(From a "Grand Army Flag Day" bulletin, arranged for the schools of Rhode Island, under the supervision of State Commissioner Walter E. Ranger.)

"Hail, Public School!
The people's glory!
Above thee waves our banner free,
The Stars and Stripes renowned in story,
Our sacred banner, hail to thee!
The Stars and Stripes renowned in story,
Our sacred banner, hail to thee!"
—*Annual Report, Newport Public School.*

A YOUNG PATRIOT (For a small boy)

"I'm just a little boy; I never fired a gun,
I never led an army, or spoke like good Lincoln.
And tho like him I may not strive to set a people free,
I'll try to be as brave and true, as good and kind as he."
"Flag of beauty, flag of might,
Floating on the breezes light.
Crimson bars and bars of white,
Studded with the stars of night."
In honor of truth and right,
In honor of courage and might,
And the will that makes a way,
In honor of work well done,
In honor of fame well won,
In honor of good Lincoln,
Our flag is floating to-day.
—*Youth's Companion.*

Those who toil bravely are strongest;
The humble and poor become great;
And so from these brown-handed children
Shall grow mighty rulers of state
The pen of the author and statesman,—
The noble and wise of the land,—
The sword and the chisel, and palette,
Shall be held in the little brown hand.
—*Journal of Education.*

"Tho I am but a little girl,
I love the soldiers true;
I know how brave they fought, and well,
Those boys who wore the Blue,
I bro't some flowers here to-day,
The others bro't some, too,
To scatter them above the graves
Of those who wore the Blue.

"What can we do, who are so small,
Our thankfulness to show
To soldiers dear who died for us
So many years ago?
Why, we can sing and talk of them,
And never once forget
How brave and true and good they were,
Who live in mem'ry yet."

PATRIOTIC HYMN

For peace and for plenty, for freedom, for rest,
For joy in the land, from the east to the west,
For the dear starry flag, with its red, white and blue,
We thank Thee from hearts that are tender and true.

—*From Nature Songs for Children.*

PATRIOTISM

(Exercise for ten boys or girls.)
(P)atriotism is zealous service for one's country.
(A)ttend, then, to the duties of each day.
(T)ry to aid every good and noble cause.
(R)espect the rights of others.
(I)nsist upon honesty in public and private business.
(O)bey loyally those in authority.
(T)ell nothing but the truth.
(I)nspire others by your zeal.
(S)erve whole-heartedly whenever you serve.
(M)ake every effort to promote the cause of peace;
The nation's strength lies in such PATRIOTISM.
—WILLIAM H. HOLMES, JR.

GOD BLESS THE FLAG

(May be used as one exercise, or for four children.)

God bless the flag! Let it float and fill
The sky with its beauty; our heart-strings thrill
To the low, sweet chant of its wind-swept bars,
And the chorus of all its clustered stars.

Embrace it, O mothers, and heroes shall grow,
While its colors blush warm on your bosoms of snow.
Defend it, O fathers, there's no sweeter death
Than to float its fair folds with a soldier's last breath.

And love it, O children, be true to the sires
Who wove it in pain by the old campfires.

—*Primary Education.*

SOLDIER BOYS

(To be given by three little boys bearing—one a drum, one a flag, and the third a toy gun. The first two lines may be given by the school, the boys replying.)

Drummer boy, drummer boy, where are you speeding,
Rolling so gaily your bold rataplan?

Drummer Boy:

I go where my country my service is needing,
Rolling so gaily my bold rataplan.
Color boy, color boy, where are you hieing,
Waving your banner of red, white, and blue?

Color Boy:

I go where the flag of the free should be flying,
Waving my banner of red, white, and blue.
Soldier boy, soldier boy, where are you going,
Bearing so proudly your knapsack and gun?

Soldier Boy:

I go where my country my duty is showing,
Bearing so proudly my knapsack and gun.
When will you come again, soldier boys playing,
Drumming and waving and bearing the gun?

Boys:

Not while our country our duty is showing,
Drumming and waving and bearing the gun.

MEANING OF THE COLORS

First Pupil:

Red, from the leaves of the autumn woods
Of our frost-kissed northern hills;
Red, to show that patriot blood
Is beating now in a hurrying flood
In the hearts of American men.

Second Pupil:

White, from the fields of stainless drift,
On our wide western plains;
White, to show that as pure as snow
We believe the Christ light yet shall glow
In the souls of American men.

Third Pupil:

Blue, from the arch of the winter sky,
O'er our fatherland outspread;
Blue, to show that as wide as heaven
Shall justice to all mankind be given
At the hands of American men.

All Together:

Red, white, and blue, and the light of the stars,
Thru our holy colors shine;
Love, truth, and justice, virtues three
That bloom in the land of liberty,
In the homes of American men."

LINCOLN

(For the smallest boys)
(All—Waving tiny flags in left hands)
We're very little soldiers,
Yet every little man
Will wave his flag for Lincoln
As proudly as he can.

(Tossing caps with right hands.)
We're very little soldiers,
Yet every little man
Will give three cheers for Lincoln
As quickly as he can.

(Flags held high in left hands, caps low in right, all looking up at flag.)
We're very little soldiers,
Yet every little man
Will grow to be like Lincoln
As quickly as he can.

—Primary Education.

UNCLE SAM'S YOUNG ARMY

(The following stirring words may be sung to "Battle Hymn of the Republic" by repeating after every six lines either "And we're twenty million strong" or "Marching, marching, right along.")

We are Uncle Sam's young army,
And we're twenty million strong—
All together we are marching,
Marching, marching, right along!
Not one coward is among us,
Every heart is staunch and true;
And altho we are but children—
Yet there's something we can do—
We can guard our country's colors,
Raise them high with cheer and song!
For we're Uncle Sam's young army,
And we're twenty million strong.

Well we know the splendid stories
Of the brave deeds of the past,
And our country we have promised
That such bravery shall last.
Loyal we will be and love her,
True in every word and deed
That we may be worthy of her
When it comes our turn to lead.
Now we can but guard her colors,
Proud that to us they belong—
For we're Uncle Sam's young army,
And we're twenty million strong.

And altho the smoke of battle
Shadows our dear land to-day,
Still we little color-bearers
With the flag can light the way;
See, how glad are all to cheer it!
Praises come from every mouth,
One great nation kneels to bless it,
East and West and North and South.
All together we are marching,
Marching, marching, right along—
For we're Uncle Sam's young army,
And we're twenty million strong.

—LILLA THOMAS ELDER, in *Little Folks*.

Homes of the World Children^{*}

By ELIZABETH ELLIS SCANTLEBURY, Massachusetts

Eskimo Land

Tell me, Baby Eskimo,
Do you like a house of snow?
Do you stay awake and play
When there's only one long day?
Tell me, Baby, tell me true,
Do you sleep the long night thru?

How would you, girlie, or you, little man, like to live in a house made of snow, and in a place where the weather is so cold that you would have to be wrapped in fur from the crown of your head to the tips of your toes? Would you like raw meat for your breakfast, dinner and supper? And how would you like to see the sun going round and round in the sky for months, and then not see it at all for as long a time?

That is the way in which the baby tucked in his mother's hood will live, and that is the way his days and nights will come and go unless he moves from "away up North" to a warmer land. The baby's name is Oot-ah, and he is a little Eskimo.

The winter home of Oot-ah is called an "igloo." It is built of long, domino-shaped blocks cut from the hard snow. The blocks are set up on edge in a circle, one row on another, as bricks are laid, each row leaning inward. When the igloo is finished it looks like the big

end of a very large egg. A little opening is left in the top for the smoke to go out, and one is left low in the side for a doorway.

In front of the doorway a little igloo or a long tunnel is made, thru which Oot-ah's father and mother have to crawl on their hands and knees to get to the large igloo.

It does not take long to make the furniture and begin housekeeping. The bed is made by digging down in the snow floor and leaving a "snow-bench" on one side. Over the bench furry skins are spread for bedclothes. The bed does very well for table and chairs, too. On the floor is a soapstone hollowed out, with a wick of moss laid around the edge. In the hollow fat is placed, to be burned for light and heat.

Oot-ah's father and mother dress in suits of fur that look very much alike, only the mother's jacket is longer behind and has trimming. The jackets go right over the head, without buttons, and the hoods fit very close to the face, so the cold winds cannot get under them. The fur of the leggins is on the inside.

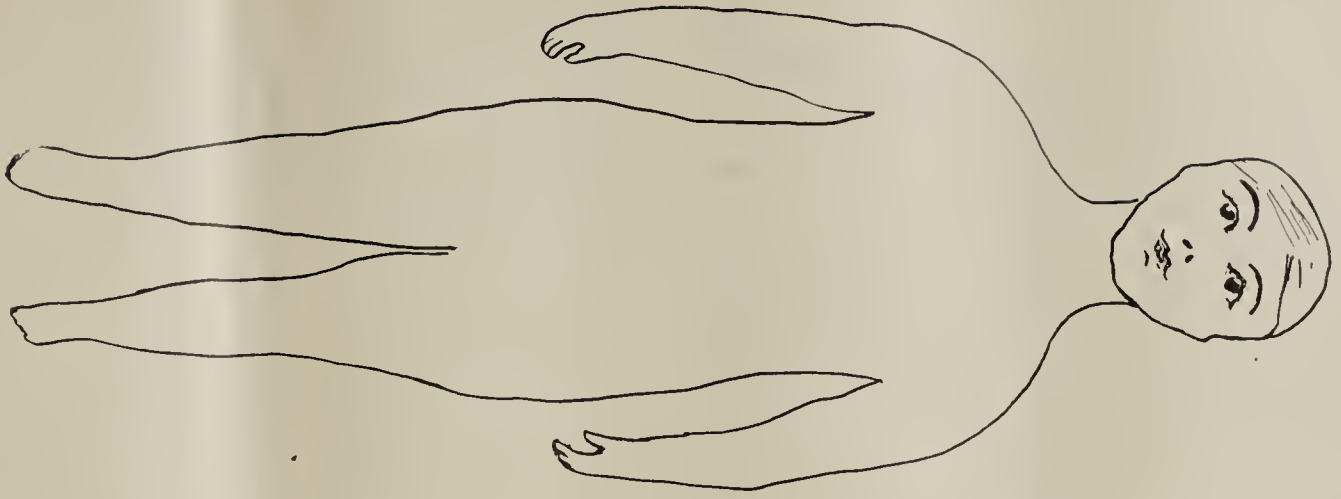
Oot-ah's little jacket of sealskin was well-chewed by his mother, to make it soft, and his little leggins are lined with birds' feathers.

Did you ever see a shoemaker sewing with a "waxed-end"? That is the way Oot-ah's mother sews, only she uses a fish-tooth for an awl, and the sinews of an animal for thread.

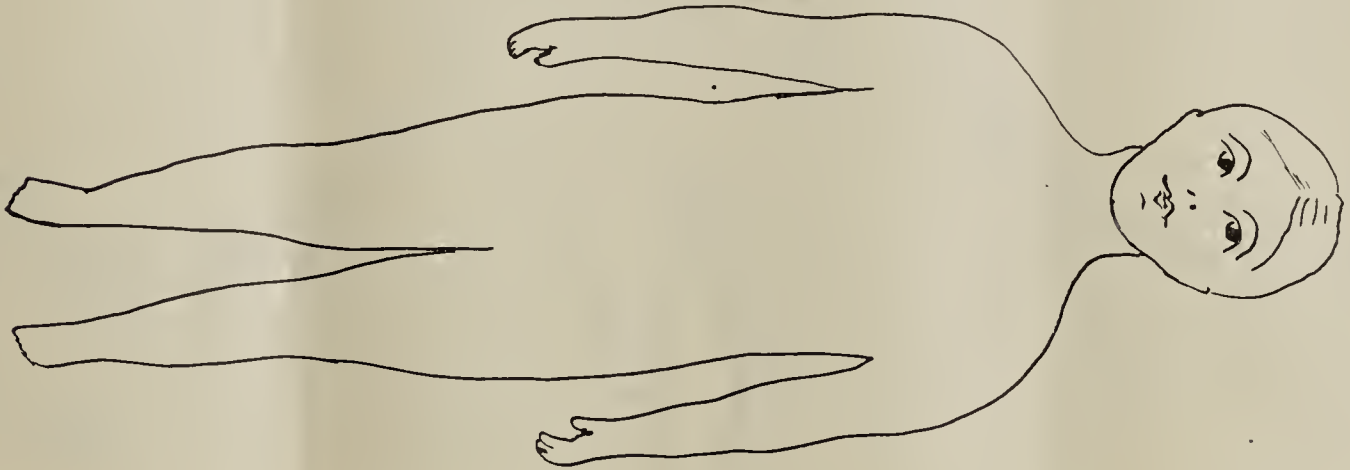
^{*} All rights reserved.



The Eskimo Sand Table



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Eskimo Dolls

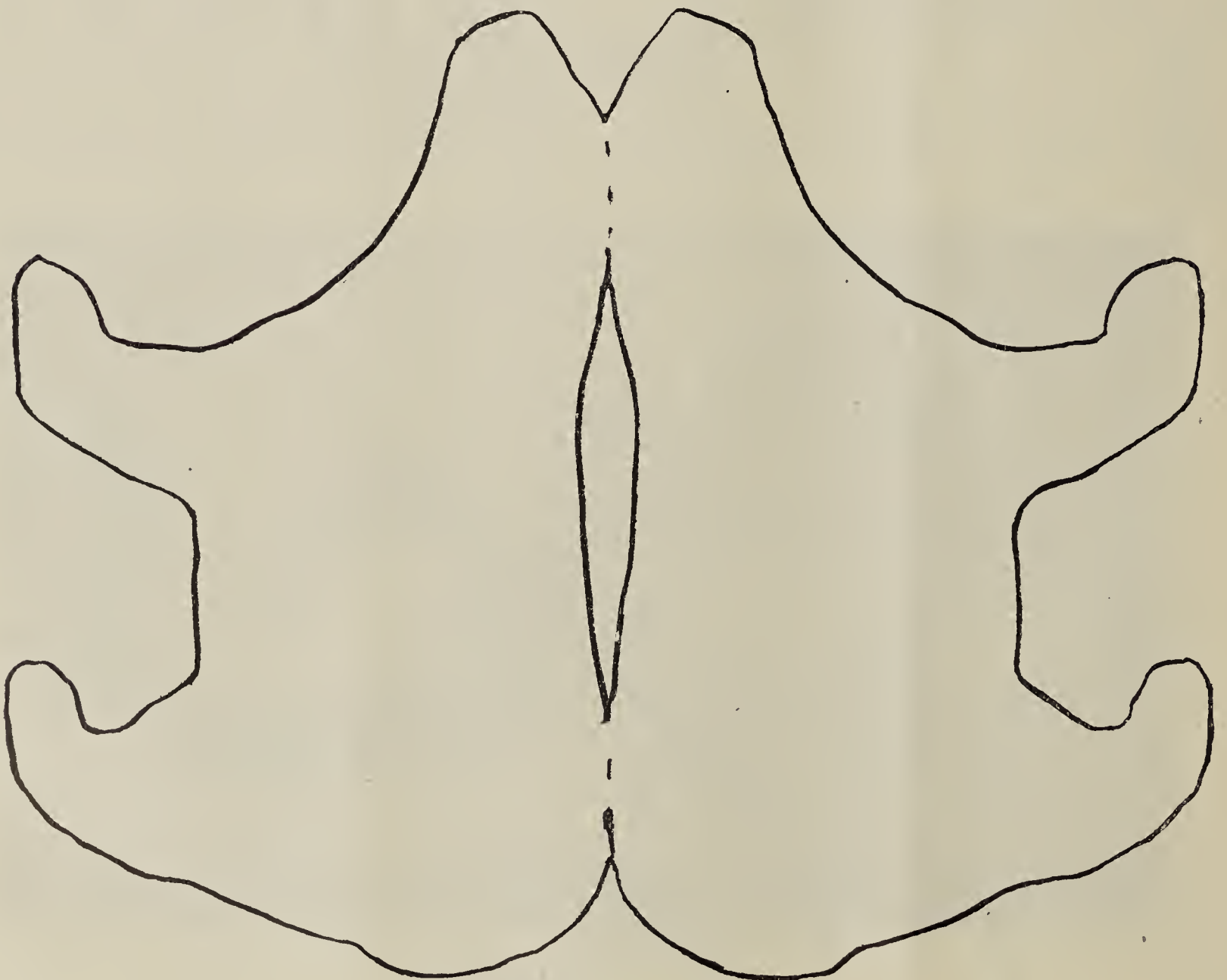
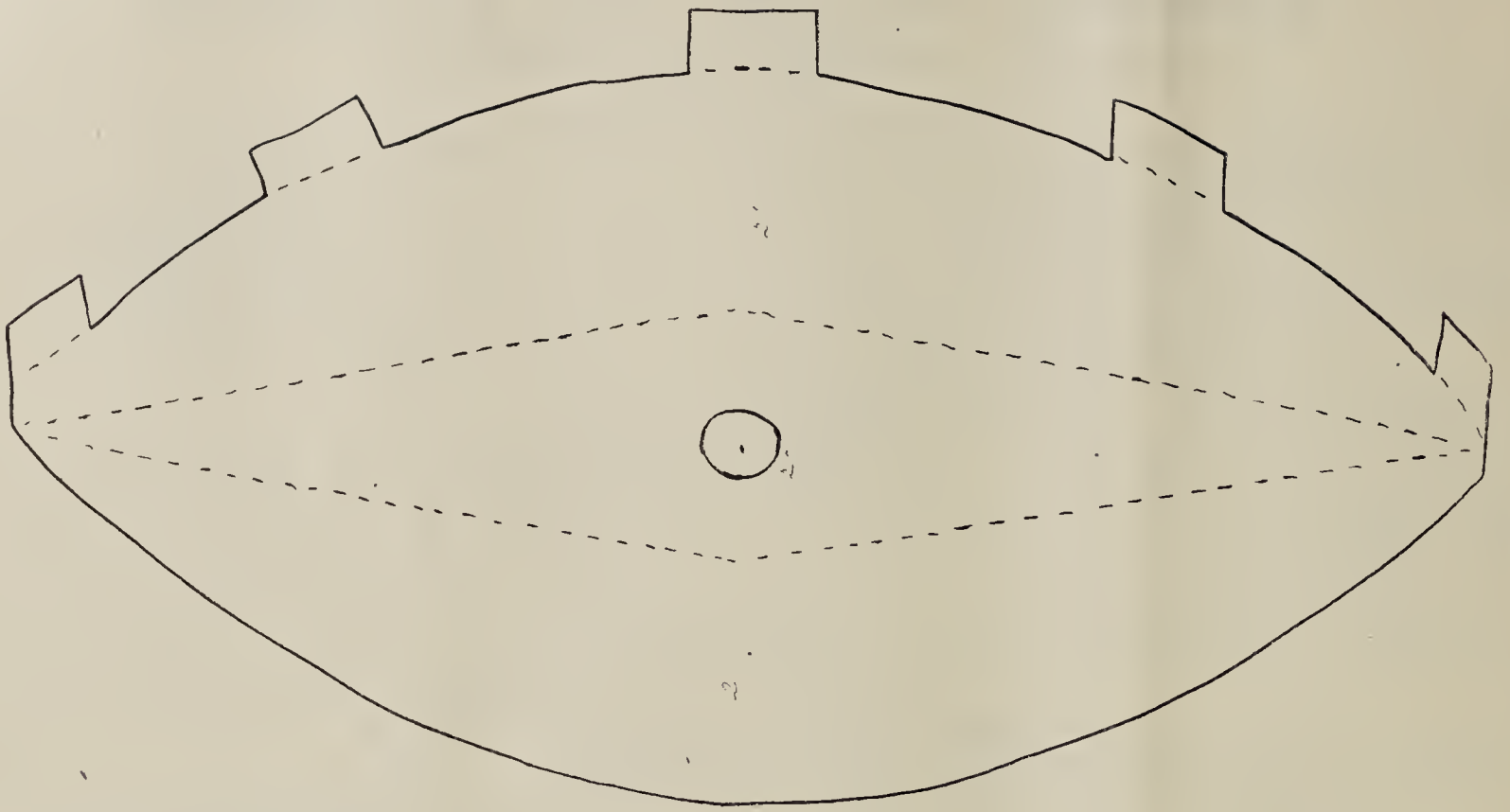


Diagram of Kayak and Walrus

All the food that the family have, as well as the clothing and fuel, comes from the animals that Oot-ah's father kills. There are no vegetable gardens nor fruit trees in that cold country. When Oot-ah's mother gives a "tea-party" to her friends the guests are given long strips of blubber or raw meat. They fill their mouths as full as they can, and then cut off the remainder of the strip. Would you like to be invited to the party?

One of the animals that the Eskimos hunt is the seal. It has broad flippers instead of fins or legs, for it lives both in water and on land. When it swims it puts its two hind flippers together and sways from side to side, as you have seen a boat pushed forward by an oar at the stern. When it crawls up on the ice it uses the flippers as very wobbly legs. The seal has a fine fur overcoat that can be used for jackets; a "union suit" of blubber under the overcoat and over his body, that can be used as fuel and for light, as well as food; and meat that will last for a number of meals.

Then there is the walrus, with his two long upper teeth, or tusks, that hang far below his chin—if he has one. He has a tough hide that can be used in a great many ways, and the meat is good for the dogs, which are used instead of horses.

Another animal whose fur and steaks are liked very much is the big white polar bear. He has great powerful, claw-tipped paws, covered on the soles with coarse hairs that keep them warm and help him in getting over the slippery ice. Now this fellow, when he is hungry, cannot browse on roots, nuts or berries, like bears in a warmer climate; he goes and looks up a "shore dinner." If a walrus or seal has crawled up on the ice for a nap he creeps up behind them and gives quick, heavy blows on the head with his big paws, until the seal or walrus is either dead or dives into the water. If it dives, plump into the water goes Mr. Bear after it, for he can swim and dive, too. You see it's a kind of House-that-Jack-built game. The seal catches fish; the bear catches the seal;

and Oot-ah's father catches the bear. The bear's overcoat of white fur is made into trousers.

There are two ways in which Oot-ah's father can travel—over the ice and snow with his "komatik" and dog-team, and, when there is open water after the ice breaks up, in his "kayak." The kayak is a very long, narrow boat made of sealskins sewed together and stretched over a frame of walrus or whale-bones. The top is covered, and in the middle of the covering is a hole just large enough for a man to put his legs thru and sit on the bottom of the boat. The harpoon for spearing walrus or seals is carried on top, and a double paddle makes the kayak fly thru the water.

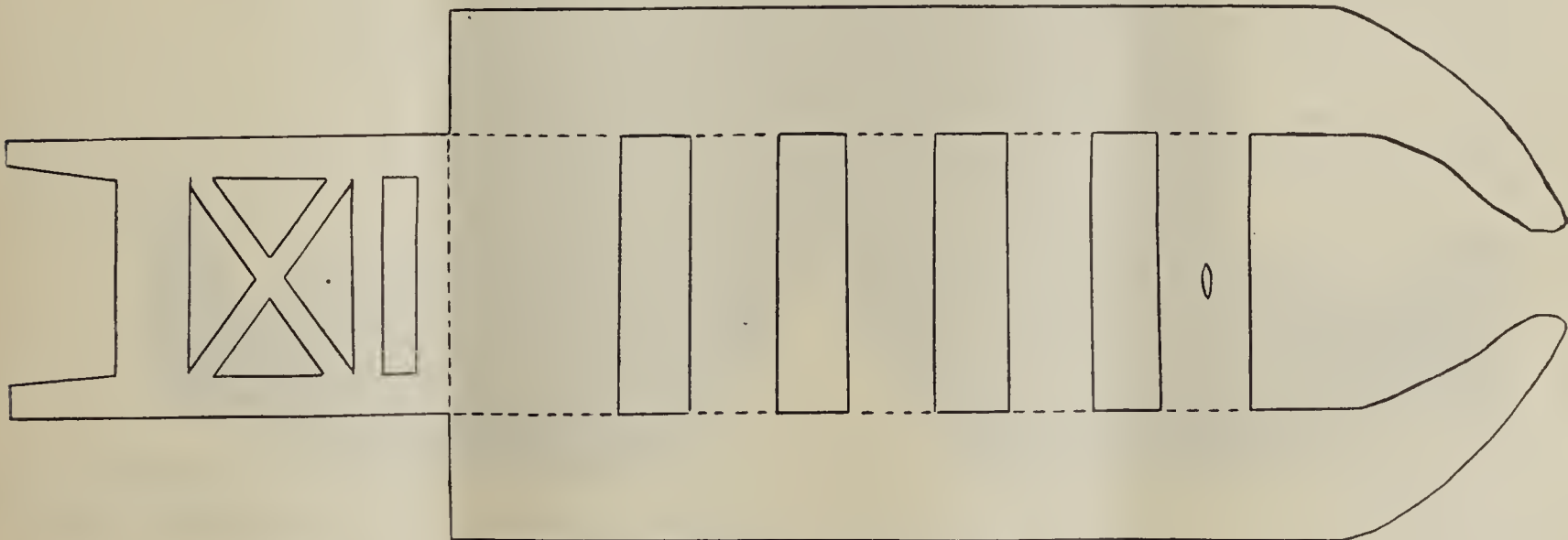
The komatik is a long sled made of large bones and walrus hides, and has upstanding handles at the back.

Horses cannot live where it is so cold, but Oot-ah's father doesn't want a better team than his five bushy-tailed, sharp-nosed, pointed-eared dogs. When they are harnessed to the komatik they spread out with their long lines until they look like the outside ribs of an open fan; the top of the fan being near the komatik and the leading dog where the ribs join.

There are no reins to guide the dogs with, but they know what certain words mean; and Oot-ah's father has a whip, with a lash three times as long as he is, with which he can touch any dog that is unruly. They are very knowing dogs. When they come to a very rough place in the ice they sit down and wait to be helped by Oot-ah's father, who takes hold of the upstanders of the komatik and pushes it over or around the ice-ridge.

At home the dogs are tied near the igloo, but are not allowed inside. Their only blanket is the snow, into which they burrow until only their noses can be seen. If meat is scarce their walrus-hide harnesses are hung high, or the dogs would make a meal of them.

When Oot-ah is a little older he will be as glad to see the sun after the long night is over as his father and mother are, and will look



Eskimo Komatik

with wonder at the beautiful Aurora Borealis that sometimes appears in the darkness like a dazzling curtain of bright colors hanging from the sky. Just now he is a little round-faced, brown-faced, black-haired baby boy, caring for nothing but his blubber "candy."

The Eskimos who live in Alaska are under the flag of the United States—the Stars and Stripes. The English flag flies over those who live in Labrador, while those who live in Greenland belong under the flag of Denmark. You know how two of the flags look and we will make the Danish.

Directions for Sandtable

Cover table with cotton batting, in rough, hummocky lines, and sprinkle ground mica, or something sparkling, over it. Use glass for open water and pile up cans, boxes or anything that will give height for icebergs, and cover with

batting—or draw icebergs on blackboard. For the igloo cover a mixing-bowl—or last summer's hat—with batting; also the tunnel—a preserve jar laid on its side.

Cut kayak and komatik on full lines and fold on broken. The point of the scissors drawn along the right side of the folding lines make the folding easy. Paste tabs of kayak to opposite side underneath. Harness dogs with heavy black thread—putting thread thru back of neck—tying all lines together at one end and passing thru cut in first rib of komatik.

Danish flag—White cross, red field.

Directions for Eskimo Dolls

Hektograph dolls and garments and let the children color the garments gray or brown, making edges look, as much as possible, like fur. Leggings, buff.

Drill Exercises in English

By ELMER E. BEAMS

(Fourth Year.)

EXERCISE I

Use the following group of words correctly in sentences and give reasons for all capital letters:

- The Gulf of Mexico.
- The Cape of Good Hope.
- The United States of America.
- The Dominion of Canada.
- The Independent Order of Odd Fellows.
- The City of Washington.
- The Presbyterian church.
- The City of New York.
- The Star of the West.
- The Empire of Germany.
- The Island of Guam.

EXERCISE II.

- Write a sentence requiring quotation marks.
- Quote from memory four lines of poetry.
- Write a sentence containing the name of a people.
- Write a sentence containing the name of a secret order.
- Write the name of some railroad.
- Write the name of some church.
- Write the names of five men. Use each in a sentence.
- Write a sentence requiring four capital letters.
- Write a sentence containing the names of two cities. One containing the names of two rivers.

EXERCISE III

Use the following words correctly in sentences:

- | | |
|------------------|--------------------|
| 1. God. | 11. The Most High. |
| 2. Mexico. | 12. Hebrew. |
| 3. English. | 13. New York. |
| 4. French. | 14. John. |
| 5. Latin. | 15. Chinese. |
| 6. The Almighty. | 16. Spaniard. |
| 7. Redeemer. | 17. Buffalo. |
| 8. American. | 18. Free Mason. |
| 9. Savior. | 19. Spanish War. |
| 10. Creator. | 20. Greek. |

EXERCISE IV

- Write your full name. Use same in a sentence.
- Write the names of ten pupils in your school. Write the full names of four persons you know.
- Write the names of five persons of whom you have read.
- Write the name of your father, mother. Use each in a sentence.
- Who is the President of the United States?
- Write the name of the Governor of your State.
- Write five sentences in which you use names of persons whom you know.

EXERCISE V

- Write sentences in answer to the following questions:
- What is your teacher's name?
- How old are you?
- Name the games you like to play best.
- Which studies do you like best? Why?
- What did you learn yesterday?
- Do you like to go to school? Why?

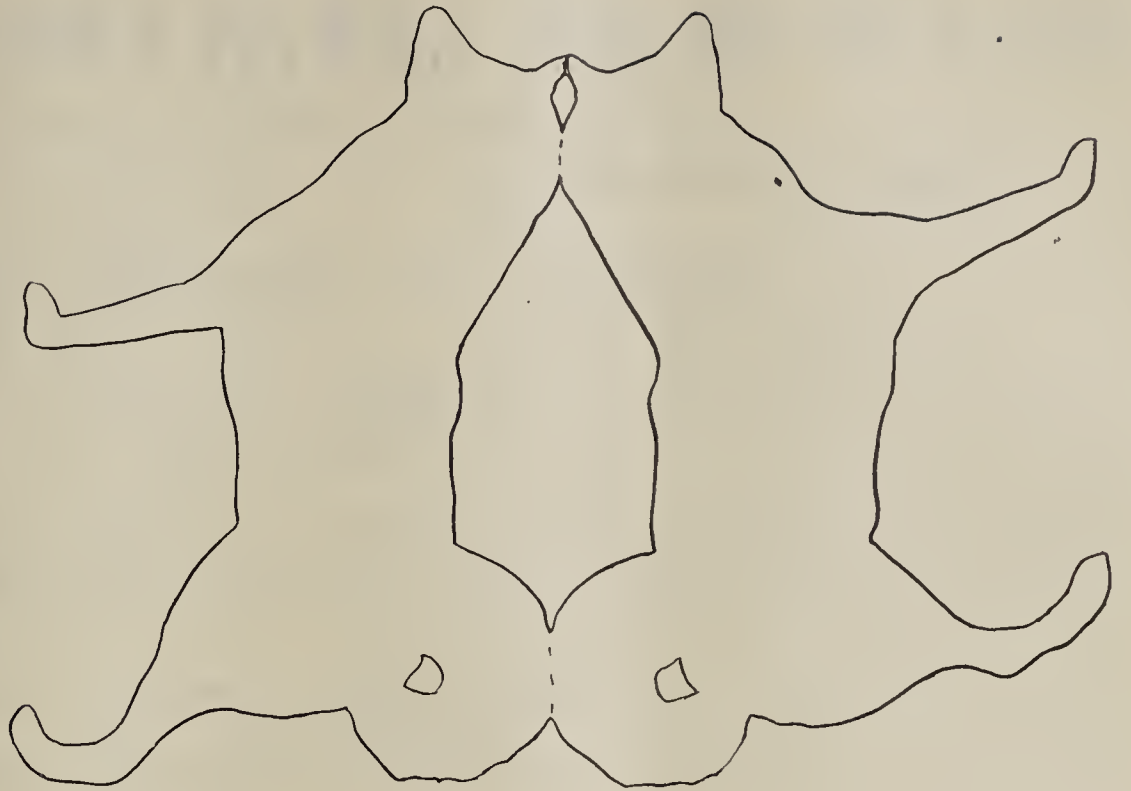
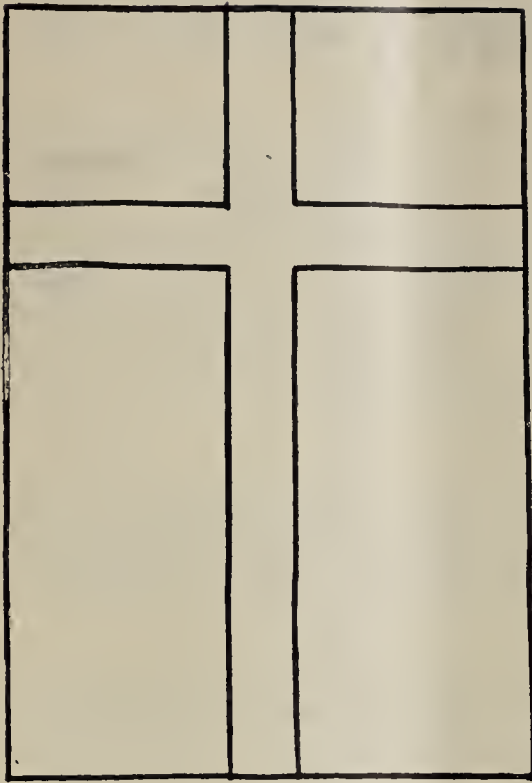
EXERCISE VI

- Write your thoughts about some story you have read.
- Write sentences about your school, telling where the schoolhouse is; how many rooms there are; which room you are in; how many windows your room has; how many desks in your room; how many classes.
- Tell your thoughts about:

- | | |
|------------|---------------------|
| 1. Money. | 6. Cow. |
| 2. Silver. | 7. Dog. |
| 3. Pencil | 8. Bird. |
| 4. Ink. | 9. Robin. |
| 5. Doll. | 10. The playground. |

Write a sentence telling one thing that you did on Tuesday of last week.

Write the names of the days of the week.



Danish Flag, Eskimo Dogs, and Polar Bear

Stories to Tell Children

Billy, the Bell-Ringer

(A True Story)

By WINIFRED WILBUR, Minnesota

What do you think of a mouse, just a common little gray mouse, who can ring a bell to tell when he is hungry? Well, Billy can do it.

Who is Billy? Oh, he is a little gray mouse who lives in an office in the City Hall uptown.

Miss Ball, the lady who works in the office, is very fond of all kinds of animals and birds, and is not one bit afraid of mice. She is a middle-aged lady whom people call "queer," but the children all like her and find her very entertaining, because she knows so many things about birds and animals that other people pay no attention to.

One day when it was very quiet in the office Miss Ball happened to look up and she saw two bright, beady eyes looking at her out of a small hole in the wall by the door. When she turned her head the black beads disappeared quickly. However, they soon appeared again and, as everything was quiet as before, a small gray head was cautiously thrust out of the hole. When the owner of the eyes saw Miss Ball looking at him, back he scuttled into his hole again. He kept peering out and darting back for several minutes, but before he finally disappeared he had come clear out of the hole and stayed for several seconds.

Then Miss Ball had an idea. When she saw the long gray tail whisk out of sight thru the hole for the last time, she decided to see what she could do with a common little gray mouse.

That night before she left the office she suspended a cord from a small table in the corner of the room. On the end of the string, which just cleared the floor, she tied a small piece of cheese and then scattered some flakes of oatmeal around on the floor near it.

The next morning the food was all gone, but Miss Ball left the cord where it was and fastened a tiny handbell by the middle of the handle in such a way that the slightest pull would ring the bell. She tied some food to the string and scattered some more on the floor. Then she took out her work and in a few minutes everything was very quiet.

It was not long till she heard a faint patter of tiny feet on the floor and, looking up, she saw a small gray figure creeping toward the bell-cord. He quickly scurried back out of sight, but hunger soon overcame his fears and he ventured cautiously across the floor and nibbled at the oatmeal that was scattered about. But the cheese on the string was more tempting, so he took a bite of it. Immediately the bell rang and frightened the little fellow nearly out of his five wits, but he soon recovered them and ventured back once more to nibble at the food on the floor. Then he tried the cheese on the string again and this time when the bell rang he jumped and was terribly scared, but he bravely stayed there until the cheese was all gone. Then Miss

Ball rewarded him with a little more food, this time some peanut meats, which he ate greedily.

All day the only food he got was tied to the string, and the ringing bell always made him jump nervously, but his bravery was always rewarded by a few peanuts. When Miss Ball went home that night she drew up the cord so he would not ring the bell and be disappointed.

The next morning Billy, as Miss Ball now called him, was the first to appear, and he at once made for the place where he had dined so royally the day before. There he found plenty of food, which he shared with some other little fellows who came with him.

Later in the day he began nibbling at the bare cord and, of course, his new friend fed him at once; but she left the cord hanging with no food on it, to see what Billy would do. Soon she heard the bell ringing and, sure enough, there was Billy calling for more dinner. He had learned the trick in less than two days.

In a few days Miss Ball could walk around the room and only the more timid ones would scamper for the hole by the door. When the mice ate they sat up just like squirrels and held the food in their forepaws as a squirrel holds a nut. After eating they always washed as a cat does, excepting that they washed with both paws at once, like a little boy, while a cat uses first one paw and then the other. Sometimes she gave them some milk in a little dish and they never failed to wash their faces afterwards.

For a few days Billy was the bell-ringer for the whole crowd, but finally several took it up, especially when Billy's efforts failed to bring a response.

One day Miss Ball gave them oatmeal and peanuts for luncheon. They quickly ate the peanuts, but after sniffing the oatmeal a few times they refused to eat it. Their prosperity had made them more particular than they had been when obliged to hunt for their living. Soon an idea seemed to enter Billy's little gray head, for he boldly seized the bell-cord and rang the bell again and again, saying quite plainly:

"More peanuts, if you please."

One of the party was a big gray mouse who fought and bit all the others whenever he was with them. Miss Ball called him "John L." because he was such a fighter. She finally shut him up in a trap for a week, thinking that this punishment would cure him of his ill-temper, but when she let him out he was as bad as ever. He tried to eat all the food and would fight and bite the little ones whenever they came near. Miss Ball shut him up again and one day she took him down the street and set him free.

"I'll give him a fighting chance for his life and that is about all any of us have," said Miss Ball to herself as John L. scuttled away under a pile of boards.

Billy and Miss Ball are great friends now, and he is so tame he will not run away even when strangers are in the office, provided they will keep quiet.

THE CHILD WORLD

Supplementary Reading for Primary Grades

The Weaver of Snow

A Wonder Story for People Who Wonder

By Mary Tucker Merrill, New Jersey

It is suggested that with children of the first and second grades, this story be read by the teacher. Pupils of the third and fourth years will enjoy reading it themselves. Whichever way the story is used, do not fail to tell the children the facts given at the end of the story.

The air was cold and it kept growing colder.

The East Wind swept past howling hoarsely.

In the forest, trees all stripped of their coverings except for a few forlorn brown leaves shivered. They draw closer together as if to protect one another.

Out in the open field, bushes tossed their bare branches at the pitiless East Wind and hugged themselves to keep warm.

And down by the marsh the naked willows bent far over and mournfully topped the roof of the little brook's winter house. They sighed for shelter.

Even sleeping caterpillars safely tucked away in their cozy cocoon cradles stirred uneasily and wriggled their toes as if they were cold.

Only the evergreen trees in their heavy dark green coats seemed warm. A flock of Juncos feeding near by, afraid of the raging East Wind, flew into their arms twittering for protection.

A Snowbird sat on the top of a fence rail gazing up at the sky. He answered the Juncos with a disturbed chirp as he alighted on the ground and ran under a fir tree.

"Winter is here, I fear, I fear, I fear!" he repeated anxiously.

"F-e-a-r!" shrieked the East Wind.

A Ruffed Grouse came stumbling through the forest. He almost stepped on the little Snowbird who was trying to peep out for another look at the sky.

"It was because of my snow shoes," he apologized politely. "Winter gave them to me but he has not yet laid his snow carpet, so I cannot manage my feet properly. It is late," he added. "Have you seen the Weaver, the Weaver of Snow?"

“He has not been here, been here, been here,” replied the Snowbird. “The trees have no winter garments, and the brown leaf blankets which cover the roots under ground are not sufficient for this sort of weather. A soft white coverlet is needed for them, and to keep last Summer’s seeds snug and warm until Spring comes to care for them. In the meadow yonder big families of Meadow Mice are waiting to build their winter houses.”

“It is strange,” said the Ruffed Grouse respectfully. “You have traveled much, I’ve been told. Far from the Polar Palace of the Storm King and his ice lands.”

“He does not live there, live there, live there,” answered the Snowbird. “High up in the Halls of Silence of the Air dwells the Weaver of Snow with the Storm King’s other workers, the Winds.”

“The Winds?” asked the Ruffed Grouse. “East Wind said he did not know the Weaver of Snow.”

“S-n-o-w!” mocked the East Wind.

“Just so, so, so,” chirped the Snowbird chuckling. “He knows enough to go, to go, to go, when he hears the North Wind, blow, blow, blow.”

“O-o-o-o! S-n-o-w!” wailed the East Wind rushing away.

“S-n-o-w! S-n-o-w!” announced the North Wind blowing his trumpet boisterously.

And far above in the sky came a White Cloud Chariot. To and fro it rocked. Here and there, faster and faster, nearer and nearer it came. Then caught upward and tossed in the air again it almost seemed to float away—when to earth it softly fell.

A joyous shout, and the Weaver leaped out. Then with a laugh and a scream he emptied his cargo of shimmer and sheen—the Snow.

Juncos generally feed on the ground near evergreen trees (especially before a storm) into which they fly for protection when disturbed.

The Snowbird’s only note, with which he favors us when visiting here, is a low chirp. He does not hop, but walks or *runs*, and is a terrestrial bird rarely seen in a tree, although he may often perch on a fence or building.

Ruffed Grouse at night huddle under bushes, lying close together to keep each other warm. When the snow comes they are happy and burrow into a snowdrift to make a snug place which is even better as the soft white blanket keeps the wind out so well. All Ruffed Grouse have feathered snow shoes (a fringe of hard points around their toes) that grow on their feet every winter so they can walk easily over the soft snow. Without them they would sink through and flounder.

The Meadow Mice come together in large parties when the cold weather arrives and build groups of snug winter homes under the snow of the meadow with many tiny covered walks leading from one to another.

TWINKLE, TWINKLE, LITTLE STAR.

Allegretto moderato.

mf *p*

Twin - kle, twin - kle, lit - tle star How I won - der what you

mf *dim.* *p*

p *poco rit.*

are! Up a - bove the world so high, Like a dia - mond in the sky.

p. *f* *fz* *p poco rit.*

Second and Third Verses.

mf *p*

When the blaz - ing sun is gone, When he noth - ing shines up -
Then the trav - 'ler in the dark Thanks you for your ti - ny

mf *m.* *p*

on, Then you show your lit - tle light, Twin - kle, twin - kle, all the night.
 spark: How could he see where to go, If you did not twin - kle so?

Fourth and Fifth Verses.

In the dark blue sky you keep, Oft - en thro' my cur - tains
 As your bright and ti - ny spark Lights the trav - 'ler in the

peep, For you nev - er shut your eye, Till the sun is in the sky.
 dark, Though I know not what you are, Twin - kle, twin - kle, lit - tle star.

The Step by Step Language Method

By LUCY LOVELL BROWN, P. S. 177, Manhattan, New York City

Oral Work, Part I

(For general outline, see the October TEACHERS MAGAZINE)

Aim.—To give each child daily practice in the oral expression of his own thought. Oral work must always precede written work. A child who cannot talk well cannot write well. It is, therefore, planned, thruout this method, never to attempt written expression until good oral expression has been obtained.

"We learn to *talk* by *talking*." Children will never learn to talk freely and naturally by sitting in their seats listening to other children recite. Each child must be given an opportunity to recite each day, in order that he may grow in the power to express his own thoughts well. With large classes this becomes a difficult task. We must do one of two things in order to accomplish it. We must either make the language period very long or else make each child's recitation very short. We have chosen the latter plan in this method, and it is the purpose of this article to demonstrate four lines of work in which each child in a class of fifty may recite in twenty minutes and each recitation may be original, instructive and interesting.

A.—Doing and Saying Stories

Why So Named.—These stories are so named because each child studies his picture to answer the questions, "What are they doing?" and "What are they saying?" in his picture.

Beginning Work.—We start the work with these "Doing and Saying" stories because they interest all children and rarely fail in leading the most timid children to think and speak. Imagine a child looking at a pretty picture of playing children. Would it not interest him at once? If you should then ask him, "What are they doing in the picture?" would he not answer almost immediately, "They are playing horse," or possibly the incomplete sentence, "Playing horse"?

Teaching the Use of Complete Sentences.—This is the teacher's opportunity to teach the use of the complete sentence in speaking. The teacher says, "Can you not say, 'The children are playing horse?'" The child repeats the teacher's words, "The *children* are playing horse." This is his own thought completely expressed. Always have the child *repeat* the correct form. By constant repetition of complete sentences he learns to use them.

Educational Values.—How much has been accomplished in a short time and all so easily and pleasantly! The child first *observed*, and his power to observe grows rapidly by using the pictures each day. He next established a relation between two concepts, "playing" and

"horse"; in other words, he *thought*. He then *expressed* his thought. *Observation*, *thought*, and *expression* have been obtained in a moment's time, and with very little effort because the interest was so intense.

The Teacher Shows How to Tell Doing Stories.—In the first lesson the teacher takes up a picture of the set and gives one sentence about it, telling "What they are doing in the picture." She puts this picture aside and uses two or three more in turn.

The Teacher Calls for Volunteers.—She then holds up a picture and asks, "Who can tell what they are doing in this picture?" A child volunteers; he comes forward and recites; the teacher corrects his sentence, in case there are errors, and he repeats his story in the correct form. This is continued until the teacher feels that the class as a whole understands how to use the pictures.

Each Child Has a Picture.—The teacher then gives eight or nine pictures to a row of children. They study their pictures and then all run to the front of the room. Each child in turn recites, telling "What they are doing" in his picture, and the teacher corrects each error in English as it occurs, having the child repeat the correct form in a complete sentence. These pictures are collected and the children run back to their seats. A second row is then given new pictures, and each child recites in turn before the class. The class have used from fifteen to twenty pictures in the work thus far. These same pictures may now be given to two more rows of children, and after they have recited they may be collected and given to the remaining numbers of the class.

Work in Foreign Classes.—When the class does not understand the language enough to know the names of the objects in the pictures, a better way to present the work is to have different children recite about the same picture until the class as a whole is familiar with the vocabulary for that picture, and then take a second, third, etc., and work with each until every member of the class can talk about any picture of the set. Instead of changing the whole set at once, add one new picture each day and lay aside one of those already studied.

SECOND STEP IN THE DOING AND SAYING STORIES

An English-speaking class is usually ready for the second step at the end of a week. This step is simply adding this question to the study of the picture, "What are they *saying* in the picture?" The answer comes most naturally again, "This little boy says 'Whoa,'" or "This little boy says, 'I like to play horse.'" As soon as the class understands how to make the people in the picture talk, let each child give two

sentences when he recites, as "The children are playing horse. The little boy says, 'I like to play horse.'" Do not let the children connect these two sentences with "and." Begin now to eliminate the use of "and" in stringing sentences together. It is not necessary to limit the recitations to two sentences when the class is able to recite so quickly and so correctly that every member of the class can recite during the language period.

Naming the Children in the Pictures.—Have the children give names to the persons in the picture. The stories are very much prettier and much more interesting when the children are named, *e.g.*, "Arthur is playing horse," or "Arthur and Harry are playing horse." Teach the children to think of pretty names. This increases the child's vocabulary.

Teaching Type Sentences.—When several children are in the picture a child naturally names them all, using nearly as many "ands" as there are persons. This is the teacher's opportunity to teach him to omit all but the last "and," *e.g.*, in place of "Arthur and Harry and Joe and Mary are playing horse," teach "Arthur, Harry, Joe and Mary are playing horse." Have the children tell how many "ands" are necessary and then have the class repeat the new sentence several times. Children soon learn to use this type of sentence and use it later in their written work.

The Economy of Time.—It should be the aim of every teacher to have each member of her class recite in twenty minutes or less. To accomplish this we are summarizing several devices for saving the time of the class.

1. Always have the children *run* to and from their seats. Light running on the toes is very good exercise and teaches the children to be graceful.

2. Have two rows running at the same time. Row No. 1 runs one way to the seats, while row No. 2 runs in the opposite direction to the front of the room. Call it a race and see which row can beat, counting quietness a requisite for winning.

3. Have each child in the row recite in turn to save the time of calling names.

4. Study the pictures before reciting. Have each child study his picture and know what he is going to say before he begins to recite. Do not wait for hesitating children who have not studied. They waste the class time and their stumbling is most uninteresting to the rest of the class. If a child has honestly tried to study his picture, then give him all the time and attention he needs, praise his efforts and encourage and inspire him so that he will be eager to do better the next time; but if he has been dilatory and inattentive do not wait one moment for him. Pass to the next pupil and tell the careless boy to *study* his picture. Return to him after the last one in that row has recited. If he is ready let him tell his story; if not, let him remain in the front of the room

while the next row runs forward and give him a chance to recite at the end of the second row.

5. Give the pictures out one row ahead. To give each child time to study before he recites, give the pictures to row No. 2 while row No. 1 is reciting. While row No. 1 is running to the seats and row No. 2 is running to the front of the room, have the pictures passed to row No. 3 to study while row No. 2 is reciting, and so on.

Distinct Enunciation.—The child must be taught to speak so that each child in the class can hear every word of his interesting story. It is a good plan for the teacher to stand in the back of the room and listen to the stories. Give special attention to final consonants and the words ending in "ing." Do not allow "singin'" for "singing." Have the child repeat the word correctly and then give his recitation again. Good enunciation tends to good attention on the part of the class, for the stories are so much more interesting. Teach the children that they must share their pretty stories with their classmates by speaking clearly and plainly, so that all can hear.

Mistakes likely to occur:

1. Incomplete sentences.
2. Stringing sentences together with "and."
3. "Is" and "are" incorrectly used.

When these mistakes occur, give the child the correct form and have him repeat it. Constant practise will soon eliminate these errors and it is a great satisfaction to find that when the children have formed the habit of using the correct form in the *oral* work there are few errors in the *written* work which follows later in the course.

Size of Pictures.—The pictures must be large enough for the whole class to see and enjoy. As a child recites he turns his picture toward the class.

Where to Obtain the Pictures.—Cut them from children's paper covered illustrated story books. One inexpensive book often contains several pictures. These books are often on the supply lists as library books. The pictures can be cut from the books and mounted on oak tag, which serves as a background for the picture and a device for keeping the pictures clean by catching all the finger-marks from the frequent handling of the pictures. Colored pictures are much more interesting to the children than any others.

The children often bring in large advertising cards which can be used nicely and the backs of old calendars are good.

Number of Pictures in Set.—Each set of pictures should contain from sixteen to twenty pictures and the sets should be changed about once a month.

The children are not to memorize the stories. Each child makes his own story each time. This develops the power to observe, think, and express quickly and well.

Grades That Use Doing and Saying Stories.—This work can be used in any grade from the first to third with interest and profit.

Advantages of These Stories—1. They develop the *originality* of the children. Each child can make a new story each day and if variety is encouraged and commended by the teacher she will find that the children are always ready with bright and interesting stories.

2. They increase the child's vocabulary by teaching the names of objects in the pictures and in many other ways.

ILLUSTRATIONS FROM CLASSROOM WORK

These were given orally in a class that has had daily practise in Doing and Saying Stories. The stories about one picture are given to show how much variety of expression and thought can be developed.

(Use copies of well-known painting.)

1. This man is fishing in the river. He took his little girl with him. He said, "Hold on to the boat."

2. Charlotte and her grandfather are rowing in a boat. Her grandfather said, "You can help me."

3. Alice is rowing with her father. Alice said, "Are we going to Coney Island?"

4. Florence and her father are rowing in a boat. Florence said to her father, "Aren't you tired of rowing?"

5. Annie and her father are rowing in a boat. She said to her father, "Father, are you tired rowing?" He said, "No, Annie, but you may help me row."

Christmas Gifts by Little Hands

[The following should be added to the article by Alice Ormes Allen, which appeared in TEACHERS MAGAZINE last month. See pages 127 to 131.]

Give a hektographed copy of the Santa Claus outline to each child.

The older children are to use colored paper to dress the figure, and the younger children colored crayons. The outlines can be traced (using carbon paper) on the colored papers, then cut out and pasted on the figure.

Use white for the fur trimming and beard; make the hat red, coat red, gloves tan, trousers blue, boots black, belt black, bag brown.

VERSE FOR THE CLOCK CARD

The days have never been so slow
As old December's last.
But see, the little clock has ticked
And ticked them each one past.

And now it's merry Christmas day,
The children shout with glee,
And every one, both young and old,
Dance 'round the Christmas tree.

FOR THE MOUSE CHRISTMAS CARD

I am a little Christmas mouse,
And I wouldn't do anything shocking.
I've come to wish you joy at your house,
And not to nibble your stocking.

(If this verse is used it may be necessary to insert two leaflets in the card.)



A Helping Hand

Renour



Language Picture

Primary Arithmetic

By HARRIET E. PEET, State Normal School, Salem, Mass.

Economizing Blackboard Work

It is important that every teacher should have the sense of joyousness that comes from living fully, not only that life may have meaning for herself, but that she may carry to her pupils richness of experience and a wholesome, happy spirit. It is for this reason that every moment that can be wisely economized in work that needs to be done out of school hours should be sought, and the time saved spent in social life and other forms of recreation. One of the heaviest demands made upon teachers in the primary school is the blackboard work in arithmetic. So many hours are spent each week in putting problems and figures upon the board that a study into the means of eliminating some of this work is worth while. How can time be economized in blackboard work of this kind?

The question is not answered by the substitution of careless work for careful work, for time is lost, not gained, if children are set examples of carelessness. Good habits must be formed and the eyesight of children spared in ways that can come only thru work legibly and neatly written, and carefully spaced. Economy must come rather thru substitutions in the form of work than thru haste and carelessness.

Some of these possible substitutions may be illustrated in showing how a series of problems may be written in such a form as to require the writing of one; in the use of diagrams with a series of numbers attached; in the use of tables of data for original problems which not only save a teacher's time but stimulate the children to formulate problems for themselves; and in the use of pictures and cards.

ABBREVIATED PROBLEMS

Ten problems may be written in the time required for one, with great saving of the eyesight of the children.

At 3 cents each, what is the cost of—

- 4 tops?
- 9 pencils?
- 5 tablets?
- 8 marbles?
- 6 oranges?
- 2 puzzles?
- 3 story-books?
- 12 cakes?

10 picture cards?

7 paper dolls?

At 5 cents each, how many dishes of ice-cream can be bought for—

- | | |
|-----------|-----------|
| 10 cents? | 35 cents? |
| 15 cents? | 40 cents? |
| 25 cents? | 50 cents? |
| 20 cents? | 45 cents? |
| 30 cents | 60 cents? |

PROBLEMS FROM DIAGRAMS

Simple diagrams may be put upon the board and different dimensions given them. A square may represent a rug 6, 8, 9 or 10 inches square for a doll's playhouse; an oblong may represent a flower-bed 1 inch by 3 inches, 2 inches by 6 inches, or 3 inches by 9 inches; simple patterns and other construction problems may be used.

Find the distance around—

doll's rug	4 inches on a side.
	6 inches on a side.
	8 inches on a side.
	10 inches on a side.

Find the distance around—

flower bed	1 ft. by 3 ft.
	2 ft. by 6 ft.
	3 ft. by 9 ft.

Find the distance across the top—

book cover	width of one side
	4 inches
	5 inches
	6 inches

PROBLEMS FROM TABLES OF DATA

Tables of data may be written on the board and problems asked, not written.

Children's Heights:

- Mary—3 feet 8 inches.
- William—4 feet 2 inches.
- Harry—3 feet 11 inches.
- Margaret—4 feet 1 inch.

Types of problems to be asked:

How much taller is William than Mary?

How many inches must Mary grow to be 5 feet tall?

How many feet and inches has William to grow to be a man 6 feet tall?

SCHOOLROOM MEASUREMENTS

- Length of room, 24 ft.
- Width of room, 20 ft.
- Height of door, 7 ft.
- Width of door, 3 ft. 6 in.
- Height of windows, 12 ft.
- Width of windows, 4 ft.
- Length of table, 5 ft.
- Width of table, 3 ft.
- Height of table, 3 ft.
- Width of bookcase, 4 ft.
- Height of bookcase, 8 ft.
- Depth of bookcase, 10 in.

Types of problems to be asked:

What is the perimeter of the room?

What is the perimeter of the door? Of each window?

How much higher are the windows than the door?

How much higher is the bookcase than the table?

SCHOOLYARD MEASUREMENTS

Length of schoolyard, 300 ft.
Width of schoolyard, 200 ft.
Length of school building, 90 ft.
Width of school building, 60 ft.
Length of front walk, 84 ft.
Height of building, 60 ft.
Height of flagstaff, 75 ft.
Height of swings, 12 ft.
Length of ladders, 16 ft.
Length of teeter boards, 14 ft.

Types of problems to be asked:

What is the distance around the schoolyard?
If a boy ran around the schoolhouse, what is the shortest distance he could go?

How far would a girl walk who went up and down the front walk 4 times?

How much higher is the flagstaff than the schoolhouse?

How much longer are the playground ladders than the teeter boards?

POSTAGE RATES

Letters (weighing 1 oz. or less), 2 cents.
Postals, 1 cent.
Packages (books) per oz., $\frac{1}{2}$ cent.
Packages (mdse) per oz., 1 cent.

Types of problems to be asked:

What is the postage in 3 letters, each weighing under an ounce, and 3 postal cards?

What postage must be paid on a book weighing 12 ounces?

What postage must be paid on a doll sent as a birthday gift if the doll and wrappings weigh 8 ounces?

What is the postage on a book weighing 6 ounces and a package of merchandise weighing $\frac{1}{2}$ pound?

THE THERMOMETER

Freezing,	32°	Blood heat,	98°
Temperate,	55°	Boiling,	212°
Summer heat,	76°		

Types of questions to be asked:

How many degrees below freezing does the thermometer go when it is 4° below zero?

Water put on a stove at a temperature of 60 degrees must rise on how many degrees before it will boil?

How many degrees between the boiling point and the freezing point?

If a room is 62 degrees, how many degrees must it be raised to be 70 degrees?

THE CALENDAR

January	31	July	31
February	28	August	31
March	31	September	30
April	31	October	31
May	31	November	30
June	30	December	31

Types of questions to be asked:

How many days in a year?

How many days in the summer months, July and August?

How many days from the 28th of November until Christmas?

How many weeks in January and February together?

How many weeks in a year?

If seed is planted the 14th of April and comes up in two weeks, on what date will it appear?

HISTORICAL EVENTS

Discovery of America—1492.

Landing of the Pilgrims—1620.

War of the Revolution—1776.

Civil War—1861.

Types of questions:

How long ago was America discovered?

How many years between the landing of the Pilgrims and the War of the Revolution?

BIRTHDAYS OF GREAT MEN

George Washington—February 22, 1732.

Benjamin Franklin—January 17, 1706.

Abraham Lincoln—February 12, 1809.

Types of questions:

How long ago was Washington born?

How old was he when he took command of the Continental army in 1775?

How much older was Franklin than Washington at the time of the Revolution in 1776?

How old was Abraham Lincoln when the slaves were set free in 1863?

RAILWAY DISTANCES

Boston to Albany—202 miles.

Albany to Buffalo—396 miles.

Buffalo to Detroit—251 miles.

Detroit to Chicago—285 miles.

Types of questions:

How far is it from Boston to Chicago by rail?

How far is it from Albany to Chicago by rail?

After reaching Buffalo, how many miles is it necessary to travel to reach Chicago?

How much greater is the distance between Albany and Buffalo than that between Buffalo and Detroit?

THE USE OF PICTURES IN PROBLEM WORK

Pictures of dolls and other toys labelled with price-marks may be mounted on cardboard and used as the basis of problems over and over again. Pictures of groceries, fruits and many other objects may be treated in the same way.

Doll	25c.	Crackers, pkg.,	7c.
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Toy boat	10c.	Eggs, doz.,	30c.
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Whistle	5c.	Cereal, pkg.,	10c.
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Story-book	8c.	Raisins, pkg.,	8c.
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Types of questions for the children to ask, using pictures as a basis:

Addition.—What is the cost of a doll and a story-book?

What is the cost of 1 package of crackers and 1 package of raisins?

Subtraction.—What is the change from 25c.

in buying a toy boat for 10c. and a whistle for 5c.?

How much more does a package of cereal cost than a package of raisins?

Multiplication.—What is the cost of 2 dolls at 25c. each? What is the cost of $\frac{1}{2}$ dozen eggs at 30c. a dozen?

Division.—At 10c. each, how many toy boats can be bought for 50c.? At 8c. a package, how many packages of raisins can be bought for 40c.?

DRILLS AND PROCESS WORK

For table work and abstract drills in the processes, addition, subtraction, multiplication, and division, text-books can be used far more than they are, text-books or the little pamphlets that have recently been issued requiring no copying of figures. Where neither of these is available much time can be saved by a teacher if she so arranges her work that by changing a few figures the work is apparently new. The figures at the bottom of a column of figures can be changed and thus call for entirely new combinations up the whole column. Changing 243 and 256 to 421 and 322, for example, in the following forces the children to combine the numbers entirely differently if they add their columns from the bottom up.

147	147	43	43
231	231	214	214
344	344	372	372
256	256	146	146
243	421	256	322

Multiplication and division drills in the combinations may be written so that the change of a single figure changes the work to a new table. For example, the 7 in the table drills may be changed.

Multiplication Table	Table for uneven Division
4	24
3	30
2 × 7	35
6	36 ÷ 7
7	47
8	50
9	60

Cardboard charts may be made by pasting large figures from calendars upon them, and used from day to day in different exercises. Small cards with figures upon them may be used in place of blackboard work for class drills. There is economy in them, for, altho in the beginning they require more time in the preparation than a single blackboard exercise, they can be used over and over again, not only from day to day, but from year to year.

The Toasting Maids

For two little girls. One should be in cooking uniform, and at the close they should join hands and walk off the stage. The poem may be recited, or may be sung to the tune "Billy Boy."

First Girl.—

Can you make a piece of toast,
Little maid, little maid,
Can you make a piece of toast,
Little maiden?

Second Girl.—

I can make a piece of toast;
Of this art I dare to boast,
If I am but a very little maiden.

First Girl.—

Will you tell me how it's done,
Little maid, little maid?
Will you tell me how it's done,
Little maiden?

Second Girl.—

Yes, I'll tell you how it's done,
And I think it's lots of fun,
If I am but a very little maiden.
First I cut a slice of bread,
Thin and smooth, thin and smooth,
First I cut a slice of bread,
Thin and even;
In the toaster then I place
This small slice with dainty grace,
Tho I am but a little girl of seven!

O'er the glowing coals of fire,
This I toast, this I toast,
O'er the glowing coals I now

Turn my toaster;

Till both sides, the up and down,
Are an even golden brown—

Tho I do seem to be a little toaster!

With a little butter spread,

Very neat, very neat,

With a little butter spread

On this neatly,

It will please an epicure,

I am very, very sure,

And he'll smile on the toaster very sweetly.

First Girl.—

Tell me where you learned this rule,

Little maid, little maid,

Tell me where you learned this rule,

Little maiden.

Second Girl.—

Why, my dear, I learned this rule

At our lovely cooking school,

Tho you see I'm a very little maiden.

First Girl.—

May I learn to do this, too,

Little maid, little maid,

May I learn to make toast, too,

Little maiden?

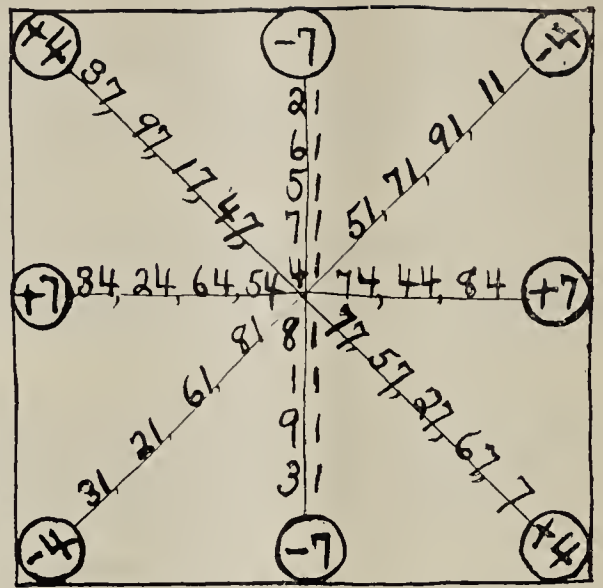
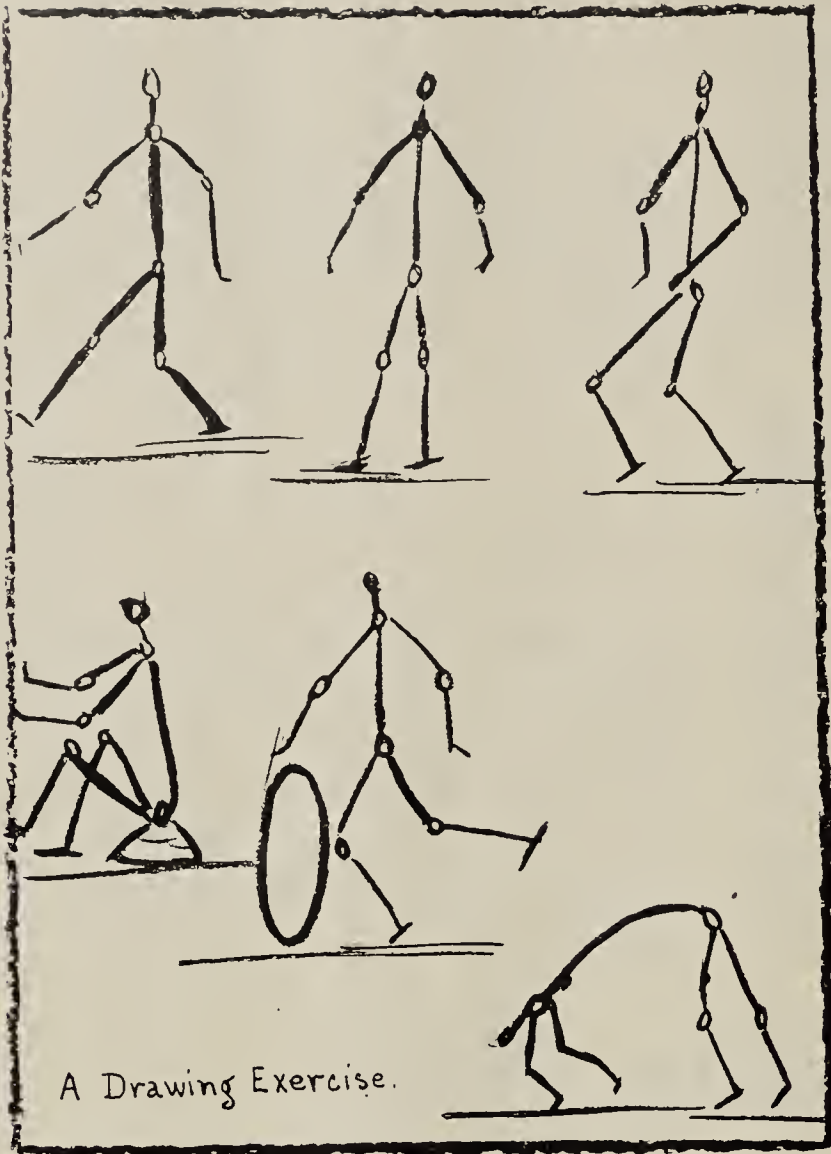
Second Girl.—

Yes, of course, you can learn, too;

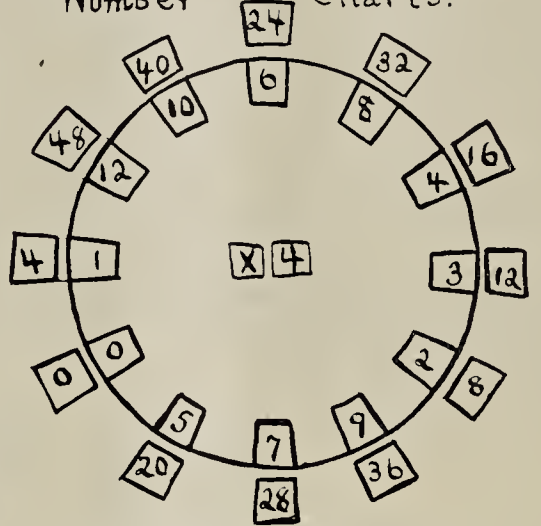
Come with me, why shouldn't you?

To our school, where they teach each little maiden.

—Adapted from a poem by F. G. B., in "Cooking and Sewing Songs."

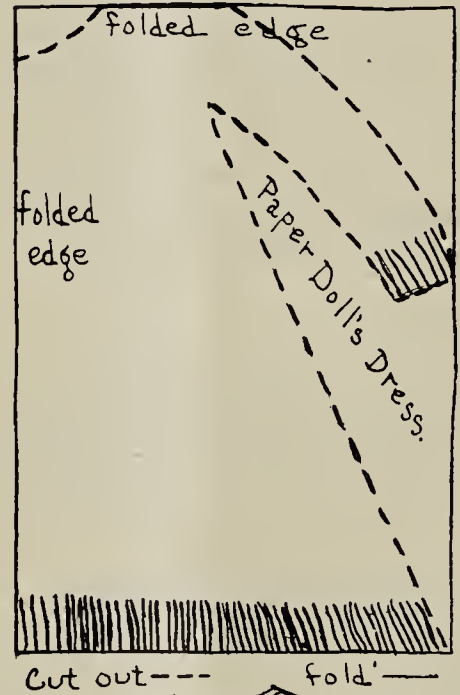


Number Charts.



met
 sat
 piece
 hungry
 beautiful
 voice
 opened
 fell
 hurried

The Fox and the Crow.



Occupation Work

By ELEANOR G. LEARY

(Second Year and Upward.)

Pose drawing to aid in the illustrative work. The proportion of the parts of the body is much more easily understood by working from the bony structure, as the charts explain to the children.

Teacher's Work.—The teacher makes a chart showing the position of the parts of the skeleton when in a walking, running, hopping, standing, sitting or bending position. The chart is best made by using brush and ink. It is to be used after the class has been given many lessons in posing, with the child in the actual position desired. The work should not be attempted before this preparatory stage has been observed. With the bony structure in mind the child is then ready to put the muscles and clothing upon it in whatever position the picture requires.

Child's Work.—With the skeleton charts hung in a convenient place during the illustrative period, the child will give much better results than previously.

Story Reproduction

(Third Year and Upward.)

The fable, "The Fox and the Crow."

At first the children are given the cut-up words as an aid, but later they may write the story from memory.

Teacher's Work.—Make a simple outline picture of the fox and the crow. Underneath the picture write the fable, in the best manner possible. Run off enough copies on the hektograph to provide one for each child. The hektographed copies are then cut according to the following directions:

The picture is cut from the written work.

The written work is then cut up into separate words.

A picture and the complete cut-up fable is placed in an envelope.

Child's Work.—(1) The child builds the fable upon his desk, following the sequence of words which are found upon the picture.

(2) The fable has been built upon the child's desk from the cut-up words. This has served to give him the proper words, correct spelling, and proper sequence. Now the child is prepared to write the fable without the cut-up words. He uses only the picture this time.

(3) For another exercise the child may compare the qualities of the crow and the fox as shown in this fable.

Arithmetic

(Third Year and Upward.)

This exercise may be used for drill in addition, subtraction, multiplication or division.

Teacher's Work.—Get the children to bring in old calendars. These can be had from business houses for the asking.

Child's Work.—The child cuts the figures from the calendar. Upon a large sheet of paper he may draw four vertical lines to be used as guide lines in laying and pasting the numbers.

In the first column the child lays and pastes about twenty-five numbers. These are the numbers from 1 to 12 inclusive. Since only twelve numbers are used in order to complete the row, the numbers must be duplicated.

Emphatically the numbers are not to be arranged in consecutive order, but are to be diversely scattered

In the second column the numbers may be those of two orders made by cutting and pasting the single numbers together, or by cutting the numbers from 10 to 31, and arranging them and pasting securely to the large sheet of paper.

The third row may be arranged in the same way as the second row.

The last row may be made by arranging the single numbers to make numbers of two orders. These numbers should be those that can be used for division work.

All of the above may be done during the silent occupation time and may look like the following:

8	48	48	35
4	64	99	60
9	92	68	25
6	47	77	18
5	99	54	24
3	82	93	144
7	31	29	36
9	64	85	81
10	52	77	49
4	37	66	80
12	88	66	54
9	62	84	63
7	31	38	42
5	53	66	39
3	64	99	132
0	30	84	100
12	60	37	48
9	50	63	
8	98	75	
11	85		
0	42		
6	66		
7	77		
9			
8			

Child's Work.—The child uses for this work his box of signs and numbers. He places in the first space the numbers to be multiplied, and uses his equal sign and the number showing the product; as,

$$8 \times 6 = 48$$

$$4 \times 7 = 28$$

$$9 \times 6 = 54$$

$$6 \times 3 = 18$$

Thus he gets a great deal of interesting drill. His second row may be used another day for subtraction; as,

$$48 - 9 = 39$$

$$64 - 7 = 57$$

$$92 - 9 = 83$$

The third row may be used for a drill exercise in addition; as,

$$48 + 9 = 57$$

$$99 + 9 = 108$$

$$68 + 5 = 73$$

$$77 + 8 = 85$$

The last column may be used for a drill in division; as,

$$35 \div 5 = 7$$

$$60 \div 12 = 5$$

$$25 \div 5 = 5$$

$$18 \div 3 = 6$$

$$24 \div 4 = 6$$

The exercise seems to be difficult of explanation, but it is adapted to so many drill exercises that when once done (and by the child) it furnishes work for many grades and many days.

Word and Picture Matching

(First Year.)

To be used with the picture envelopes prepared for the entertainment of the children.

Teacher's Work.—Let the teacher make lists of words of the pictures in the picture envelopes. She may profitably write out the names of each picture ten times.

By means of the hektograph duplicate copies are run off. These hektographed lists are then

cut into separate words. The cut-up words are placed in the envelope containing the cut-out pictures.

Child's Work.—The child arranges the cut-out pictures upon his desk. He searches thru the cut-up words, finds the word that names his picture and places it beneath this picture. Then he looks for the other words that name this picture, and places them in a column below the first word.

He continues thus until he has found and matched all the words to his pictures

Good Work Reward

(First Year.)

An exercise which may be used as a reward for work well done, or for work completed promptly and carefully.

Teacher's Work.—Let the teacher make a collection of pictures. Ask your friends to help you, and soon you will have a very profitable collection. Use pictures from calendar mounts, fruit catalogs, animal magazines, pictures of children or flowers, or pictures from readers. There is an inexhaustible supply of pictures that can be used in the early grades.

When the pictures have been cut they are placed in envelopes. The cutting may be done for silent occupations by the little people.

Child's Work.—Let the child arrange his pictures in columns; putting all the fruit together, the flowers together, etc.

Manual Training

(First Year.)

Teacher's Work.—Tell the children the story of Jacob's coat of many colors. As the story is told the teacher makes a paper coat before the class. She is careful to proceed in the simplest way possible.

To Make.—Take drawing paper 9 x 4 inches. Fold it thru the short middle, thus doubling the paper into a rectangle 4½ x 4 inches. This is again folded thru the middle, having 4½ inches dimension.

Cut out the neck along the folded edge. Do not cut on the shoulder seam. That remains closed. Cut out the sleeve and the side seam. Do not cut along the middle fold.

Child's Work.—Let the child take drawing paper and cut as he remembers the teacher cut Jacob's coat. To make the many-colored effect let the children color in with their wax crayons.

Drill in Subtraction

(Second Year and Upward.)

The following device will show what may be done with the other combinations from 10 to 100. (See illustration of number chart.) The constant repetition and drill in thinking of the unit number each time the subtraction is made furnishes an admirable device for subtraction.

Bear in mind that this exercise is one for drill, and not a test for the combinations.

Teacher's Work.—Prepare a chart with the

combinations your class needs the most drill in. Color the unit number 1 red each time, the 7 white, and the 4 blue. This adds an item of interest and holds the attention.

Child's Work.—The child writes the combinations, thus being given an opportunity of repeating the unit number to himself very many times. He begins at the arrow; as,

$$21 - 7 = 14$$

$$61 - 7 = 54$$

$$51 - 7 = 44$$

$$71 - 7 = 64$$

In many of these exercises let the child see that $7 + 4$ each time equal 11. By taking away 7 the remainder is 4, or vice versa.

Multiplication and Division

(Second Year and Upward.)

Let the child draw a large circle on his paper. Around the edge he may place numbers from his number box.

For multiplication tell the child to have the unit numbers only, around his ring. These may be repeated any number of times.

Child's Work.—He places in the center the sign and the number he will multiply by. He then searches thru his numbers and places the product number outside the wheel. At the conclusion of the work the teacher passes up the aisles, noting the work done. She pushes aside the products that have not been properly placed.

When the children have completed one table they may proceed to the next. By reversing the number and the sign, the work in division may be drilled upon. (See illustration of number circle.)

Spelling and Sentence Work

(Second Year.)

Teacher's Work.—Cut pictures from old readers. Paste them upon stiff cardboard. Let the pictures contain objects, animals, persons, etc., that the children have learned to spell. Have them contain familiar things rather than bizarre.

Child's Work.—(a) Tell the child to write the names of all the things he sees in the picture.

(b) Let the child make lists of the names by putting all the people together, the names of the flowers together, the names of the animals, etc.

(c) Let the children write sentences telling what the animals can do in the picture; what the people can do in the picture. The work may be examined later by the teacher, and the misspelled words may be given in a development spelling lesson later in the term. Here is an exercise in which the children give the cue to the teacher what words are necessary to be taught.

Form of Letters

(Second Year.)

The children should be encouraged to keep good positions during the writing exercises.

Teacher's Work.—Make a chart containing the capitals, and one of the single letters. Since these letters are to be imitated, they must be done in the teacher's best handwriting. A reliable way for the teacher is to make her copy with pencil, and trace over the lines with brush and ink. She may group together the letters which have a similarity of stroke.

Child's Work.—(a) Tell the children to copy the letters that look like each other. (b) Tell them to copy a short sentence from their readers, beginning with the letter that forms the penmanship lesson for the day.

Industrial Training

(Fourth Year.)

Design for a border; sewing of a square doily or tablecloth.

Teacher's Work.—Prepare a chart with designs that can be used as a border for the material. (See illustrations of border designs.)

Material.—Let each child decide on the size that her tablecloth will need to be. Since the children are to furnish their own material they ought to make their doily of some use for a table at home. When completed the cloth may be given as a present to Mother.

Child's Work.—The child does the hemming wherever required on the tablecloth. This may consist of the hemstitch or drawnwork effect, depending upon the children doing the work.

When this has been neatly done the border may be put on. To do this the child may copy the teacher's design from the chart, or make an original one in imitation of the chart. If tracing paper and carbon are used, the child can transfer the design from his original sheet.

After making the entire border he may color in his work. Care must be exercised here that the brush is not too wet or the paint will run.

If desired, the children may cat-stitch or back-stitch any of the lines to further accentuate the design.

Weaving

(First Year.)

Weaving gives a training for the accessory muscles of the hand that is much needed by the child.

Teacher's Work.—Prepare sheets of colored squares, 6 x 6 inches, cutting into half-inch strips vertically on the paper, allowing an incut border of about one-half inch around the edge. These vertical strips may be used as the foundation. Select a contrasting color for the cross-pieces. This must be cut into strips of $6 \times \frac{1}{2}$ inch. With blue and silver paper the effect is very good, and the mat may be used for a gift to some friend at home.

Child's Work.—If the children can cut carefully, they may be permitted to do the above preparatory work. When cut properly, the children may weave in the cut-up strips. When all have been placed, the loose edges at the side may be pasted on the underneath side, so that no paste may be seen on the finished mat.

Weaving

(First Year.)

These are the first steps which will later be used in application to loom weaving.

Teacher's Work.—Get table oilcloth. White serves the purpose better than the colored. Cut the oilcloth into squares, 12 x 12 inches.

Measure an inside square $\frac{3}{4}$ of an inch from the edge. From this inside square cut the oilcloth into $\frac{1}{2}$ -inch strips, vertically only. Be careful that the strips are not cut thru the $\frac{3}{4}$ -inch margin at the top and bottom of the

Child's Work.—(a) The child first uses long splints to do his weaving.

(b) The child may use long strips of stiff cardboard to do his weaving.

(c) The child uses reed or raffia to do his weaving.

(d) The child may bring from home long, thin strips of colored cloth to weave.

Reading

(First and Second Years.)

Teacher's Work.—The teacher may select some reading lesson that presents sufficient difficulties to have the lesson repeated for drill and review. She writes the story and runs off hektographed copies.

It will be necessary to run off two copies for each child doing seat work. One of the hektographed papers is cut up into separate words. The other copy remains intact.

Into an envelope is put the complete copy and the cut-up slips containing the words of the story.

Child's Work.—The child, using the large, uncut sheet, builds upon his desk the story. In order to do this he must read his story, and then search thru the cut-up words for the slip that he needs. This furnishes a device for concentration upon the work at hand, keeping mind, eye, and hand busy.

Reading, Phonics, Spelling

(Third Year and Upward.)

Words containing "ph" may be drilled upon by preparing a chart in the following way: Color in the initial letters, to get the attention centered on the work at hand.

Philip	phiz
phial	phonics
photograph	phonetic
Philadelphia	phonograph
phalanx	phrase
phaeton	physic
philter	physician
philosopher	physical
phlegm	phosphorus

Child's Work.—Let the children copy five of the words, a definite number of times, upon paper, as a preparation for a spelling lesson. Let the children write sentences containing the words, and later have them write from memory as many of the words as possible.

Letter Writing

(Third Year and Upward.)

Teacher's Work.—Upon a large sheet of oak-tag copy a letter. As this is to be used as a model, the chart must be the best work to be had for accuracy, writing, etc. Any good language book will contain this model of a friendly letter which may be copied.

Child's Work.—The child may copy the letter as it appears on the teacher's chart. Constant drill may be obtained by giving this exercise for a weekly lesson. For a test exercise ask the children to write a letter to a friend, inviting that friend for a trip to the woods on Saturday.

The children will have no chart to look at during the later work.

Phonics and Spelling

(Second Year and Upward.)

Teacher's Work.—The teacher may cut the backs of writing pads into slips 1 x 3 inches. Upon both sides of these cut-up slips she writes some word that has been learned in the phonic lesson. She makes many of these slips. When all have been written upon, she may divide them into many packages of five each, and fasten them with a string or rubber band.

Child's Work.—The child uses the slip very much as the perception cards have been used. Upon his paper he writes the complete list of



words that he learned, containing the phonogram suggested by the word on his slip.

For instance, his slip contains the word "take" on one side and "hill" on the other.

The child writes:

take	hill
lake	fill
bake	bill
cake	mill
sake	still
stake	rill
rake	gill

In this exercise each child is working with a different set of words, hence no copying. By giving the children different cards each time the list is never the same for many days' work.

Phonics, Spelling

(First and Second Years)

Teacher's Work.—A chart is made by drawing a branch of an oak tree. Let each acorn hold a letter which, combined with the phonogram *orn*, forms a word. (See illustration.)

Child's Work.—(a) Let the child write the list of words from the chart. (b) When this has been completed, he may add to his list by searching thru any book for words containing the *orn* phonogram. (c) Let the child use the words in sentences. (d) For a spelling lesson he may write the words a certain number of times each.

As a test let the pupil write the entire list from memory, adding any words found in his Reader.

Reading and Number

Teacher's Work.—The following poem may be hektographed, and manifold copies obtained. One for each child in the group will be required for the seat work.

TEN TINY WALNUTS

Ten tiny walnuts

In a row quite straight,

On a pantry-shelf. A mouse

Came—there were but ———.

——— early walnuts.

Tiny Dick and Dick's

Baby-sister helped themselves,

Then there were but ———

——— shining walnuts,

Two dropped on the floor.

Dick's pet bunny ran that way—

Then there were but ———

——— fine, fat walnuts.

Dick's big sister, Lou,

Made some maple-taffy sweet,

Then there were ———

——— tiny walnuts

Where had been so many,

'Spose if you should go their way

There would not be any!

The poem is not to be cut up for this exercise, but one copy is to be given to each child. By writing the poem on a chart the teacher will not be obliged to run off hektographed copies.

Child's Work.—The teacher writes upon the blackboard the number 2 with a minus sign before it; as -2 . The children place upon their hektographed copies the slip of paper containing the number required in the blank space. These numbers will be taken from the box of numbers previously used by the children. The teacher may place upon the board -3 , -4 , -5 , etc. The children proceed in the same way, by placing the slip containing the correct number in each blank space.

For a pictorial exercise the children may draw the nuts that are required in each verse. Or they may write the examples, as:

$$10 - 2 = 8$$

$$8 - 2 = 6, \text{ etc.}$$

Phonics

(First and Second Years)

Drill on consonants that have already been taught.

Teacher's Work.—Paste upon stiff oak-tag one or more pages of worn-out Primers or First Reader books. The pages are cut up into single words. This may be done by older children who are reliable enough to do the work well.

The cut-up words are placed in envelopes and may be used for many exercises requiring word study.

The teacher jots upon the blackboard the letter or letters studied that day for phonics, or she may place letters for a review exercise.

Child's Work.—Suppose the letter *r* to have been the one developed. The children search thru the words and place in a column upon their desks those which contain the letter placed by the teacher upon the board.

At first the words must contain the letter as its initial letter. Later the letter may occur at the end of the word; as,

[ran]

[car]

[ripe]

[teacher]

[ride]

[for]

[red]

[letter]

A House from a Single Tree

A fourteen-room, two-story and a half house, built entirely of the lumber from a single tree, was recently finished at Elma, Wash.

The tree was a giant fir. It was found to contain 40,000 feet of serviceable lumber. The tree was cut into six logs, the first being 28 feet in length. Inside the bark the stump measured 7 feet and 9 inches in diameter. The distance to the first limb was 100 feet, and the total height of the tree was more than 300 feet.

At the standard price of \$25 a thousand the lumber was worth more than \$1,000. Elma is in the midst of the great fir timber belt on the west slope of the Cascade Mountains.

Cut-Up Problems

Arranged by CORA E. CULLER, West Virginia

1. What will 6 lbs. of sugar cost at 6c. a lb.?
2. What will $\frac{1}{2}$ yd. of silk cost at \$1.50 a yd.?
3. If 2 loaves of bread cost 10c., what will 3 loaves cost?
4. A boy had 75c. and spent 32c. for a book; how much has he left?
5. I paid 7c. for an apple and orange; if the orange cost 5c., what did the apple cost?
6. If 2 lbs. of cakes cost 12c., what will 3 lbs. cost?
7. A man bought 14 lbs. of lump sugar and 21 lbs. of granulated sugar; how many lbs. of sugar did he buy?
8. What is the cost of 2 gal. of syrup at 5 dimes a gallon?
9. What will $3\frac{1}{2}$ yds. of ribbon cost at 8c. a yd.?
10. What is the cost of $12\frac{1}{2}$ yds of tape at 2c. a yd.?
11. If 3 barrels of flour cost \$18, what will 1 barrel cost?
12. What is the cost of 1 yd. of cloth if 4 yds. cost 84c.?
13. What will 6 pts. of milk cost at 5c. a qt.?
14. What will a dozen of eggs cost at 9c. a half-dozen?
15. What is the cost of 1 gal. 2 qts. 1 pt. of berries at 4c. a pt.?
16. What will $\frac{1}{2}$ doz. of oranges cost at 30c. a doz.?
17. A farmer had 25 pigs; 15 died. How many are left?
18. A man planted 2 pks. of corn on Monday and on Friday he planted 2 bu. How many pecks did he plant?
19. A tree had on it 48 plums; if 34 fell off, how many were left?
20. Divide 100 nuts among 4 boys. How many will each get?
21. If I had 9 apples and gave 4 to John, how many are left?
22. A basket had 55 apples in it; John ate 5 and gave the others to two boys. How many did each get?
23. If there are 24 hours in 1 day, how many hours are in 3 days?
24. I have 2 bushels of wheat and 6 bushels of corn; how many more bushels of corn have I than wheat?
25. If I have 7 apples and give 2 girls each 3, how many are left?

The Cow and the Calf

A cow was trying with all her might to squeeze thru a narrow passage which led to her stall.

"I will go thru," said a young calf, "and show you the way. I have done it many a time."

"Save yourself the trouble, wise little calf," said the cow. "I knew the way long before you were born."

Sour Stomach is quickly relieved by Dyspeplets. Sugar-coated tablets. 10c. Remember the name, Dyspeplets.

Reproduction Stories

Two goats met on a narrow bridge. The bridge was a fallen tree crossing a deep river. One goat lay down and the other jumped over him. They both got over in safety.

Jack and his brother started out one day to make a snow man. The man was six feet tall. They put coals in his head for eyes. After they made him the boys had a snowballing match.

A cat was in a garden, sitting in the sunshine. A big dog chased her up a tree. When Mary looked for her to give her some supper she could not find her. Pussy staid in the tree all night.

Maggie was looking everywhere for her thimble. Mother helped her look for it. At last mother kept looking at Maggie's finger. So she looked, too, and saw the thimble on the end of her finger. It had been there all the time.

The Mountain and the Squirrel

The mountain and the squirrel had a dispute one day. The mountain called the squirrel "a little prig" and hold him he wasn't half so important as he thought he was.

The squirrel tossed his head and jerked his tail and replied:

"You are very big, I know, but it takes all sorts to make a world, and people would get very tired of big things if there were nothing small to look at.

"I'm not ashamed of my place in nature. If I'm not so big as you, you aren't so small as I, so we're even there, you see. Neither are you so spry as I am, tho I will own it is very good of you to hold my forest up.

"Talents differ, that's all! Let me ask you, sir, if you can crack a nut?"

Rheumatism

Is a Constitutional Disease

It manifests itself in local aches and pains—inflamed joints and stiff muscles—but cannot be cured by local applications.

It requires constitutional treatment, and the best is a course of the great blood purifying and tonic medicine, Hood's Sarsaparilla, which corrects the acid condition of the blood and builds up the whole system.

"I was suffering from rheumatism in my knees. A friend who had suffered from rheumatism recommended Hood's Sarsaparilla. I began taking this medicine, and to my surprise and delight, the first bottle gave relief and in a short time the pains entirely passed away." MRS. MARY J. HILL, 1023 W. Madison St., Louisville, Ky.

There is no real substitute for

Hood's Sarsaparilla

Get it today. In liquid form or chocolate tablets called **SARSATABS**. 100 doses \$1.

Hints and Helps

Primary Geography

I am a teacher in the third grade and I found it hard to get my pupils interested in geography; but this year I started determined to teach the child in his environment.

We first spoke of the town, its situation, advantages and disadvantages; the town as a trade center, the trade away from home and then the different products.

I taught civics along with these lessons, taking the topics in this order: Home, school, town, county, state, country.

I correlate most of my geography lessons with nature study and drawing. At the close of each geography lesson I have the children dictate some sentences to me; of course I guide them. We put these in little books that we called our geographies.

I have found that this plan works very successfully. The pupils are all very much interested in geography.

Louisiana.

ESTHER VOIGT.

Our Valentine Day

When the examinations were over, in the month of February, the children seemed to find difficulty in going back to their regular work with enthusiasm.

It was only a short time until Valentine Day, and we had been using merit cards with great success. I placed a neat pasteboard box on a stool at the end of the blackboard, and announced that for every merit earned, the child might place a valentine in the box.

How they worked! At lessons in school, in order to earn more merits; at valentines during recess, to put in the mysterious box. The valentines were hand-made; from pieces of bright paper, with designs cut from wall paper, some pictures from magazines and a few drawings. On many of them were little verses copied from old valentines and books. All were put in addressed envelopes, some of which were also the craft of the children.

On Valentine Day we took an hour before dismissal, and allowed each one to vote for two girls and two boys to distribute the valentines as I read out the names. When all the missives had been given out every desk had a heap of tiny packages, for each child had remembered all his schoolmates and the teacher.

Every face was full of delight as they opened them; and when the children passed my desk, going out, I knew by their merry "Good-night," that they were happy enough to keep on working.

Pennsylvania. MAUDE ALICE JOHNSTON.

Drill in Counting

The child may begin with any number and add an equal number each time. Why not add the addition exercise and have the children begin with 100, and take away an equal number each time?

Material.—Box of letters or pencil and paper.

Teacher's Work.—The teacher may write upon the blackboard the facts she wishes the children to observe in their work. If a chart is made containing the suggestions, then the teacher has work prepared for any lessons.

Begin with 2 and add 2 each time.

Begin with 0 and add 3 each time.

Begin with 1 and add 2 each time.

Begin with 1 and add 3 each time.

Begin with 3 and add 3 each time.

Begin with 9 and add 2 each time.

Begin with 100 and take away 2 each time.

Begin with 100 and take away 3 each time.

Begin with 50 and take away 4 each time.

Begin with 100 and take away 5 each time.

Begin with 48 and take away 4 each time.

Begin with 36 and take away 3 each time.

Child's Work.—The child may use his numbers to build the columns required.

The child may write the columns that he is required to do.

Original Sentences

Teacher's Work.—Write a familiar word upon the blackboard. *Baby, book, doll, cat, dog* will be familiar to any child in the first year.

Child's Work.—The child will write sentences telling about the object selected. The teacher will correct these sentences for capital letters and periods. To aid in correct spelling, the children may look in their books for words which they cannot spell. But pupils must not be allowed to copy entire sentences from their Readers.

Encourage the writing of original sentences by the child even tho the attempt be extremely crude.

Try Murine Eye Remedy for Red

Weak, Watery Eyes and Granulated Eyelids. No Smarting—Just Eye Comfort.

The Days of the Week

Adapted from an Exercise by Grace York.

See together, hand in hand,
Seven children, here we stand.
Time, who makes the mo-
ments fly,
Dropped us as he hurried by.

So around the year we go,
Never fast, and never slow;
Each with sure and steady
pace,
In her own appointed place.

Sunday:

Straight and prim, of none
afraid,
First I come, a tiny maid;
White hands folded on my
breast,
Trying hard to do my best.
Eyes uplifted oft in prayer,
Sunday is the name I bear.
Proof against all pain and
loss,
See! my symbol is a cross.
(Holds up large pasteboard or
wooden cross.)

Monday:

Rush and hurry, noise and
clatter,
Maids and mistress scold and
chatter,
Lowering skies and winds
perverse,—
These the tales that *I* re-
hearse.

These the sad sights in my
way,
For I'm *Monday* — washing-
day;
Day to wash, and rinse, and
rub,
And for emblem, I've a tub.
(Holds up toy washtub.)

Tuesday:

Now the clothes I iron and
press,
Apron, kerchief, shirt, and
dress;
Every wrinkle smooth with
care,
Let them hang awhile and air,

Fold them then and put away,
Tuesday e'er brings *ironing-*
day,
And *my* badge, you under-
stand,
Is this *iron* within my hand.
(Holds up toy flatiron.)

Wednesday:

Each day brings its work, 'tis
said;
So, with thimble, needle,
thread,
Every rent and every tear,
I must mend and darn with
care.

Wednesday—thus I come to
you,
Mending is the work *I* do,
And these *scissors* bright of
mine
I will show you as my sign.
(Holds up scissors.)

Thursday:

Busy housewives, there's *one*
day
'Mong the seven that come
your way,
When, with *Monday's* cares
behind,
Restful hours you hope to
find.

Play with work should mingle
too,
So,—fair *Thursday* meets your
view;
Then well enjoy my hours of
gold;
My sign, a book, you may be-
hold.
(Holds up a book.)

Friday:

Dame Arachne, careful *spin-*
ner,
Knows for her I have no
dinner;
With one sweep her web is
gone,
'Mong the ruins now forlorn.

See her mourn in spider way,
Friday brings you sweeping
day;
Then I sweep and dust each
room,
And for badge I bring a
broom.
(Holds up a broom.)

Saturday:

Last one I, of all the seven,
That Old Time has to mortals
given,
Mixing-bowl and spoon in
hand,
Gently stirring, here I stand.

So I knead and stir away,
For Saturday brings baking
day;
Hedged around with many a
tin,
And for sign, a rolling-pin.
(Holds up rolling-pin.)

All:

So with work that's never
done,
We must follow, one by one;
In the great sun's shining
track,
And not a day of us comes
back.

Use us wisely, then, and well;
Let the tale that each must
tell,
When life's race at last is run,
Be of duties bravely done.

Air in Schools Too Dry

Dr. W. E. Watt, principal of one of the Chicago schools, is carrying on a campaign for better air in schoolrooms. He has made many public addresses on this subject, says *Our Times*, and has found scarcely a school-room anywhere in which the air is not foul and close and too dry for health. In some big audience-rooms supposed to be perfectly ventilated, he has found the air twice as dry as that of the desert of Sahara itself. Such air would kill even a cactus, he says; hence we can judge what it must do to human beings.

Dr. Watt argues that warm, dead air which has been robbed of its moisture is the cause of colds, catarrh, grip, pneumonia, eye and ear troubles, adenoids, tuberculosis, etc. It is not sufficient to keep a small basin of water slowly evaporating in a room to supply the needed humidity; what is required is a liberal quantity of water boiling and giving off steam.

The heating problem is also better solved when the air is not too dry, and this applies in homes as well as public buildings. Moist air feels warmer than dry air does, so that where the air is kept properly humid the temperature can be kept lower. People who work in rooms where the air is over-dry and superheated become victims of headache and numerous other ailments which in good air would disappear.

PILLING-McCALLIE

AUDIOMETER

AN "EASY-TO-USE" INSTRUMENT FOR TESTING THE ACUTENESS OF HEARING

Because of its simplicity and durability and the rapidity with which it can be used this apparatus will certainly appeal to specialists, teachers, aurists, psychologists, Medical and Pension Examiners.



G. P. PILLING & SON CO. - - Philadelphia, Pa.

Bones in the Human Body

How many bones in the human head?
Eight, my child, as I've often said.

How many bones in the human face?
Eight, my child, when they're all in place.

How many bones in the human spine?
Twenty-four, like a climbing vine.

How many bones in the human chest?
Twenty-four ribs and two of the rest.

How many bones the shoulder bind?
One before and one behind.

How many bones in the human arm?
In each arm one, two in each forearm.

How many bones in the human wrist?
Eight, my child, if none are missed.

How many bones in the palm of the hand?
Five in each, with many a band.

How many bones in the fingers ten?
Three in each, and by joints they bend.

How many bones in the human hip?
One in each, like a dish they dip.

How many bones in the human thigh?
One in each, and deep they lie.

How many bones in the human knees?
One in each, the knee-pan, please.

How many bones in the leg from the knee?
Two in each you can plainly see.

How many bones in the ankle strong?
Seven in each, but none are long.

How many bones in the middle of the foot?
Five in each as the palms were put.

How many bones in the toes half a score?
Twenty-eight and there are no more.

And now all together these bones many fix,
And they form in the body two hundred and six.—*Selected.*

The Careless Doll

I took my dolly for a walk—before we reached the gate.
She kicked one little slipper off, and soon she lost the mate!

I took my dolly for a ride; it was a windy day—
She broke her pretty parasol, her bonnet blew away!

I took my dolly for a sail, and what did dolly do
But drop her necklace overboard —it was her best one, too!

And then, the more I scolded her, the more she smiled and smiled;
Now would you take her out again—she's *such* a naughty child! —*Selected.*

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Composition and Rhetoric	Physiology and Hygiene
Am. and Brit. Literature	Geography
General History	Physical Geography
Musie	Elementary Agriculture
Drawing	Botany
ACADEMIC DEPT. - EACH SUBJECT IS A COURSE	
Arithmetic	First Year Latin
Elementary Grammar	Second Year Latin
English Grammar	Practical Rhetoric
Rhetoric and English	Eng. and Am. Literature
Composition	Physics
Elementary Agriculture	Botany
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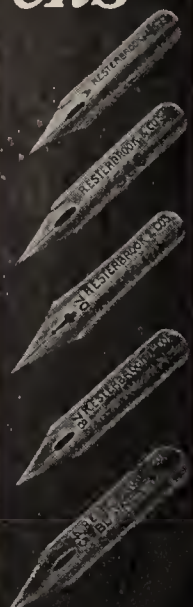
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Hale's Honey Of Horehound and Tar

Contains no opium nor anything injurious

Try Pike's Toothache Drops

All Drug-gists.

Tiny Little Snowflakes

Tiny little snowflakes
In the air so high,
Are you little angels
Floating in the sky?

Whirling on the sidewalk,
Dancing in the street,
Kissing all the faces
Of the children sweet.

Loading all the housetops,
Powdering all the trees—
Cunning little snowflakes,
Little busy bees.

—LUCY LARCOM.

The Northwind

First Pupil:

The north wind doth blow,
and we shall have snow;
And what will the robin do
then, poor thing?
He'll sit in a barn, and keep
himself warm,
And hide his head under his
wing, poor thing.

Second Pupil:

The north wind doth blow,
and we shall have snow;
And what will the swallow
do then, poor thing?
Oh! do you not know that he's
gone long ago
To a country much warmer
than ours?—poor thing!

Third Pupil:

The north wind doth blow,
and we shall have snow;
And what will the honey-
bee do, poor thing?
In his hive he will stay till
the cold's gone away,
And then he'll come out in
the spring, poor thing!

Fourth Pupil:

The north wind doth blow,
and we shall have snow;
And what will the dor-
mouse do then, poor thing?
Rolled up like a ball, in his
nest snug and small,
He'll sleep till warm
weather comes back, poor
thing!

All:

The north wind doth blow,
and we shall have snow;
And what will the children
do then, poor things?
When lessons are done, they'll
skip, jump and run,
And play till they make
themselves warm, poor
things!

Free To Millions

**A Valuable Little Book Sent Free
For The Asking.**

Medical books are not always interesting reading, especially to people enjoying good health, but as a matter of fact scarcely one person in ten is perfectly healthy, and even with such, sooner or later sickness must come.

It is also a well established truth that nine-tenths of all diseases originate with a breaking down of the digestion; a weak stomach weakens and impoverishes the system, making it easy for disease to gain a foothold.

Nobody need fear consumption, kidney disease, liver trouble or a weak heart and nervous system as long as the digestion is good and the stomach able to assimilate plenty of wholesome food.

Stomach weakness shows itself in a score of ways and this little book describes the symptoms and causes and points the way to a cure so simple that anyone can understand and apply.

Thousands have some form of stomach trouble and do not know it. They ascribe the headaches, the languor, nervousness, insomnia, palpitation, constipation and similar symptoms to some other cause than the true one. Get your digestion on the right track and the heart trouble, lung trouble, liver disease and nervous debility will rapidly disappear.

This little book treats entirely on the cause and removal of indigestion and its accompanying annoyances.

It describes the symptoms of Acid Dyspepsia, Nervous Dyspepsia, Slow Dyspepsia, Amylaceous Dyspepsia, Catarrh of stomach and all affections of the digestive organs in plain language easily understood and the cause removed.

It gives valuable suggestions as to diet, and contains a table giving length of time required to digest various articles of food, something every person with weak digestion should know.

No price is asked, but simply send your name and address plainly written on a postal card to the F. A. Stuart Co., Marshall, Mich., requesting a little book on Stomach Diseases and it will be sent promptly by return mail.

Little Betty Blue
Lost her holiday shoe;
What can little Betty do?
Give her another
To match the other,
And then she can walk in two.

The Little New Year

Oh, I am the little New Year,
oh, ho!
Here I come tripping it over the
snow,
Shaking my bells with a merry
din,
So open your doors and let
me in!

Blessings I bring for each and
all,
Big folks and little folks, short
and tall;
Each from me a treasure may
win,
So open your doors and let
me in.

For I am the little New Year,
oh, ho!
Here I come tripping it over
the snow;
Shaking my bells with a merry
din,
So open your doors and let
me in.

—*The Youth's Companion.*

Days in the Year

The days Time wants, to keep
a year alive,
Are counted up to *three, six,
five* (365).
Except each fourth year, Leap
Year, when we fix
The number to be *three, six, six*
(366).

—*Selected.*

The Seven Days

Sir Al-Man-Ac once to his chil-
dren did speak,
To tell them the names of the
days of the week.
He told them of Monday, and
Tuesday, and Wed.,
Of Thursday, and Friday,
which to Saturday led.
And brought the nice Sunday,
the best of the whole,
Which all men should keep, for
the good of the soul.

—*Selected.*

Other Times

The day just gone is *yesterday*,
The day to come, *to-morrow*;
For fourteen days, a *fortnight*
say,
Since days the nights can
borrow.

—*Selected.*



For Old and Young

The best advice that can be given is: To keep in health, be careful of your diet, keep your digestive tract clean and stop worrying. You can snap your fingers at disease and cast your troubles to the wind.

Beecham's Pills

will help you wonderfully. Their gentle action on the stomach, kidneys and liver, will purge the body of impurities, strengthen the organs, improve the blood and tone up the entire system. They are mild and gentle in their action, and easy to take. For generations they have been, and still

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Why Contagious Diseases Are So Quickly Transmitted In Schoolrooms

EDUCATORS are rapidly coming to a realization of the fact that "dust" is the principal cause of disease transmission among school-children. The floors in schoolrooms are bare, and when large numbers of pupils are assembled the constant motion of feet produces a continuous circulation of dust. From tests made with dust collected from schoolrooms and other places of public assembly, it has been found that with the dust were uncountable myriads of disease germs—bacilli of Tuberculosis, Typhoid Fever, Diphtheria, Pneumonia and other dangerous diseases.

To do away with this menace; to avoid the dangers of dust-poisoning, it is not only necessary to provide a system of ample ventilation, but also to *treat the wood floors* in such a way that dust and germs cannot pollute the atmosphere.



Standard Floor Dressing has proved itself a perfectly satisfactory dust-preventive. By keeping the floors at a proper degree of moisture the dressing catches and holds every particle of dust and every germ coming in contact with it. Tests have been conducted to determine the quantity of dust and number of organisms which would settle on a given surface. Results prove that the dust from floors treated with Standard Floor Dressing is twelve times greater in weight than that collected from *untreated* floors. The inference is obvious—the balance of disease-laden dust in the rooms with *untreated* floors was circulating through the air, because even after settling on the floor every current of air would disturb it and start it afloat again. Another test proved that dust once settled upon a floor treated with Standard Floor Dressing remained there, and a bacteriological examination demonstrated that 97½ per cent. of all the disease-germs caught with the dust were destroyed outright.

Standard Floor Dressing also prevents the wood from splintering and cracking.

While Standard Floor Dressing is not intended for use in the home, it is intended for use in public buildings of every description.

It is sold in convenient form by dealers in every locality, and may be had in full barrels, half-barrels, one-gallon and five-gallon cans.

Three or four treatments a year give best results, and when spread with the patent *Standard Oiler* may be used very economically.

In order to convince those who are really interested, we are making an extraordinary offer. Select one floor or corridor in any building under your supervision, and we will dress that floor with Standard Floor Dressing AT OUR OWN EXPENSE.

To localities far removed from our agencies, we will send free sample with full directions for applying.

Write for our book, "Dust and Its Dangers," and for testimonials and reports.

STANDARD OIL CO.
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Who Love the Moon

The moon has a face like the
clock in the hall;
She shines on thieves on the
garden wall,
On streets, and fields, and harbor
quays,
And birdies asleep in the forks
of the trees.

The squalling cat, and the
squealing mouse,
The howling dog by the door of
the house,
The bat that lies abed at noon,
All love to be out by the light
of the moon.

But all of the things that be-
long to the day
Cuddle to sleep, to be out of her
way;
And flowers and children close
their eyes,
Till up in the morning the sun
shall rise.

—R. L. STEVENSON.

The Moon It Shines

(For nine little children, a
stanza to be recited by each
child.)

The moon it shines,
The baby whines,—
The clock strikes twelve,
It's getting too late to toil and
delve.

In quiet nights
The mousie bites,—
The clock strikes one.
May naughty dreams little
cradles shun.

Little Bo Peep
Is fast asleep,—
The clock strikes two.
May good girls be many, and
naughty girls few!

The wind it blows,
The cock he crows,—
The clock strikes three.
The ship sails quietly over the
sea.

The horse says "Neigh!"
He wants some hay,—
The clock strikes four.
The coach is standing before
the door.

The cat says "Mew!"
The dog barks, too,—
The clock strikes five.
The bees are all working up in
the hive.



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seen in a writing machine, why it is the only
machine for beginner, expert and professional;
the only machine for the small office or large in-
stitution; write today.

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lars regarding this unprecedented offer, say to
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The hen cackles,
The duck quackles,—
The clock strikes six.
Time to get up and pick mother
some sticks.

The cook will bake
A nice little cake,—
The clock strikes seven.
Put on the pudding and boil till
eleven.

You shall be fed
With milk and bread,
The clock strikes eight.
Come! Eat your breakfast, be-
fore it's too late.

—From the German.

January

Snowballs showering,
Snow men towering,
Fingers tingling,
Sleigh-bells jingling,
Horns a-tooting,
That's our merry
January.

—*The Youth's Companion.*

How to Make a Day

Sixty seconds make a minute;
Sixty minutes make an hour;
Twenty-four hours, a day has
in it:—

Use each well, with all your
power.

—*Selected.*

Saturday Night

How pleasant is Saturday night,
When I've tried all the week
to be good,
Not spoken a word that was
bad,
And obliged every one that I
could.

—*Selected.*

Sweeping

Around and around a dusty lit-
tle room
Went a very little maiden with
a very big broom,
And she said, "Oh, I could make
it so tidy and so trig,
Were I a little bigger, and my
broom not quite so big.

—MARGARET JOHNSON.

"Is John Smith within?"

"Yes, that he is."

"Can he set a shoe?"

"Aye, marry, two;

Here a nail, and there a nail,

Tick, tack, too!"

Pussy-cat Mew jumped over a
coal,

And in her best petticoat burnt
a great hole;

Pussy-cat Mew shall have no
more milk,

Until her best petticoat's mended
with silk.

Rest and Health to Mother and Child

Mrs. WINSLOW'S SOOTHING SYRUP has been used for over SIXTY YEARS by MILLIONS of MOTHERS for their CHILDREN WHILE TEETHING, with PERFECT SUCCESS. It SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN; CURES WIND COLIC, and is the best remedy for DIARRHOEA. It is absolutely harmless. Be sure and ask for "Mrs. Winslow's Soothing Syrup," and take no other kind. Twenty-five cents a bottle.

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Wake up the love-of-country spirit in your pupils. Make patriots of them. It means the making of better citizens; better men and women; better fathers and mothers. You owe it to yourselves to do this. **And the splendid big flag we send you will not cost you one cent either!**

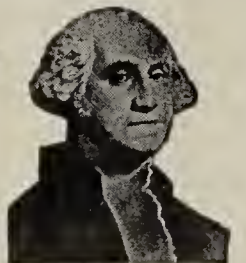
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Write us and we will at once send you postpaid 35 of our Emblematic Flag Buttons in the beautiful National colors. They make handsome shirtwaist sets and coat lapel ornaments. Give these to the children and let them sell them at 10 cents each. They can dispose of the lot in a few hours and will enjoy doing it. Then send us the proceeds and we will immediately ship you, all charges prepaid, one of our big 5x8 feet Bunting Flags, 48 stars, sewed on both sides, a Standard U. S. Flag, for indoor or outdoor use. Guaranteed not to fade. The same flag that would cost you \$4 or \$5 in any retail store. And this way **you get it absolutely free for your school.** Don't wait until tomorrow. Talk to your pupils about it today. The School Board will applaud your energy in getting the flag without bothering them and your pupils will love you all the more.

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Draw forth the cheerful day from night
O Father! touch the east and light
The light that shone when hope was born.

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 And many a teenty bun—the kind
 We love, my doll and I.

You'd never think I made them
 all—

The cake, the pie, the bun—
 From scraps my mother gave
 me when
 Her cakes and pies were done.

—Little Folks.

The Blacksmith

I saw in Ulm a castle high;
 A blacksmith's shop was stand-
 ing by.

If you can shoe my horse to-day,
 Then shoe him quick, good sir,
 I say!

And if the nails should cause
 him pain,

Then you must pull them out
 again.

—Mother Goose from Germany.

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Election night a number of the country's leading newspapers put the Remington-Wahl Adding and Subtracting Typewriter to work in the preparation of election bulletins. These Remingtons were equipped to handle sixteen separate columns of figures on a page, adding each column as the figures were written.

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 Here sits his two men, (2)
 Here sits the cock, (3)
 Here sits the hen, (4)
 Here sit the little chickens, (5)
 Here they all run in; (6)
 Chinchopper, chinchopper,
 Chinchopper chin! (7)

- (1) Touch forehead.
- (2) Eyes.
- (3) Right cheek.
- (4) Left cheek.
- (5) Tip of nose.
- (6) Mouth.
- (7) Chuck chin.

When Baby Hurts Her Hand
 Pat it, kiss it,
 Stroke it, bless it;
 Three days' sunshine, three
 days' rain,
 Little hand all well again.

—From the German.

AN AGENCY is valuable in proportion to its influence. If it merely hears of vacancies and tells THAT is something, but if it you about them THAT is asked to recommend a teacher and recommends you, that is more. Ours **RECOMMENDS**
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PRIMARY

TEACHERS MAGAZINE

VOL XXXIII

FEBRUARY 1911

NO 6



\$1.25
A
YEAR

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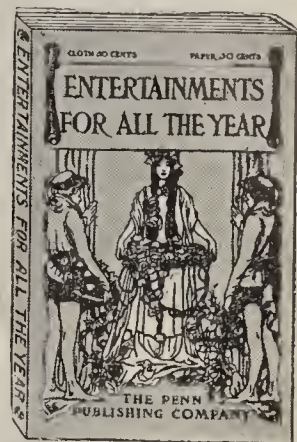
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The Little Snow Flake

It was a little snowflake
With tiny winglets furled;
Its warm cloud mother held it
fast
Above the sleeping world.
All night the wild wind blustered,
And blew o'er land and sea;
But the little snowflake cuddled
close,
As safe as safe could be.

Then came the cold gray morning,
And the great cloud mother
said,
"Now every little snowflake
Must proudly lift its head,
And thru the air go sailing
Till it finds a place to light,
For I must weave a coverlet
To clothe the earth in white."

The little snowflake fluttered,
And gave a wee, wee sigh;
But fifty million other flakes
Came softly floating by;

And the wise cloud mothers sent
them
To keep the world's bread
warm,
Thru many a winter sunset,
Thru many a winter storm.
—MARGARET E. SANGSTER.

Polly Peg and Poppety

Polly's, Peg's, and Poppety's
Mamma was kind and good;
She gave them each, one happy
day,
A little scarf and hood.

A bonnet for each girl she
bought,
To shield them from the sun;
They wore them in the sun and
rain,
And thought it mighty fun.

But sometimes there were
naughty boys,
Who called to them at play,
And made this rude remark,
"My eye,
Three Grannies out to-day!"
—KATE GREENAWAY.

Bye-Bye

1.

When little Birdie bye-bye goes,
Quiet as mice in churches,
He puts his head where no one
knows,
On one leg he perches.

2.

When little Baby bye-bye goes,
On Mamma's arm reposing,
Soon he lies beneath the clothes,
Safe in the cradle dozing.

3.

When pretty Pussy goes to
sleep,
Tail and nose together,
Then little mice around her
creep,
Lightly as a feather.

4.

When little Babie goes to sleep,
And he is very near us,
Then on tip-toe softly creep,
That Babie may not hear us.
Lullaby! Lullaby! Lulla, Lulla,
Lullaby!

TEACHERS MAGAZINE

FOR PRIMARY GRADES

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Music by
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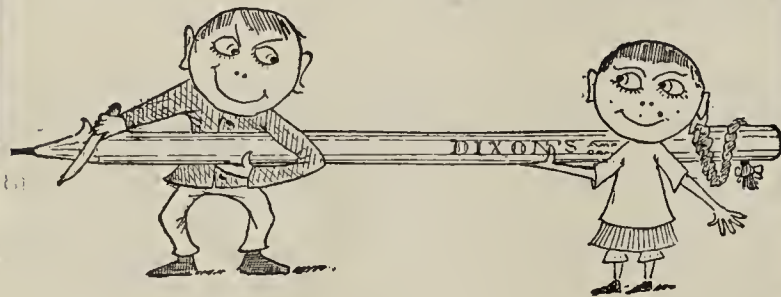
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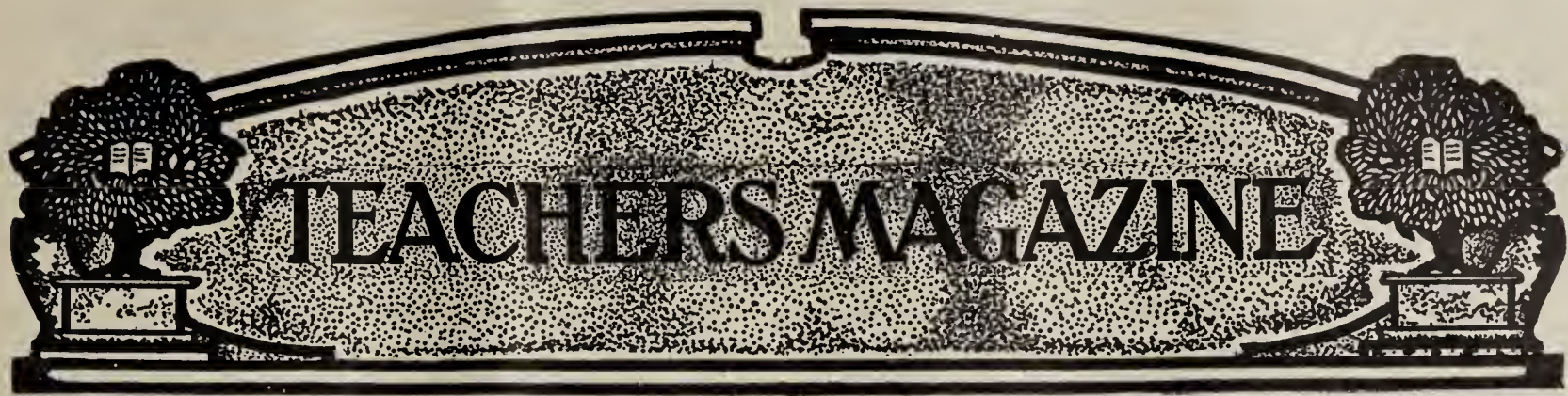
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Vol. XXXIII.

February, 1911

No 6

The Right Attitude

Miss Satterie understands children. The story of "Pasquale in Disgrace" is so good that after reading it I felt for a moment that it ought to take the place of my monthly talk with the readers of TEACHERS MAGAZINE. And yet I cannot keep silent altogether. That would be contrary to my nature. So I am going to give myself the pleasure of adding just a thought, by way of comment, if you please, if only for the reason that I think too highly of my privilege of speaking to you directly to forego it even for a single month.

Miss Satterie has made Pasquale our special friend. He is of Italian parentage and is not on the most intimate terms with the King's English. But he is a bright lad, and so he is no more difficult to converse with than the average child we have under our daily care.

Our story has two points: One is that Pasquale, being a child, has a language of his own, the other is that Miss Smith is lacking in a sense of humor.

What a blessed possession the sense of humor is! We call it being good-natured. With the teacher who never loses it no matter how trying the task that may arise, it implies a sympathetic understanding of child nature.

We often hear it said that teachers as a class take themselves too seriously. What is meant is, no doubt, that some teachers have wrong notions of their relations to their pupils and the people among whom they live. To be sure, a certain respect is due to the teacher's office. But this is not generated by a haughty mien or imperious arbitrariness. The Great Teacher took the children up in His arms. Where there is heartiness there is heart. And heart is the one thing the teacher can never have too much of. Be friendly, and respect will take care of itself.

With the attitude right, the teacher will not find it difficult to discover the way to the children's hearts. It is there, in the children's hearts, that the teacher's whole duty is written.

The one who does not see aright regards the heart as a sort of murky fen, where poisonous gases and all evil things are gendered. The wise teacher knows that "Their angels do always behold the face of the Father."

Pasquale in Disgrace

By MATTIE GRIFFITH SATTERIE

One of the first facts an earnest teacher learns is how elemental children are. In other words, *even* the brightest child lives entirely on the external side of thought.

A lecturer was giving a discourse upon child life and thought to a graduating class of young girls. I was fortunate enough to be of the group. The place was Boston, the lecturer a woman of rare cultivation, and a true child-lover as well as child-student. She illustrated her assertion upon the elementality of children by telling this little story:

A Sunday-school teacher had been enlarging, with much fervor and intensity, on the story of "The Prodigal Son." Her language was beautifully impressive and pictorial. Her periods, rounded and most effective. The little group sat apparently spellbound. The teacher was delighted, feeling the little ones were thoroly with her.

She then asked: "Who was it, upon this happy occasion, had dark and sad feelings? Who took no pleasure in all the splendid preparations for the feast?"

The children dumbly regarded the eager teacher. She tried once more. "Surely some of you can tell the name of the only one who was *not* happy at this party?"

Suddenly a chubby little girl called out, "Yes, ma'am, I know."

"Well, that is just what I thought some of you would know. Who was it?"

The little girl, made happy by her teacher's smiling face, called out lustily, "It was the fatted calf."

As the years passed, this impression never left my mind. I felt as the responsibility of the little ones became more and more a delight, as well as a duty, the necessity of using the simplest words and expressions in teaching my different classes. "Actually," I would often laughingly say, "I cannot make my words simpler, for the children's understanding, without using baby-talk."

Pasquale, of whom I have so often written, was, as you all know by this time, a restless torment in the schoolroom, but was such a manly little fellow, so affectionate withal, that he was a great favorite of mine. Notwithstanding the warm place he had in my heart, I knew perfectly all poor Pasquale's limitations. In consequence of this knowledge I was somewhat fearful when I was informed that he had joined a little mission Sunday-school and church in the neighborhood.

The good women who were doing missionary work in the homes of the poor Italians had induced Pasquale to attend this little church.

The boy's mother, a woman with the beauty of one of Raphael's Madonnas, was constantly ill; we all feared she was *in extremis*. She was a sweet, patient woman and a devoted mother, remarkably so even in that colony of devoted mothers.

Pasquale, in his rough, boy fashion, loved his mother dearly, and the ministrations of these kind women to his mother won him to listen to their pleadings, and he became a most attentive member of the little mission church and Sunday-school.

I was assured each day by Pasquale, by Miss Smith, one of the missionaries, and by many of the Sunday-school children, of the boy's success and devotion to his churchly duties.

"In fact," said Miss Smith, "Pasquale is a perfect treasure. He has an excellent influence over the other boys, and he shows interest in everything that takes place. I love to watch his big black eyes glow when he joins in the singing."

This happy condition of affairs continued for about eight weeks. I was delighted to think my own special boy was acquiring so much well-earned praise and credit.

But alas! One never-to-be-forgotten morning, before school opened, I was busy at my desk, when Miss Smith presented herself. She was very pale, her eyes were flashing, her lips positively white. She abruptly began, "I, we all, in fact, have been very much disappointed in Pasquale. Last evening at the prayer-meeting he behaved in a most disgraceful manner, was shockingly impertinent. He has no reverence. Yes, he is a very bad boy."

Then, as I attempted to ask an explanation, she cried, as she hurried from the room, "No, no, I cannot say anything more. I am too disgusted with that boy to even see him."

In about twenty minutes "that boy" appeared. He came in, bright and happy as ever, his face, hands and hair in their usual immacu-

late condition. He stood at my desk radiantly smiling. "Good-morning, Capa Maestra," he said.

I looked at him very gravely, and after I had returned his morning salutation I said, "Miss Smith was here a few minutes ago, Pasquale."

"Yes, Capa Maestra; does she want me to do anything for her this noon or after three o'clock?"

"No, Pasquale," I said very seriously, "Miss Smith does not wish to see you."

He had been in the habit of doing little errands for Miss Smith and her co-workers, when he was released from school. I returned to the charge with, "Did you do anything that was not orderly and right, last evening at the prayer-meeting?"

"Capa Maestra, no, I didn't do anything that was bad." Then, "Why, did Miss Smith say I was bad? Oh, I know. I was late! You see, I got stuck on my papers, and so I didn't get home until nearly seven o'clock, and then I found my old lady (no, excuse me, I mean my mother) had no drops for her cough, and I ran out and got the bottle filled at the doctor's shop. When I got to the Sunday-school room I saw there was a guy (excuse me, I mean a gentleman) talking to the children, and just as I got in he was saying, 'When your father and mother desert you who will take you up?' No boy or girl knew except me. I put up my hand, and when he pointed to me I said, 'De cops, sure.'"

That was the explanation. The term "Who will take you up?" to the boy's elemental understanding had only one answer. If the good gentleman had said, "Who up in Heaven will take care of you?" poor Pasquale in his reply would have covered himself with glory.

However, when the question was asked, "Who will take you up?" the only idea conveyed was law and authority, personified by the *policeman*.

English That Can Be Understood

A little girl was standing at my desk, asking information about some work.

"Be sure," I said, in conclusion, "to have the figures copied properly."

She tiptoed away and went to work. It was a full fifteen minutes before I passed down the aisle by her desk. After a confidential fashion the children had, she raised her hand to draw my attention, and smiled when I nodded for her to speak.

Then, in a low voice, she said, "I don't know what that means—prop-er-ly."

"Do it right," I supplemented, and a light came over her face.

"Oh, is that it—I couldn't think what it meant."

I smiled; but it taught me the importance of using simple language with small children, and of graduating my speech in accordance with the age of the child.

MAUDE A. JOHNSTON.

The King and His People

A Playlet with a Moral

For the Third Year

By E. FERN HAGUE, New York

THE PEOPLE

- | | |
|---------------------|--------------------------|
| 1. The King. | 5. First Schoolboy. |
| 2. The Farmer. | 6. Second Schoolboy. |
| 3. The Soldier. | 7. The Gentleman. |
| 4. The Market Woman | 8. The King's Messenger. |

THE SCENES

1. By a roadside. One morning.
2. The Same. The next morning.
3. The Same. An hour later.

SCENE ONE

Enter King. He pauses by a large stone in the roadside.

King.—Nothing good can come to a nation whose people are idle and thriftless. God gives the good things of life to the busy worker. I am going to find out if my people are industrious or lazy. Here is something to block their way. I will see how long this stone will stay here.

He rolls the stone into the middle of the road.

Under it I will place this box.

He places the box on the ground and rolls the stone over it and goes out.

Enter Farmer, driving a wagon. He stops and dismounts.

Farmer.—Hello! What's this? A stone! Right in the middle of the road! What carelessness! Why doesn't somebody roll it away? Here I have to almost tip my wagon to drive around it. Such lazy people I never saw! Gid-a-ap!

He drives around the stone and exits grumbling.

Enter Soldier, whistling a military air.

Soldier.—Halt! I would have stumbled had I not been looking straight ahead! I would like to know who put this stone in my way! I would tell him what I think of him. I can't understand why some people are so lazy. It is not my business to remove it. Mark time, mark! Left, right-forward, march! Left wheel! Forward!

He marches around to the left of the stone and exits.

Enter Market Woman with a basket of groceries. She stumbles over the stone, upsetting her basket.

Woman.—Here am I, an old woman! It's a shame to have a stone in my pathway! Why doesn't some one roll it away! My poor knee! My poor knee!

Exits, carrying her basket and limping.

Enter two Schoolboys carrying books.

First Boy.—Say, John, look at that stone!

Second Boy.—How do you suppose it got there?

First Boy.—I don't know. Perhaps it fell down the hill in a windstorm.

Second Boy.—It ought not to be here. In the

night someone might fall over it and hurt himself. Let's move it out of the road.

First Boy.—I will not. I didn't put it there, so why should I roll it away? Come on.

Second Boy.—Oh, all right.

Exeunt boys.

Enter Gentleman, swinging a cane.

Gentleman.—Dear me, do look at the size of this stone! Right in the middle of the road, too! This is a horrid thing. I have to walk all the way around it. Think of all the accidents that are sure to happen!

Exits carrying cane.

SCENE TWO

The same scene. The next morning.

Enter King and Messenger. They walk to the stone.

King.—It is as I feared. Nothing has been done. Call all my people together!

Exit Messenger, running.

I will see the Mayor.

Exit King.

SCENE THREE

The same scene. One hour later.

Enter the King, followed by the people.

King.—My friends, I put this stone in the road to see what my people would do. Each one of you has passed it by and has found fault with his neighbor for not removing the stone. God has put obstacles and burdens in our pathway. We may walk around them if we choose, or we may lift them and find out what they mean. Under this stone I have placed a box of gold. Within the box is written, "For him who lifts this stone."

He rolls away the stone and lifts the box. His people sheepishly hang their heads.

Copying from a Book

(Second Year and Upward.)

This work may serve as preparation for a spelling or dictation lesson. Assign the page from the Reader. Give definite directions as to what is required of the child, and what is the best way to study the exercise.

(a) Tell the children to select and learn how to spell

Five words of three letters each; or three words of five letters each; or four words of six letters each, etc.

(b) Tell the children to select a certain number of words, learn to spell them and combine them in good sentences.

At the conclusion of the seat-work period the teacher may ask the children to write their work upon paper. This time no open book is before them.

Memory Gems for February

(Sundays are omitted)

The memory gems given below are from a collection of alphabetic gems collected for the "Child's Calendar Beautiful," arranged by B. Katharine Beeson.

FEBRUARY 1

As little by little the oak trees grow,
So little by little I'll try to know;
One of these days perhaps we'll see
The world will be the better for me.

FEBRUARY 2

Be kind and be gentle
To those who are old,
For dearer is kindness
And better than gold.

FEBRUARY 3

Cherish what is good and drive
Evil thoughts and feelings far,
For as sure as you're alive
You will show for what you are.

FEBRUARY 4

Do not look for wrong and evil,
You will find them if you do;
As you measure to your neighbor
He will measure back to you.

FEBRUARY 6

Every gentle word you say
One dark spirit drives away;
Every gentle deed you do
One bright spirit brings to you.

FEBRUARY 7

For what you find in these sweet days
Depends on how you go about it.
A glad heart helps poor eyes to see
What brightest eyes can't see without it.

FEBRUARY 8

Goodness shows in blushes bright,
Or in eyelids dropping down,
Like a violet from the light;
Badness in a sneer or frown.

FEBRUARY 9

Hearts, like doors, will ope with ease
To very, very little keys.
And don't forget that two are these:
"I thank you" and "If you please."

FEBRUARY 10

I know a child, and who she is
I'll tell you by and by;
When mother says, "Do this, or that,"
She says, "What for?" and "Why?"
She'd be a better child by far
If she would say, "I'll try."

FEBRUARY 11

Just for to-day!
Let me no wrong or idle word
Unthinking say,
Put thou a seal upon my lips
Just for to-day!

FEBRUARY 13

Kind hearts are the gardens,
Kind thoughts are the roots,
Kind words are the blossoms,
Kind deeds are the fruits.

FEBRUARY 14

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

FEBRUARY 15

Make a little sunshine, dear,
'Tis surely worth your while;
Make a little sunshine here,
'Twill only cost a smile.

FEBRUARY 16

No matter what you try to do,
At home or at your school,
Always do your very best,
There is no better rule.

FEBRUARY 17

One child sees sunlit air and sky,
And bursting leaf-buds round and ruddy;
Another looks down at the earth,
And only sees that it is muddy.

FEBRUARY 18

Politeness is to do and say
The kindest thing in the kindest way.

FEBRUARY 20

Quit all the little faults,
Then the big ones cannot grow;
Shun the wrong and do the right,
Make your life as pure as snow.

FEBRUARY 21

Remember the old proverb says
That "pretty is which pretty does";
That true worth neither goes nor stays,
For poverty or splendor.

FEBRUARY 22.

Speak the truth! 'Tis beautiful and brave;
Strong to bless and strong to save;
Falsehood's a coward knave;
Speak the truth.

FEBRUARY 23

True worth is in being, not seeming;
In doing each day that goes by
Some little good; not in the dreaming
Of great things to do by and by.

FEBRUARY 24

Unless you do the best you can,
And do it every day,
No need to wish and hope and plan,
Your time is thrown away.

FEBRUARY 25

Very little foxes
Spoil the vines, you know;
Very little ugly traits
Into big ones grow.

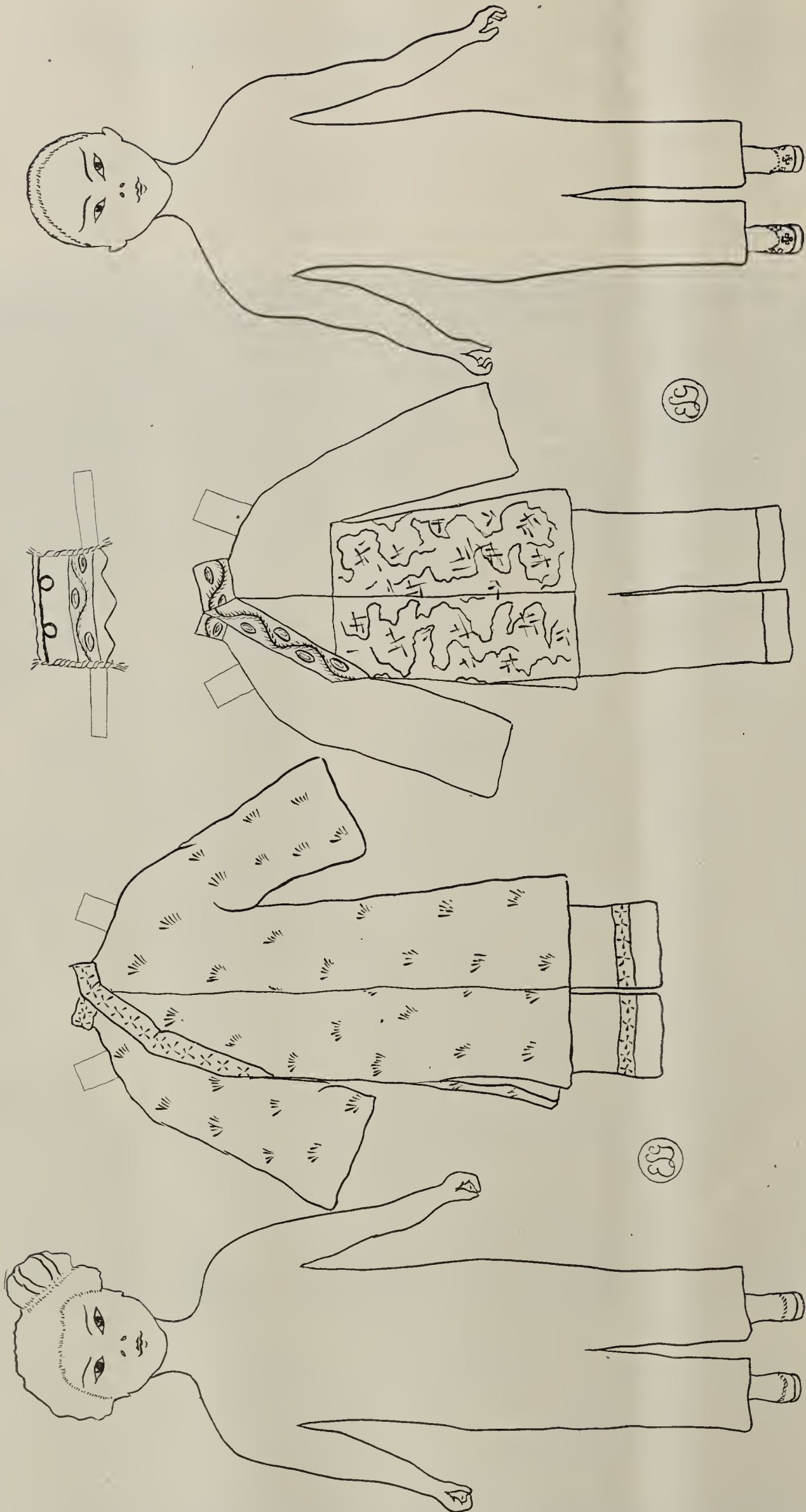
FEBRUARY 27

When you're told to do a thing,
And mean to do it really,
Never let it be by halves,
Do it fully, freely.

FEBRUARY 28

Yet when you come to think of it,
The day is what you make it;
And whether good or whether bad,
Depends on how you take it.





Chinese Dolls

Homes of the World Children*

By ELIZABETH ELLIS SCANTLEBURY

China

Little Lu Wang's name is twisted around so his surname comes first. That doesn't seem strange to Lu Wang. If you were to tell him that your name is Billy Jones he would think that Billy is your surname, because that is the way names are always placed in his country.

Nearly everything done there is the opposite of what we do,—perhaps because the country itself is opposite ours, away on the other side of the earth. When the sun is shining on us the stars are twinkling and the "Man in the Moon" is looking down upon Lu Wang,—only Lu Wang thinks he sees, in the full moon, a man climbing a tree.

The people of Lu Wang's country call it "The Celestial Empire," but we know it best by the name of China,—a name that, when I was a little girl, made me think of the lovely thin cups and saucers in my grandmother's china-closet. I thought the place was named for the cups and saucers. Do you think so?

You would think everything very strange in China if you were to go there, just as Lu Wang would if he were to visit you. The men there wear pretty colors as well as the women. That is, those who can afford to do so have a great many handsome coats of silk, all embroidered. The working people wear clothes made of blue cotton.

You would wonder how Lu Wang can get along without even *one* pocket, and he would wonder how you can use so many. I will tell you how the boys and men get along without pockets,—some of them, at least. Their trousers have strings that tie closely around the

ankle, so they untie the strings, put the paper, or whatever they want to keep safe, up the trouser-leg and tie the strings again. If the string unties or breaks,—well, you may know what happens; it is as bad as having a hole in your pocket.

Chinese money is made of brass or copper, round, and with a square hole in the middle. These pieces of money are carried on a string around the neck; sometimes, to be "handy," a piece is carried in one ear!

China is such a big country that we cannot see very much of it in a short time, but we will go first beside one of the rivers. Boats, boats, boats lie along the shore, one beyond the other, and each with a family living on it. There are big sailboats called "junks," and little boats called "sampan," like the one we have made for the sandtable. On the river bank is a tall pagoda that has rows and rows of upturned corners. On the way we pass houses made of bamboo poles set upright and with the chinks filled in with mud. Farmers live in these houses.

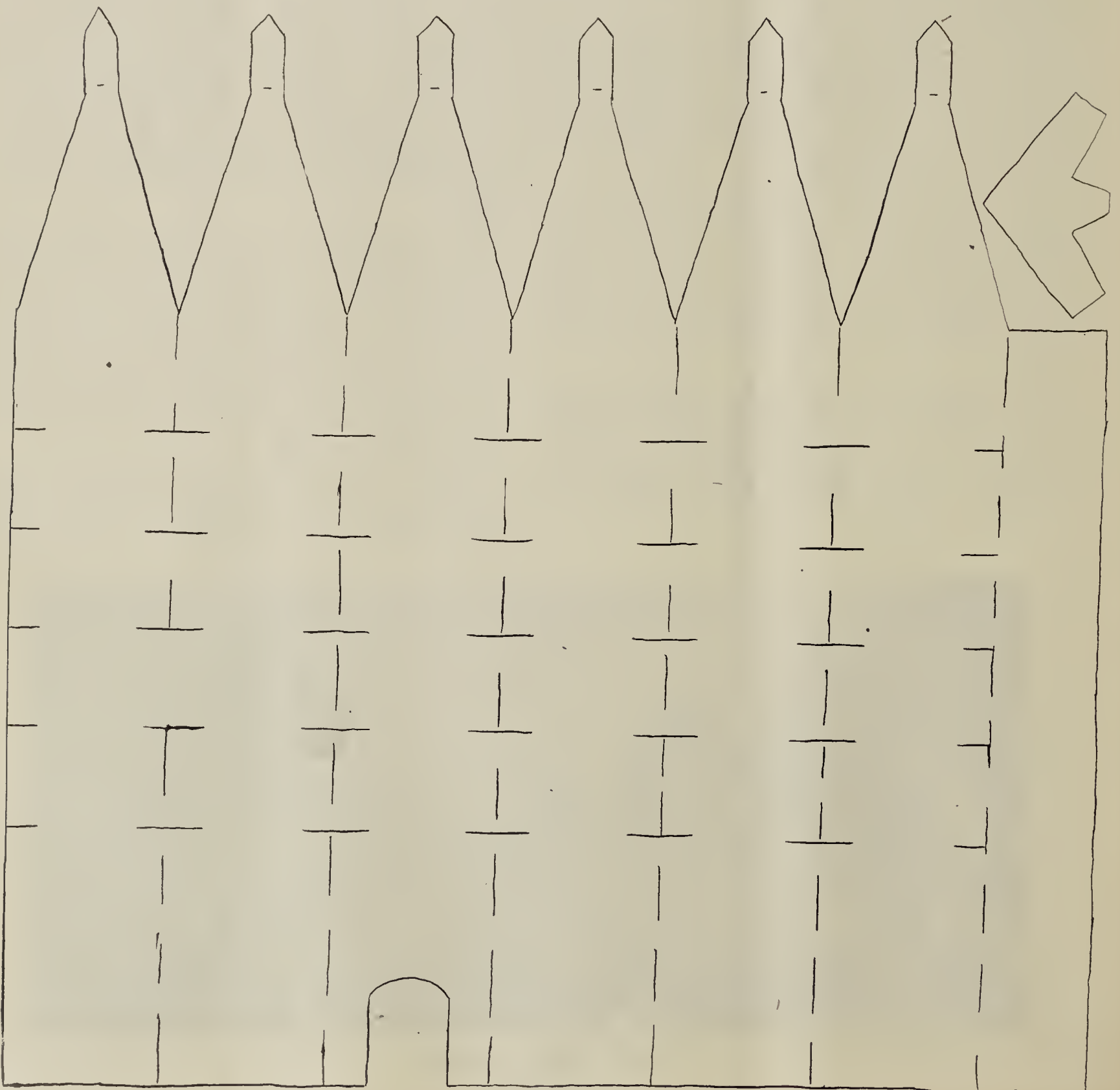
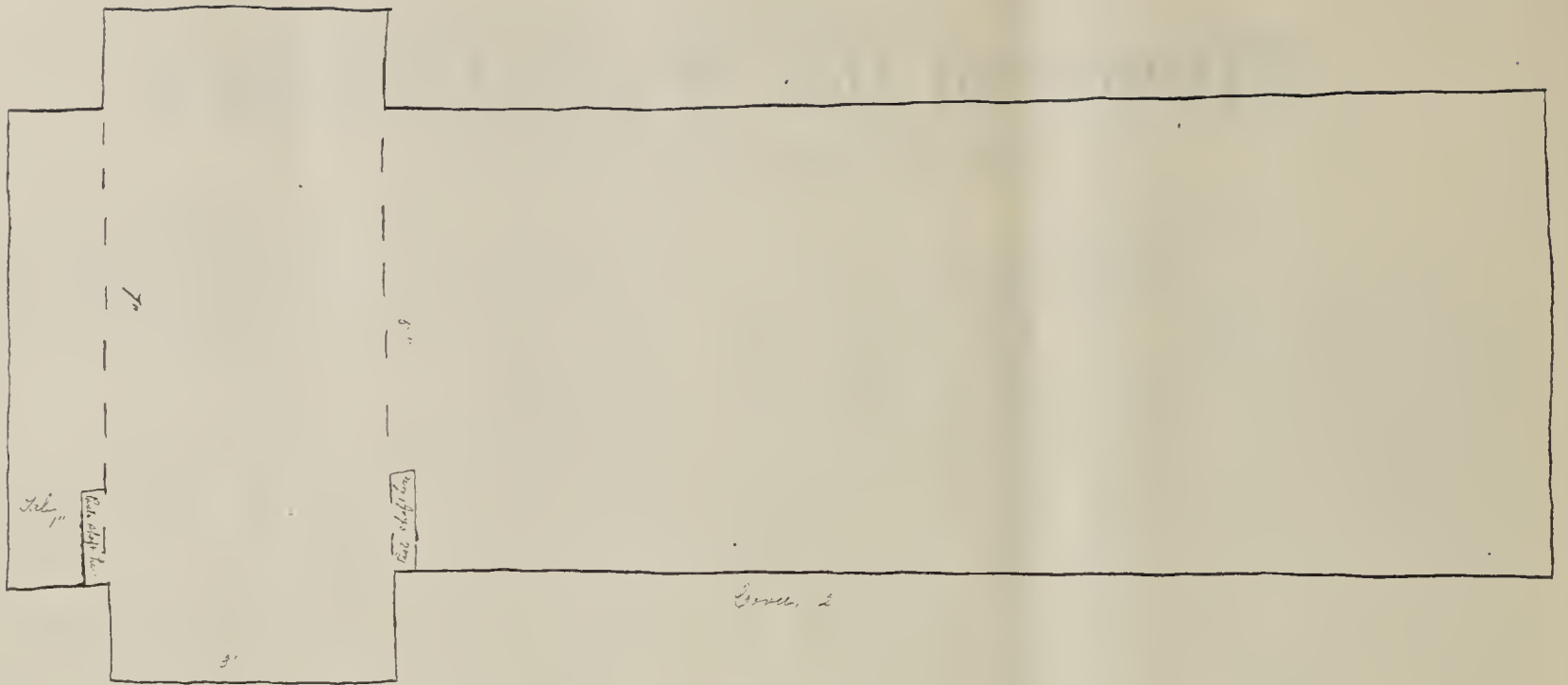
Now we shall have a chance to see how the people of China ride. First comes a nurse with a baby strapped to her back,—that is the way the baby rides. Now a lady comes riding in a sedan-chair. It looks like a high, covered box, open in front and with a little window on each side. Fastened to the outside are long poles. The poles rest on the shoulders of men, who go *slap-slapping* in their bare feet along the muddy, narrow street.

Next comes a mule-cart, like the one on the sandtable. You would almost think it a big round-topped trunk, resting on two heavy wheels, only that it is open in front and a tired-

*All rights reserved.



The Chinaland Sandtable



Diagrams of Chinese Dragon and Pagoda
 The small piece in the upper right corner of the Pagoda is the peak

looking mule is drawing it. If you would like a ride crawl right in on your hands and knees and sit on the bottom of the cart. If the roads were not so muddy you would rather walk than bump along in the springless thing! Now a wheelbarrow is coming,—not like ours at home, but with a seat on each side of a high wheel. Not very easy to trundle when there are passengers on the seats!

Here comes a man with three or four little black fiddlers tied to a twig! They are crickets that he has caught in the long grass, and he is taking them to the cricket market to be sold as pets. Do you hear the strange, sweet whistling sound over our heads? Look up and you will see carrier-pigeons carrying messages home. The reed whistles are tied to them to frighten the hawks away.

But we must hurry along. Where shall we go first? The Great Wall of China we surely must see. It was built long, long ago,—more than two thousand years. It is broad and high, stretching across one side of the country, running up steep mountains, down into valleys and across rivers for more than twelve hundred miles, until it reaches from the shores of a sea to the edge of a desert. The emperor who built the wall so long ago thought it would protect the country for all time against the fierce enemies who lived beyond it; but the people against whom it was built are ruling China now!

Now let us visit the city where Lu Wang lives. All the cities of China have high walls around them, so we will go up on this one and get a "bird's-eye view" of the city. Why, how strange! There are three cities, one inside the other—a real "nest," and another at one side! Every city has its own wall around it, and in the walls are great heavy gates. Let me tell you about it. Right in the middle is a city with beautiful temples and palaces with curved roofs, on the corners of which are carved dragons. The roofs are covered with yellow tiles that shine in the sunlight. The walls and gates of the city are red. All around outside that wall another city with yellow-tiled palaces, is built, and around that still another.

These three and the city at one side have each its own wall and its own name, but all four are called "Peking." That is a name easy to remember. It is where the Emperor and Empress of China live. Some day when we are sight-seeing we may be just in time to see the beautiful yellow sedan-chair of the Empress and behind it a long line of red chairs with princesses in them, going to another city over a road on which fresh yellow soil has been laid. Perhaps behind the red chairs of the princesses there will be others of green. In them will be ladies who are not so high in rank as the princesses.

Yellow, red and green are the favorite colors in China—the royal colors, we might say. If you look at the flag you will see that it is yellow with a green dragon on it. The dragon has red feet and horns. Red is a "joy color," too.

All brides ride in red-trimmed carts or boats on their way to their new home.

Now we really must go down and see Lu Wang's home. The house in which he lives is built of brick and has a dark tile roof. There are no windows that open on the street, just blank walls. Air, light, wind and rain come thru a long, narrow opening in the roof that we would call a skylight, but there is no glass in it. There is no cellar, and the floors are of brick.

Of what do you think Lu Wang's bed is made? Of bricks, built up so a fire may be made under or near it! The pillow is not a bag of feathers, either. It is a block of wood on which his neck, not his head, rests,—is placed, I should say. There is no way of heating the house, so when winter comes more clothes are put on, one suit over the other, until every one looks nearly twice as big as in summer.

The cooking-range in the house is a pile of mud bricks with a hole left in the center of the pile. And of what do you think the fire is made? Of straw, weeds and dead leaves. In the fall of the year boys are sent up into the trees with clubs to beat off the leaves, and even very little children can rake up grass and weeds with light bamboo rakes. As that kind of fuel does not last long, someone has to keep feeding the fire all the time that food is being cooked.

On Lu Wang's table there are spoons and bowls for soup, but there are no knives or forks with which to cut and eat the rice and meat that are cooking. This does not trouble Lu Wang. He can use a pair of chopsticks for raising the rice to his mouth, as well as you can use your fork. He can use them for the meat, too, for that was cut in small pieces before it was cooked. What kind of meat, did you say? Well, the dog, when alive, was something like a greyhound,—but perhaps we had better say nothing more about the meat.

Let us see if Lu Wang's school is like yours. He starts to go to school every morning at six o'clock, and has only two hours between that and four in the afternoon for luncheon and recess. School is kept in an old temple, with tablets on the walls that tell of men who died long before. It is the temple where Lu Wang's father and others go to worship their fathers and grandfathers, but at other times the temple is used as a school building.

Lu Wang goes thru narrow streets with little booths on each side, and past tea shops where, instead of a band of music to attract customers, a storyteller sits all day telling stories. If Lu Wang meets a friend while on his way to school he says, "Early morning," instead of "Good morning," and "Have you eaten rice?" instead of "How do you do?"

Lu Wang's teacher is not a pretty young lady. He is an old man, and when he comes in all the boys rise and say "Venerable teacher!" which means "old and respected." The boys learn to write with brush and ink, making long lines of strange-looking marks, each one of which stands for a word or a thought, for there

are no letters in the Chinese language that may be put together to spell words. When Lu Wang reads he begins at what you would call the back of the book. He and all the other boys study out loud, and thus the master knows they are not playing.

The holidays come when there are festivals at the temples, and for a month when New Year begins. At the Feast of Lanterns everyone carries a gay paper lantern on a bamboo pole, and at the Feast of the New Moon "moon-cakes" are sold.

Lu Wang will not learn to play baseball or football, but he has a wonderful kite that will fly so high you can hardly see it. The kite is made of strips of bamboo covered with rice paper. On the paper a fan-tailed fish with staring eyes is painted. At the top a reed is fastened, so that the wind sings thru it as the kite rises. When kite-flying day comes, the boys have great fun trying to bring down each others' kites.

There is not time to tell you anything now about Lu Wang, only that the name of his little sister, on the sandtable, is Shen.

Directions for Paper Dolls

Girl—Colors: Rose pink and green.

Boy—Yellow, black and red.

General directions the same as previous dolls. For sandtable:

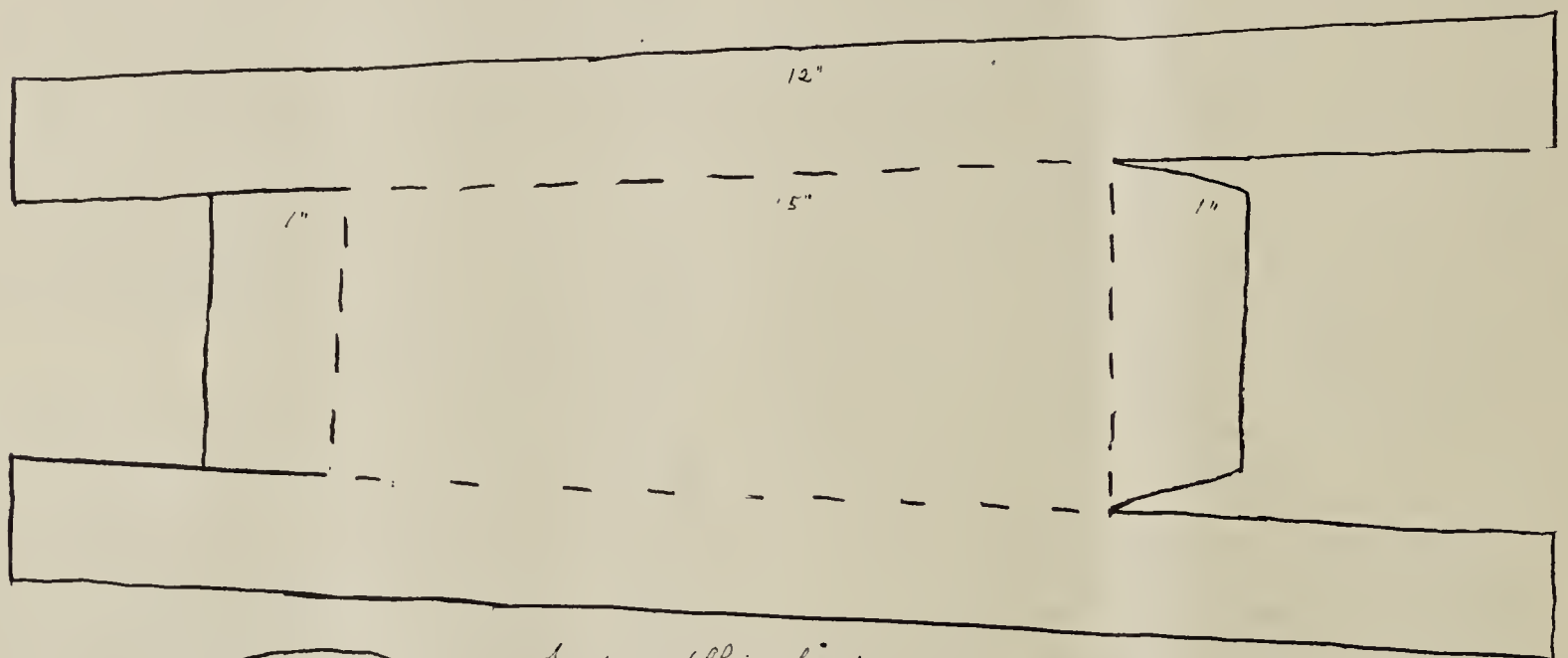
Cut pagoda, boat-covering and mule-cart from yellowish brown cardboard or heavy paper. Sampan and mule of dark gray.

Directions for Sandtable

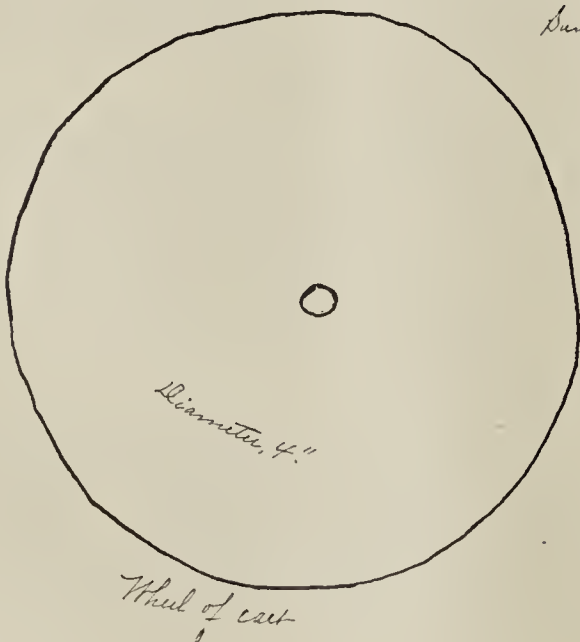
Pagoda.—Heavy paper, white or grey, 16x16 inches. Fold on broken lines and cut on solid. As each upright line is folded cut slits in which the tongue of peaks may be inserted. Turn points upward after the peaks are in position. Draw top of pagoda together with string run thru marked places.

Wagon.—Round the top over and paste to tab on opposite side. If made of red it will be a bride's or a princess' wagon. Make shafts of strips of cardboard 8 inches long, $\frac{1}{2}$ inch wide. Cut wheel of heavy cardboard, using lead pencil for axle. Paste pencil underneath; paste to wagon with strips of paper. Grey donkey.

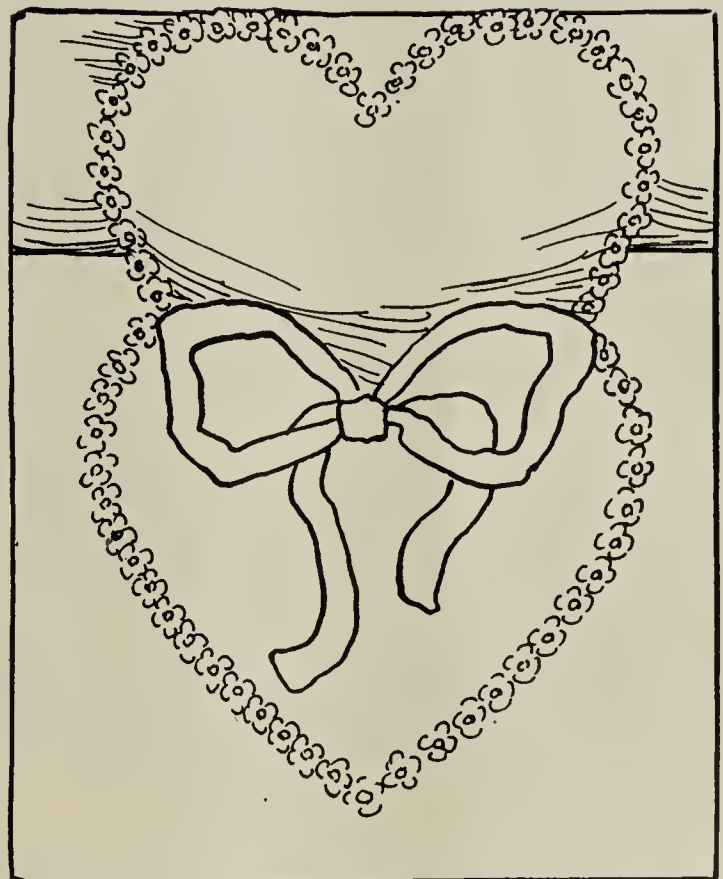
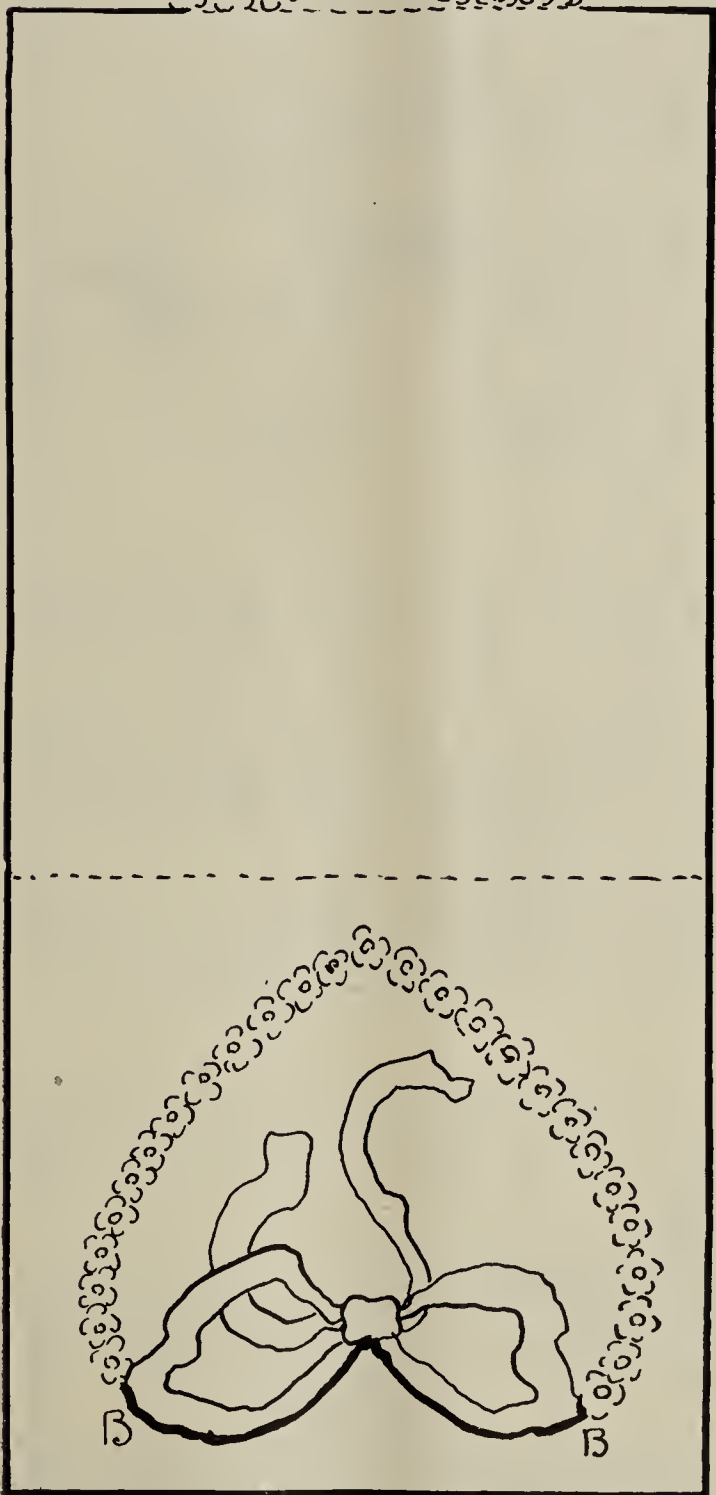
Boat.—Fold upward on broken lines and paste strips together at ends. Make two coverings, one a little shorter than the other, and place the shorter one in front of the longer. Use corrugated packing paper for coverings if you can get it.



Sampan (Chinese boat)



Covering for sampan



Bess Bruce Cleaveland.

Valentine Folder.
Paint ribbon and forget-me-nots
blue. Fold on dotted lines and
slip A into cut B.B.

Hey Baloo.

HIGHLAND CRADLE SONG.

Robert Burns.

Robert Schumann.

Softly.

1. Hey Ba - loo, my sweet wee Do - nald, Pic - ture of... the

p

Ped.

great..... Clan Ro - nald! Well doth know our gal - lant Chief,

rit.

rit.

a tempo.

Whose is my young High - land Chief, whose is my young

a tempo.

p

High - land Chief?

p

Hey Baloo.

p

2. Bide, my bon - ny ba - by, bide thee, Till thy fa - ther
3. Well, the low - land churls thou'lt har - ry, But a - mong them

rit.

brave can guide thee, Thou shalt range the coun - try through,
thou'lt not tar - ry; When the days of glo - ry come,

rit.

a tempo.

And bring home a Car - lisle coo', and bring home a
Ne'er for - get.... thy High - land home, ne'er for - get... thy

a tempo.

p

Car - lisle coo'.
High - land home.

p

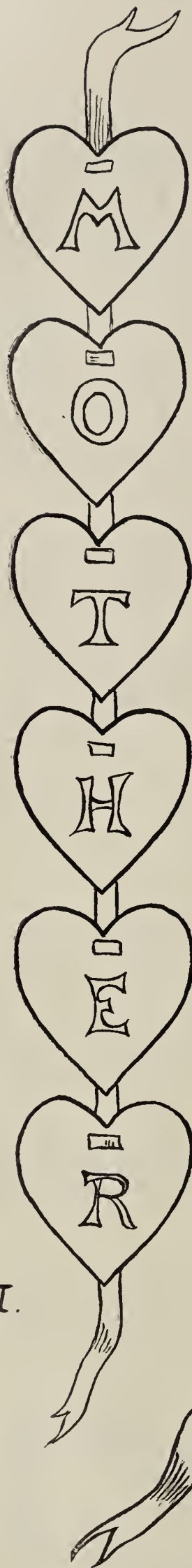


Fig I.

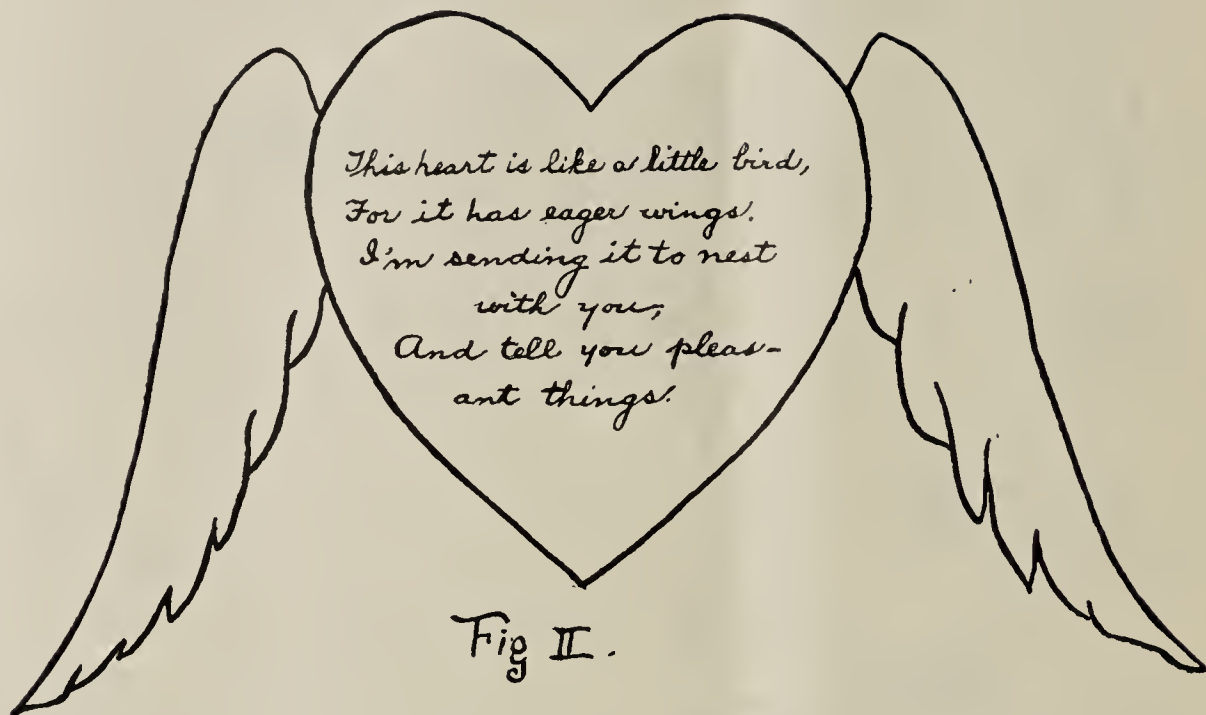


Fig II.

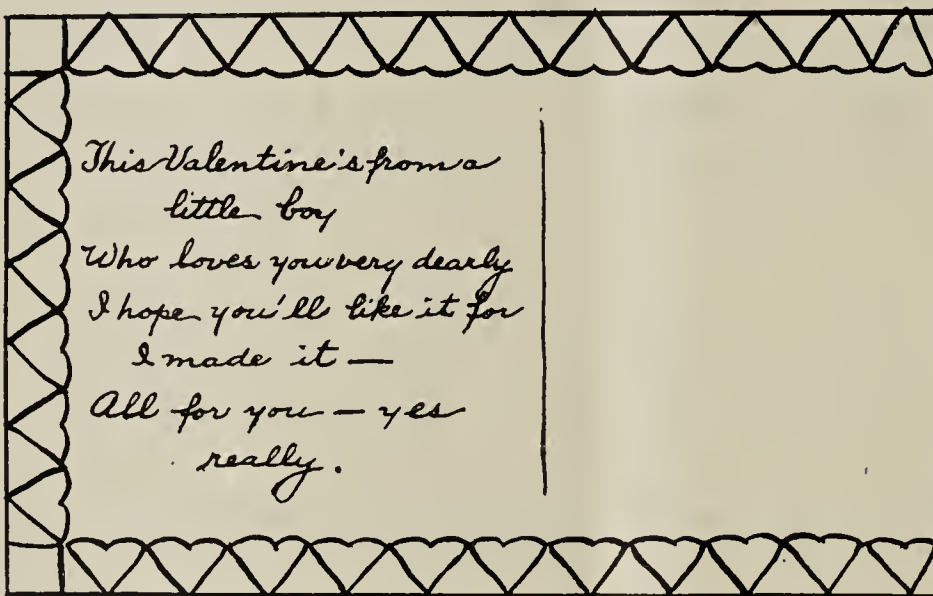


Fig IV.

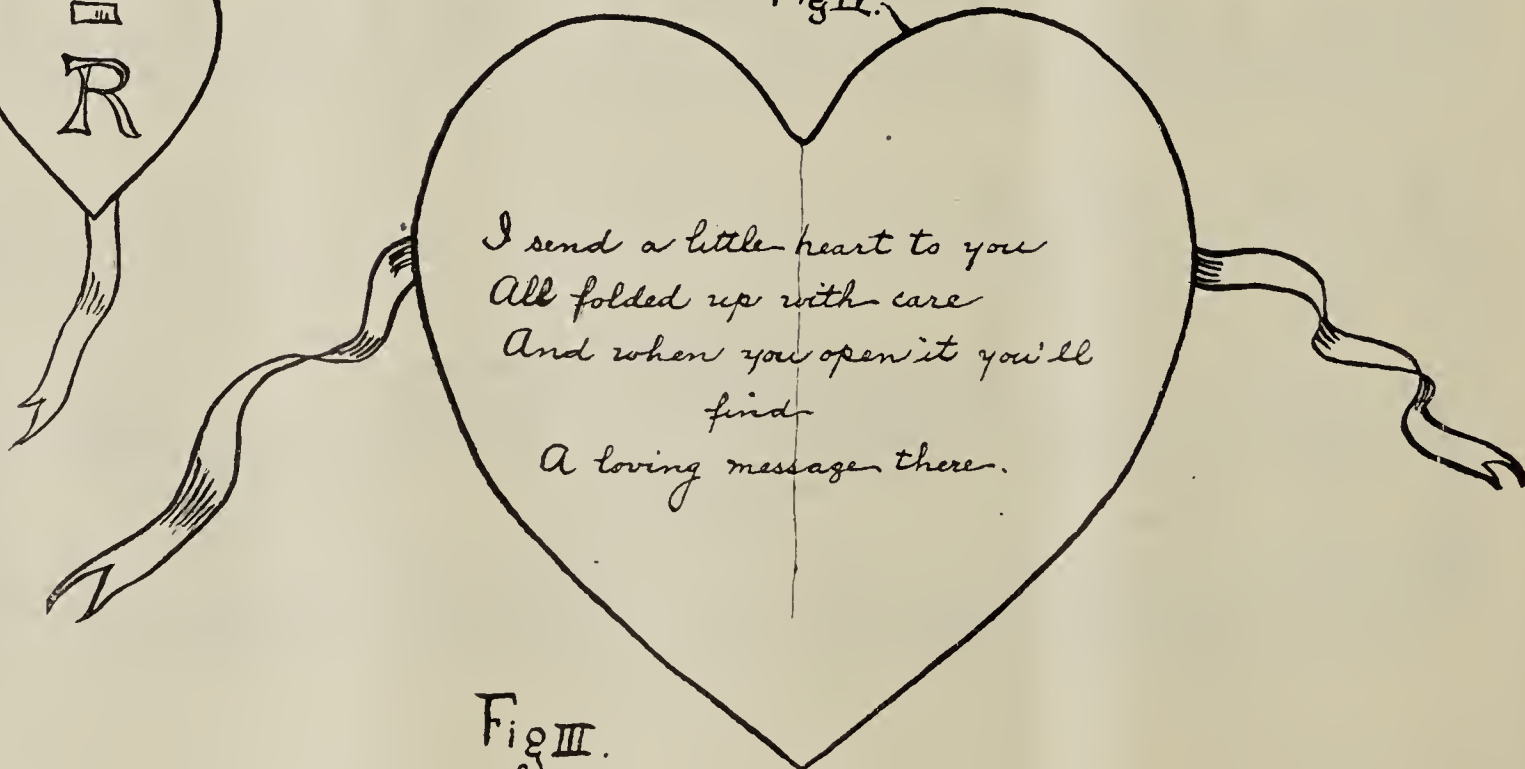


Fig III.

Valentines for Little Folks

By ALICE ORMES ALLEN

A valentine box is a source of unlimited delight, in the lower grades, and offers so many latent possibilities that it is well worth while, both from an ethical and a practical standpoint.

A few days before the fourteenth, bring a few pretty valentines to school and see what a lively conversation you can elicit from the children with them.

Then tell them the story of their origin and of the good old Saint from whom they derive their name.

This will give you some splendid material for your literature and spelling.

A little later turn a writing lesson into a valentine bee. For this occasion supply each child with a sheet of plain paper divided into horizontal thirds, and in the middle division let them write whichever selection they choose of those you write upon the board. When the verses are written, cut the sheet at the top like the flap of an envelope and fold along the lines. As a second writing exercise let the children address the make-believe envelopes to any one they please.

In the second grade, some assistance would be required by the little folks for making the valentines given here, such as supplying cardboard patterns of the hearts and the letters on the one for Mother. A cutting lesson would do well to precede the making of the valentines, and those who evinced sufficient skill could make their own patterns, the teacher supplying only the slow of hand. With a little practice, a heart is easily cut from a folded paper and the children will enjoy the process.

Red bristol board may be used for the hearts, and the letters on mother's valentine may be either traced around a pattern or cut out and pasted on. This valentine may be complete in itself or have a slip of paper under each heart bearing the respective lines for each letter of the following rhyme:

M is for Mother,
O for my own,
T stands for truest,
H is for home,
E is for earnest,
R royal, too.
You are my valentine,
These all stand for you.

Other letters may be substituted on the hearts and the valentine adapted to Father, Sister, or any dear relative.

Fig. II can be folded if desired, and Fig. III is intended to be.

Fig. IV is a white postal card with a border of red hearts. In an upper grade the hearts may be drawn and tinted, or they may be cut from a strip of paper and pasted on. If the former, a line parallel to the edge of the card forms the guiding line for the hearts, which are

really only triangles with a bifurcated curve at the top.

For the cut-out border take a strip of paper the width of the border desired and the length of the edge to be decorated. Fold this like the pleats of a fan. Each pleat will be one-half the width of the heart, cut according to Fig. IV. B., and the border, when cut, will be like Fig. IV. C. This decoration may be adapted by older children in a variety of ways and also effectively used for a stencil pattern.

The very little folks who find either form of decoration beyond them may use one of the following verses:

If you will be my valentine
The best of all good luck is mine.

Or,

I send this little bird to you
To say I love you, yes, I do.

For the first, pictures of a horseshoe or a four-leaf clover may be pasted in the right-hand space, or a little bird for the latter, the border being omitted.

A very pretty valentine may be made by cutting a heart-shaped booklet (Fig. VI), the outer leaf of which has a smaller heart in the center, partially cut so as to lift like a flap. Under this, on the right-hand side of the heart when opened, paste a penny picture of the donor, so that it will be revealed when the small heart is lifted; or the heart can be cut out entirely so that the picture shows all the time. This may bear simply the legend, "Your valentine."

Any verse or picture may be substituted for the photograph, or the same idea may be adapted in drawing to a postal card.

The following verses may be used as valentines with pictures cut from magazines appropriate to the lines:

"F" is for Father,
So tall and so fine,
There's no one I'd rather
Choose for my Valentine.

"M" stands for dear Mother.
I'm glad she is mine,
I wish for no other
For my Valentine.

In the following verse "girl" may be substituted for "boy":

This Valentine's from a little boy
Who loves you very dearly;
I hope you'll like it, for I made it—
All for you—yes, really.

The teacher who does not feel that a few days devoted to this subject are misspent will hear very little about comic valentines, and I am sure will not find one in the magic box outside her door, for the children will realize now that nothing is a valentine that does not bring a message of loving-kindness.

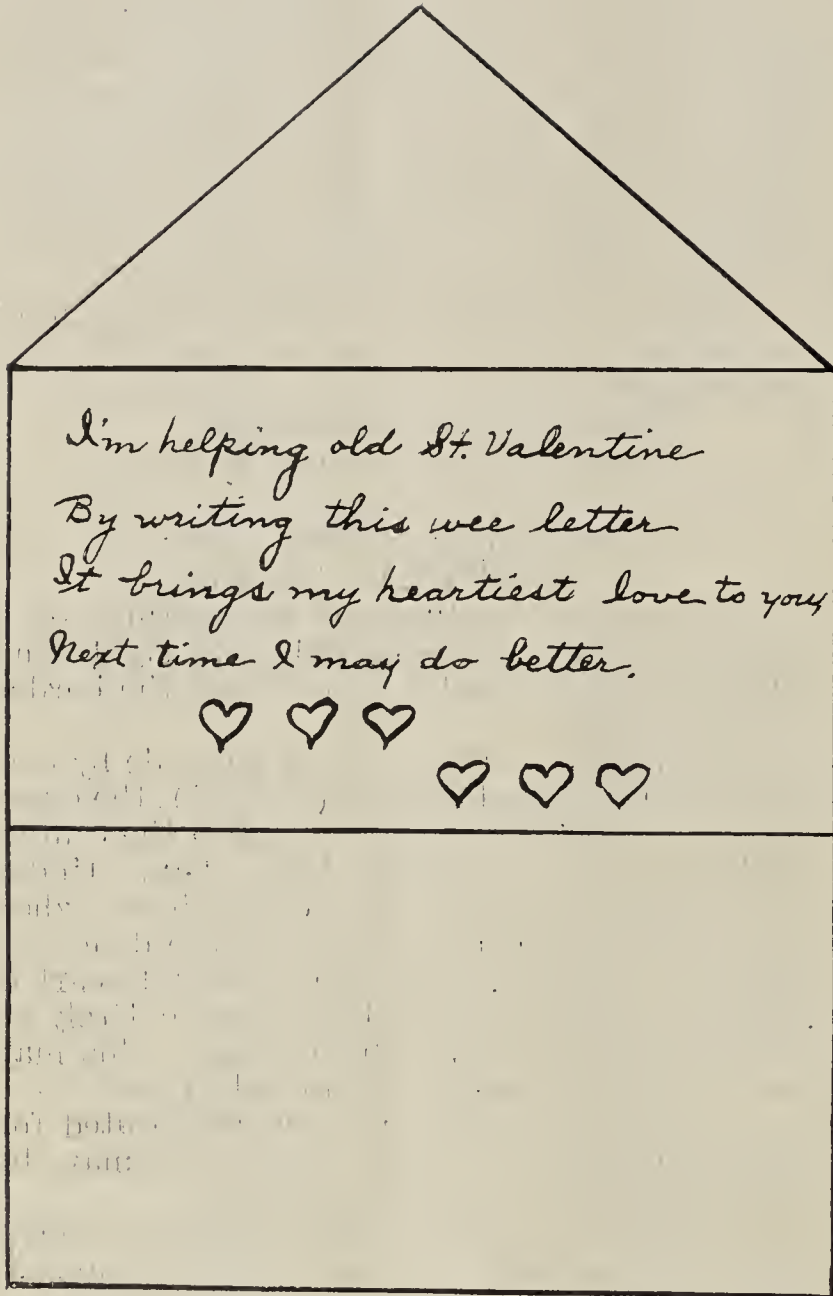


Fig V

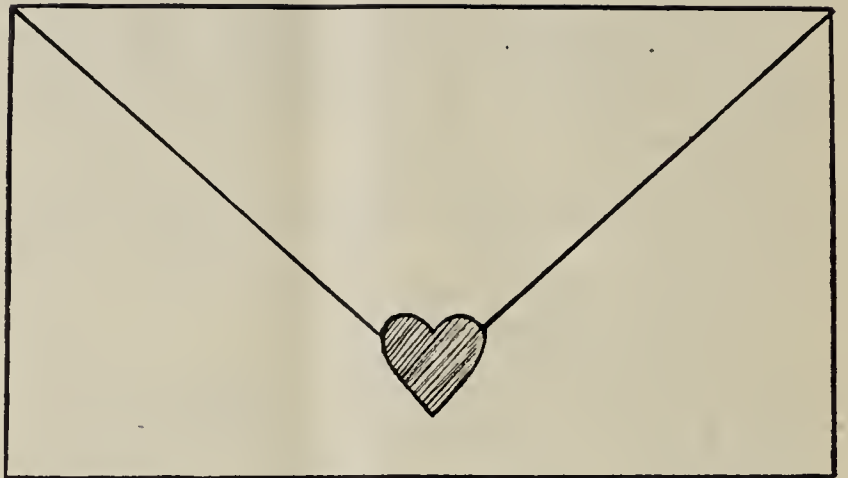


Fig V B.



Fig VI

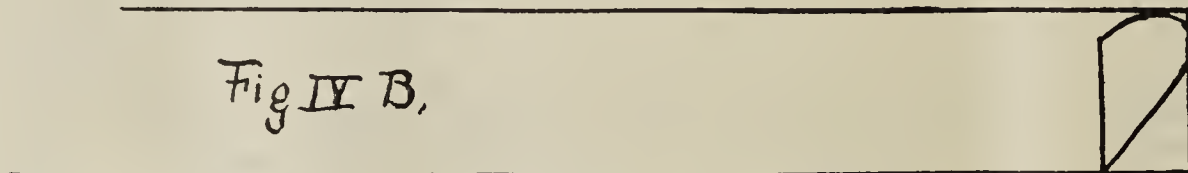


Fig IV B,

Fig IV C.



THE CHILD WORLD

Supplementary Reading for Primary Grades

Miss February

By F. G. Sanders, Canada

I am Little Miss February. Some people say that I am short and sweet.

I am short, because I have only twenty-eight days. All the other months have thirty or thirty-one days.



Miss February

I am sweet because I bring St. Valentine.

There is an old story that the birds find their mates on Valentine's day. That is how people started sending messages of love on that day. The birds began it.



Do not forget the birds on my cold wintry days. Here is a little story about a sparrow.

The morn was cold, but the sparrow was gay,
And seemed by cheery look and chirp to say,
“What tho the snow conceals my fare,
Nor have I barn or store-house anywhere,
Yet I trust God e’en on a winter’s day.”

Tommy had been to school one very cold day in February. When he reached home his sister said, “Tommy, it is very cold to-day?” And Tommy said:

“It snows and it blows,
And it’s cold to the nose,
As my face shows.”



Tommy

I must tell you something else that Tommy did. He bought a thermometer and hung it out-of-doors. He wanted to find out how cold I could make it in my month.

Morning after morning he ran into the house and said, “Oh mother is it not fine? It is almost down to zero again.”

I have no flowers in my month, but I have other things quite as fine.

Did you ever see the beautiful flowers Jack Frost makes on the window pane? Did you ever catch snowflakes on your coat? What pretty shapes they are, like fairy stars!

The children love me. They say, "We wish February were twice as long. She brings us fine weather for sliding and skating."

Do you know my friend Mr. Brown Bear? When winter comes he creeps into a hole. The snow covers him over like a blanket and keeps him warm.





Mr. Brown Bear

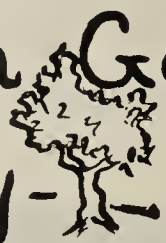
On the second of February, so people say, he comes out of his hole and says, "I wonder what kind of weather Miss February has for me."



If he sees his shadow he goes back to his bed for another nap of six weeks. Then we shall have six weeks more of winter.



If you are not sure of this, just watch for Mr. Brown Bear yourself on the second of February, and see if it is not true.

George Washington was once a small .


His father gave him a little .


In the garden  George saw his father's cherry-



He chopped the  down with his .


His father  went to the garden and saw his  chopped down.

He called his son and said to him,

"George, did you cut down my cherry-?"

"I cannot tell a lie," said the "I did it with my little .

George was a bad  for cutting down his father's .

George was a good  for not telling a lie.

Reproduction Stories

VALENTINE'S DAY

We make all our valentines. Our teacher helps us find ways to make them. We like made valentines better than any we can buy.

The postman brought seven valentines to our house this morning. Four were for Helen and three were for me.

We are going to have a valentine box in our school this year. All the children will bring valentines and drop them into the box. Each valentine has on it the name of the one to whom it is to go. The teacher will open the box and give out the valentines.

LINCOLN'S BIRTHDAY

Abraham Lincoln was a good and wise man. We like to read stories about Lincoln.

Abraham Lincoln was born in a log cabin. After he grew up he became President of the United States.

When Abraham Lincoln was a boy he liked to read. He borrowed a book one day. The book got wet and was spoiled. Abraham earned money to pay for the book.

When Abraham Lincoln was a boy he used

to study by the light of the fire. He worked his examples on a shovel.

WASHINGTON'S BIRTHDAY

The twenty-second of February is George Washington's birthday. Washington was the first President of the United States.

We call Washington the Father of His Country. He helped to make our country free.

When George Washington was a little boy his father gave him a hatchet. He chopped down a cherry tree with the hatchet. When his father asked George who cut down the tree the boy said that he did. Washington always told the truth.

LONGFELLOW'S BIRTHDAY

Henry Wadsworth Longfellow was a poet. He was called the children's poet, because he loved children.

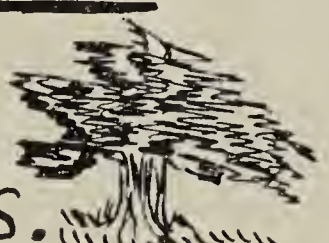
Longfellow wrote a poem called "The Children's Hour." He wrote "The Village Blacksmith." Perhaps you have read these beautiful poems.

The children gave Longfellow an armchair. It was made from a chestnut tree. The village blacksmith had his shop under the chestnut tree.

I have something in my hand.


It grew in the orchard.

It grew on a tree like this.




It has a thin, red skin.

It is round and juicy.

See me cut it.  See the seeds.

This fruit has a short brown stem.

I will cut it to look like this. 

What have I in my hand?

Make a picture of it.

The Step by Step Language Method*

By LUCY LOVELL BROWN, P. S. 177, Manhattan, New York City

(Continued from TEACHERS MAGAZINE for January)

Animal Pictures

All children love animals, and the large colored pictures of animals cut from children's story-books make a very interesting lesson for them. The teacher holds one of these pictures before the class. If it is a familiar animal, of course they know its name. If it is not a familiar animal, the teacher tells the name.

Suppose the picture to be a horse. The teacher then asks, "What kind of a horse is it?" The answers will vary, suggesting that it is a strong, tall, brown, gentle or faithful horse. The teacher has each child who recites make a complete sentence, using the adjective before the noun, not as attribute compliment, *e.g.*, "This is a *strong* horse" or "This is a *faithful* horse."

Use several pictures in the same way, and to summarize have all the new pictures given to one row and let each child recite in turn. On the second day present two or three more new pictures in the same way, teaching the names of the animals and at least one appropriate adjective for each picture. Then give all the pictures presented on both days to a row that did not have them on the previous day, and let each child recite in turn. Continue this until half of the class have recited from the animal pictures, and let the other half of the class recite from the "Doing and Saying" pictures. Add two or three new pictures each day, until the children are familiar with each one of the set of sixteen to twenty pictures.

Two lines of work have now been developed. Have half of the class recite in each line of work and arrange the recitation so that the half who tell "Animal" stories to-day will be asked to tell "Doing and Saying" stories to-morrow. The children are so interested in the animal pictures that they will be apt to add a sentence or two to the recitation, *e.g.*, "This is a strong horse. He can draw heavy wagons. He helps his master very much." There is no objection to this as long as the recitations are short enough to allow *each* child to recite in each language period.

Advantages of the Animal Stories.

1. They develop a love for nature study. Nature study should be closely related to English work and this is a most natural way of beginning the correlation of the two subjects.

2. They teach the use of adjectives in their proper places.

*Many of the ideas outlined in these articles have been worked out in the schools at Yonkers, N. Y., and it is to the instructors in these schools that we are indebted for the excellence of the work obtained by this method.

3. They increase the child's vocabulary by teaching the names of animals and appropriate adjectives.

Names of the Young.

At a later stage, after the third and fourth lines of oral work have been developed, a second set of pictures is used. This set contains the animals with their young, as the sheep with the lambs, the horse with the colt, the lion with the cubs, and the deer with the fawn. That these words really become part of the child's vocabulary is shown by the following illustration. A class which had used this method went to a zoological park for an outing and the children talked most naturally about "the little fawn in the grass."

Personification Stories

The third line of work develops the imagination of the child. Each child imagines that he is some object or person and tells about himself. An unlimited variety may be used in this line. The following are some of the stories taken from a class where this method is in use:

I am a housekeeper (janitress). I keep the houses clean. The people pay me money every month. I give it to the landlord.

I am Betsey Ross. I made the first American flag.

I am an apple. I grow in an orchard. I have very rosy cheeks.

I am Santa Claus. I creep thru the chimneys. I fill the children's stockings with beautiful things.

I am a morning-glory. I open in the morning and close every night.

To develop this line of work the teacher gives two or three bright, interesting stories and then asks for volunteers. After three or four children have recited, have the class shut their eyes and each child think of a story. Give each child a chance to tell his, and the teacher corrects all errors and has the story repeated in its correct form.

Three lines of work are now developed and each member of the class recites each day as before, but one-third tell "Doing and Saying" stories, one-third tell "Animal" stories, and the last third tell "Personification" stories. Continue these three lines for a week or until each child can recite freely and quickly in any line. Arrange the recitation so that the third which told "Doing and Saying" stories yesterday may tell "Animal" stories to-day, and the third who told "Animal" stories yesterday may tell "Personification" stories to-day, and so on, to give each child some practice in each of the three lines of work.

Imaginary Pictures

The fourth line of quick oral work develops the child's descriptive powers.

The teacher thinks of a pretty picture in her

own mind and describes it to the class, *e.g.*, "In my mind I see a little boy sitting by a river. He sees a pretty boat sailing on the river. The blue sky is above him and the green grass is beneath him." She asks the children if they can see the little boy in the picture and then tells them about three or four other pictures in her mind. She then calls for volunteers and has them tell about the pictures in their minds, the teacher correcting all errors in English as they recite and the children repeating the correct form.

Then have the pupils close their eyes and have each child see a picture in his mind. When they have had time to see the picture let them run to the front of the room and recite in turn, giving each child in the class a chance to recite. This work grows more slowly than the other imaginative work and the pictures described are often those which they have seen on the "Doing and Saying" cards; but even so, the child has exercised his power to give a description and with daily practice this power will increase. The following are illustrations taken from classroom work:

I see in my mind a little girl. She is picking berries for her mother.

I see a girl jumping rope in the street. Her name is Mary. She has a pink dress on.

I see the sun shining in the sky. A little boy is looking up at the sun. He says, "I love you very much."

I see a little girl playing house with her dolls and dishes. She says, "Do you want to go to bed, Dolly?" The doll says, "No, I want to stay with you in the house."

The four lines of oral work have now been developed. Have one-fourth of the class recite daily in each line of work. Continue this daily practice until every member of the class can recite in fifteen or twenty minutes. Keep the work brisk and lively, having each row run to the front of the room in all lines of work, and recite clearly and distinctly.

Written Work

Aim.—To teach each child to write a one-paragraph story which is interesting, correct, and original.

A. *One Simple Picture for the Class.*

A child may possess much ability in expressing his thoughts orally and do very poor work in written composition. Why? It is because he meets difficulties in the mechanics of written work which he does not know how to overcome. His oral vocabulary is in advance of his written vocabulary. He began to talk several years before he began to write, and it will be several years before he can write as correctly as he can speak.

To produce correct work we must either limit his written expression to his knowledge of written English or else extend his knowledge of written English to meet the needs of his oral expression.

This method aims to extend his knowledge of written English to meet his immediate needs.

It anticipates his difficulties and meets them in advance. It is better to prevent an error than to correct it. To prevent errors, we remove his difficulties one at a time by a series of prefatory steps thru which the child passes before he attempts the written lesson.

Each written lesson has four definite steps.

Step I. Oral Preparation.

Step II. Spelling Preparation.

Step III. Written Preparation.

Step IV. Written Lesson.

For the first written work one large picture is used for the class and the stories are all the same. Correctness is obtained first and then variety and individuality are introduced.

This work should not be attempted by any class that cannot spell and write correctly at least one hundred words. It may be done very satisfactorily in the last half of the second year or the first half of the third year in school.

Picture I.

The pictures selected are those which are most interesting to the children. The one chosen for this illustration represents a dog carrying two kittens in a basket.

Oral Preparation

Nothing makes an adult dislike essay work so much as the feeling that he must prepare a composition when he does not know what he wants to write. Children have exactly the same attitude toward the process when they have not a definite conception in their own minds of what they are to write. The aim in this first step is to give the child this definite idea of what he is to write.

In the first written work the oral preparation is very simple but must be very carefully and thoroly done.

After completing Oral Work, Part I, as outlined by this method, each child should be able to tell a story of his own, but for the sake of limiting the difficulties in the written expression, the teacher tells the story for the first few lessons. She selects one that does not require quotation marks nor the spelling of too many difficult words.

(1) The teacher tells the story.

(2) Children repeat the story individually until each child has memorized it.

(1) *Teacher's Story.*

ROVER AND THE KITTENS

Rover is a pretty dog. He has a basket in his mouth. Two kittens are in the basket. The kittens like to ride in the basket.

(2) *Memorizing the Story.*

The time spent upon memorizing the story depends upon the age and ability of the children. In a bright class, each child will be able to tell the story after two or three children have recited it, thus spending only a few moments on Step I.

In a lower or a foreign class it is often necessary to build this paragraph sentence by sentence as follows: The teacher gives the first

lesson. Several children repeat it in turn until the class as a whole has memorized it. The teacher then gives the second sentence. Several children then repeat the first two sentences until they are memorized. The third sentence is then given by the teacher and the first three sentences repeated by several children in turn. The fourth sentence is then given and the complete story is repeated by the slowest children in the class. If these children can give the story freely and correctly, it is good evidence that each child in the class knows what he is to write and the aim of Step I has been accomplished. A slight pause after each sentence helps to give the children the "sentence sense"—*i.e.*, helps them to *feel* the sentence. If they feel it in the oral work they will mark it in the written work.

This may occupy an entire recitation period, but it has been time well spent if it was needed by the class.

Spelling Preparation

In this step we find that it is not only *better* but *easier* to prevent errors than to correct them. To avoid the occurrence of misspelled words in the written lesson, the teacher selects

all the words likely to occur in the paragraph and the class learns how to spell and write them correctly.

This ability to spell all the necessary words in a written lesson adds to the child's pleasure in writing the composition.

The teacher writes on the blackboard all the words in her story that the class cannot spell—*e.g.*,

Rover	kitten
pretty	they
basket	like
mouth	ride

These words are copied by the children and studied. A bright class learns them while copying them from the blackboard, because each child is so much interested in the words he is to use in his story. A slow class has to be given more drill upon them. Some teachers use them for the regular spelling lesson on the following day, which is a very satisfactory plan.

The teacher should spend as much or as little time as the class needs on these words, but she should be sure that each child knows how to spell and write them correctly before proceeding to the written preparation.



Dutch Girls with Their Milk Cart.—From a Photograph

Primary Arithmetic*

By HARRIET E. PEET, State Normal School, Salem, Massachusetts

Speed and Accuracy in Numbers

To make good accountants is not the most important function of the number work in our schools; nevertheless a training in speed and accuracy has a place which cannot be overlooked. We must plan for the degree of proficiency which is in keeping with the normal mental development of children. We must avoid bad habits.

The two mental habits which seem to prevent proficiency in computing are: First, a habit of half-learning new number facts, supplemented as it always is by finger-counting, mouth-moving or some other physical sign that the process of counting is going on in a child's mind; and second, that worst of all mathematical habits, random guessing. If the children are to work with accuracy and speed, therefore, a teacher must see that number facts are so mastered that the reaction is automatic, that $7 + 8$ suggest 15 without intermediate thinking; and, further, that the children are trained to be sure of themselves before giving answers.

Thoroughness within a limited field is, of course, one of the greatest aids in acquiring these basic habits. There is a tendency among all teachers to cover too large a field, to train the children, for example, to add by all of the ten digits, 0, 1, 2, 3, 4, 5, 6, 7, 8, and 9, before they have any proficiency in adding such simple numbers as 2 and 3. After the fundamental combinations have been learned, not while the children are learning them, we would gain in proficiency by grading the practice work. To add 6, 7, 8 or 9 to a number is a difficult feat for an inexperienced mind. To insist that such additions be made before they can be done with ease tends not only to discouragement and carelessness, but to the formation of such habits as the breaking of numbers; for example, $17 + 6$ does not instantly suggest 23. The children break the 6, adding 3 to 17 to make 20 and then the other 3, making 23. This is a habit which doubles the process and therefore the time in computing and the liability to mistakes.

If with our younger children we confined our addition to columns containing numbers no greater than 5, we would gain in the end. Such addition columns as these should be given at first:

2	3	2	1	3	2
1	3	3	2	2	2
1	2	2	3	2	2
2	2	3	1	1	3
2	1	2	2	3	3
3	1	3	3	2	3
—	—	—	—	—	—

When the children have become proficient in adding a column of almost any length containing no number greater than 3, the figure 4 may be used in the columns:

2	2	2	4	4	4
1	3	4	3	4	2
3	2	2	4	4	4
3	3	3	3	2	3
4	4	4	4	3	4
—	—	—	—	—	—

and later 5:

1	2	2	4	4	5
2	3	3	5	5	4
3	2	4	2	4	5
4	3	5	3	5	5
2	4	4	5	2	3
5	5	5	5	3	2
—	—	—	—	—	—

This mastery of one number before working with another applies also to subtraction. Early exercises in subtraction should be similar to these:

4	14	6	16	7	17
—2	—2	—1	—1	—2	—2
—	—	—	—	—	—

Later exercises in subtraction would introduce the numbers 4 and 5:

9	19	24	38	27	44
—4	—4	—4	—5	—5	—5
—	—	—	—	—	—

A similar form of grading applies also to multiplication and division. While learning the combinations, the practice in the processes should be so graded that an automatic mastery occurs. In the multiplication drills, for example, the children should reach a degree of proficiency in multiplication by 2 and 5 before trying 6 and 8.

Next to careful grading for thoroughness as a means of proficiency in process work comes concentration. Our children are allowed to drone thru their arithmetic in sleepy half-attention. They dream of their games on the playground or of their homes, paying only the degree of attention that is required of them. This always means, not only slow work, but inaccurate work. To get accuracy there must be tension—the tension that comes from close concentration. As much as we decry nervous tension in teaching in general, it seems not only helpful but essential in rapid drill work. The high pressure that helps, however, is not that which comes from

*All rights reserved by the author.

disagreeable scolding. It is rather the stimulation that comes from healthy rivalry in a lively game. Give a column of figures for an addition contest and every child in the class will brighten up and work with a will, and the percentage for accuracy will be greater than usual.

High tension for speed not only tends to make the children more accurate, but it cures them of bad habits and develops them in power of self-control. It does away with finger-counting, which may be useful to a beginner, but which, if continued, becomes, like all other habits that make children dependent on objects, detrimental. It gives a child an opportunity to hold on to himself when tempted to lose control. The child who at first overleaps himself and answers wildly soon learns that self-control is the only means of getting his work right.

The concentration and stimulation desired can be obtained in many ways: By writing columns of figures on the board, with immediate erasure; by allowing children to look but for an instant upon cards upon which figures are written; by playing number games, but most of all by doing most of the drill work in the spirit of play—not desultory play, but active, enthusiastic play, in which every one is alert and every one thinking hard.

Perhaps one reason why teachers do not get better concentration in drill and practice work is that they have not fully grasped the idea that the minds of children cannot keep up close application for many minutes at a time. They continue their drills long after the minds of their pupils are too fatigued to give more than half-attention. Drill continued for more than five or six minutes with little children is pernicious rather than helpful. The work goes back rather than forward.

Thoroughness, careful grading and concentration help to make the children proficient in computing. A fourth aid is continual practice. The children cannot work a few minutes one day in addition and then repeat the process a week later and make any progress. There must be continuous and oft-repeated work to get up sufficient momentum in the subject to make progress. Practice may be continued for a number of weeks and then dropped for a season, but it may not be given a little at a time at long intervals. There must be continual work, but not necessarily bare repetition. One of the evils of the day in teaching is excessive drill. There is too much of the droning over of the same number facts day after day, and year after year. Children so trained never know the facts. They have heard them so many times that they have no meaning. In common parlance we say, "They go in one ear and come out the other." There must be continual practice, but practice that is governed by interest, a practice that goes forward with a plan and one that the children enjoy, ever new, ever old.

This brings us to the fifth and perhaps most

fundamental point. To accomplish anything for a child in any subject whatsoever, we must make him self-active in it. The degree to which he is willing to think for himself and go eagerly forward without aid is the degree by which we can measure our success with him. So in training a child to be accurate we must train him to value accuracy. We must somehow arouse his ambition to be proficient. How can this be done? In the first place by giving him success. A pupil will value that which he can master. It follows, therefore, that the work should be so graded that while it arouses effort it does not put the goal of attainment out of a child's reach. In the second place, by giving him pleasure. The more healthy rivalry and "fun" he can have in his arithmetic practice, the more he will value it.

In conclusion, a word of caution may not be out of place. There is a tendency among all teachers to lose their larger vision in the development of children, and to become enamored of the lesser, more definite ends of teaching. For this reason there is a tendency to over-emphasize the mechanical aspects of arithmetic. It must, therefore, be remembered that speed and accuracy are only one ideal in number work, and that it is a mistake to emphasize them at the expense of more fundamental aspects of the work,—the use of number as a mode of thinking and that most practical side of the work, the application of number to everyday problems. All three aspects of the work are needed. None can be neglected at the expense of the others without loss.

Spelling and Word Study

(Third Year and Upward)

Teacher's Work.—Make a chart with stem words whose meaning may be changed by adding *ful*, *ness* or *less* to them. Make this chart an incomplete list which may be added to by the children.

Pupils like to feel that their work has sufficient value to be placed with the teacher's list.

boat	boatful
care	less
kind	ness
good	ness
glad	ness
spoon	ful
help	ful
friend	less
joy	less
selfish	ness

Child's Work.—Let the pupil build up both columns of words. Then he may add as many words to the list as possible.

When he has completed his list from memory, he may be allowed to search thru his Reader for other words of the same kind.

The Alphabet

(First Year, Second Half)

This is not a reading exercise, but it is a test for placing the letters in proper sequence to form the alphabet.

The teacher writes in hektograph ink the jingle given below, containing all the letters of the alphabet. One complete hektographed copy should be provided for each child doing silent work. Copies are obtained; they are to be cut according to the following directions: Each line of the jingle is cut to form a separate strip. Then each line is in turn cut so that the word containing the alphabet letter for the line is detached. To illustrate, let us take the following lines to show how each line is to be cut:

A is for | Apple | put into a dish

B is for | Brother | who caught a small fish

The cut-up slips are then placed in an envelope and the children are required to build the sentences upon their desks. The child must know the alphabetical arrangement, in order to place the lines in their proper order.

The child's desk will contain the following, or a similar jingle selected by the teacher:

A is for | Apple | put into a dish

B is for | Brother | who caught a small fish

C is for | Cook | who fried it in a pan

D is for | Dan | who ate it like a man

E is for | Elsie | the baby so sweet

F is for | Fan | who walks on the street

G is for | Grace | with the sweet little smile

H is for | Horse | who can trot a fast mile

I stands for | Ida | the pet of the farm

J stands for | James | who never came to

harm

K stands for | Kate | so gentle and kind

L stands for | Lucy | who has a fine mind

M is for | Mother | we all love so dear

N is for | Nan | who brings us good cheer

O is for | Olive | a good child and true

P is for | Peter | who dresses in blue

Q stands for | Queen | with her golden

crown

R stands for | Robert | the best boy in town

S stands for | Sarah | a picture of health

T stands for | Tom | who will try to find

wealth

U is for | Una | a good child and wise

V is for | Victor | who has a pair of good

eyes

W is for | Willie | a cross-patch and tease

X is for | Xenia | whatever you please

Y is for | You | who will soon near the end

Z is for | Zebra | not seen among men



L stands for | Lincoln | the patriot true

for Labor | for Love | and Loyalty, too

Games for the Schoolroom and Playground

By MARY TUCKER MERRILL, New Jersey

International Flag Race

(A rest exercise for the schoolroom)

This game is a relay race played between alternate rows of children, most of whom are seated at their desks.

The captain in every row bears the flag of whatever nation he may represent.

The first child in each alternate row, the captain, at a given signal leaves his seat on the right side, runs forward to the front of the room, around his seat, passing it on the left to the rear of the room, and back again to his seat. He thus encircles his own row of seats.

Just as soon as he is seated, the child next behind takes his turn, and so on until each child in the row has had a turn.

The row whose last child is first seated wins. The remaining rows then play, and finally the two winning rows.

A Washington's Birthday Game

(For the schoolroom—educational)

Write or print the following words, or others appropriate to Washington's birthday, in separate cards.

February twenty-second	General-in-chief
cherry tree	Mt. Vernon
hatchet	Delaware River
Revolutionary War	surveyor
Father of His Country	sword
first President	powder-horn
hard winter	English
Yorktown	Valley Forge
	General Cornwallis

Divide the class into two divisions, or select leaders and allow them to choose their own helpers as in a spelling match. Give each leader a number of the cards (ten or twelve).

The leader of the first division then calls a word and names a child in the second division, as "James, General Cornwallis." James answers, "General Cornwallis was an English general," or General Cornwallis surrendered to General Washington at Yorktown.

The teacher may decide the fitness of the answers or appeal to the class. If it is not correct, or if the child called upon cannot give a prompt reply, he must take his seat and others called upon until a satisfactory reply is secured.

The leader from the second division then calls a word and names a child in the first division, etc.

The side having the greatest number of pupils sitting loses the game.

The Story of Abraham Lincoln

(For the schoolroom at recess on a stormy day)

One child begins the game with some statement in regard to Abraham Lincoln, as "Abra-

ham Lincoln was born in the State of Kentucky." The next child repeats what has already been said and adds to the statement, "Abraham Lincoln was born in the State of Kentucky in a log cabin." And the next child adds, "Abraham Lincoln was born in the State of Kentucky, in a log cabin, on the twelfth of February."

And so the game continues, each child in the class adding to the story.

Any child who fails to remember any part that has already been told must drop out of the game.

Yankee Doodle

(For the schoolroom at recess on a stormy day)

Two children stand holding up their hands so as to form a bridge for the rest to pass under, one by one, as they sing:

"Yankee Doodle came to town
Riding on a pony,
Stuck a feather in his cap
And called him macaroni!
Yankee Doodle, ha! ha! ha!
Yankee Doodle Dandy!
Yankee Doodle, doodle-do!
Now we have you handy!"

At the last word the bridge builders bring their arms down on the shoulders of the one who happens to be passing at that time, and keep him a prisoner. The captive is then asked whether he will be English or American. Thus the game proceeds until all have, one by one, been caught, and have chosen the country they will fight for. Then comes the tug of war, and the side which succeeds in pulling the other out of its position wins.

Where is Your Letter Going?

(For the schoolroom at recess on a stormy day)

One child becomes postman and is given pencil and paper. The others take seats at their desks.

The postman then goes to each one of the children, giving every one the name of some city or town, which he notes on the paper. He then commences, "My letter is going between Chicago and Boston." Immediately the names are mentioned, the children representing those cities must change seats, the postman at the same time endeavoring to get a seat. If he succeeds, the child losing becomes postman, and announces letters going between New York, San Francisco, Philadelphia and New Orleans and other places, the children named changing seats every time.

Should the postman say, "I have letters to go all over the country," every child in the room must rise and change seats, and in the scramble the postman is pretty sure to get a seat.

Tug of War

(For the playground)

This is a game requiring strength and skill combined with judgment.

Two children are selected to act as captains, and to officer the respective sides. They alternately select their men, after having tossed for the first chance. Any reasonable number may join in the game, but the number most convenient, perhaps, is sixteen, divided into eight on a side.

A short line is drawn and a rope placed across it, one-half being on one side of the line and the other half on the other side. The captains then take their places opposite to each other, alongside the rope, with their men behind them in Indian file, each about a yard apart, and all lift the rope with their right hands, the foremost man (generally the captain) on each side being about a yard and a half from the dividing line. A secure foothold is to be obtained by all, and upon the words, "One, two, three, ready, pull," given by one of the captains each side does all that strength and skill can do to pull its opponents over the line.

If a child is pulled across the line he becomes a prisoner and retires. The game is then continued until one side or the other is victorious and has made prisoners of all its opponents.

A Hopping Relay Race

(In the schoolroom at recess on a stormy day.)

This is a relay race, played between alternate rows of children, most of whom are seated at their desks.

The last child in each alternate row, at a given signal, leaves his seat and hops on one foot to the goal (the blackboard facing the class or a line drawn across the front of the room), touches it with his hand, and hops back to his seat again. Each child, as he takes his seat, tags the child seated next in front of him, who takes this as a signal to start and at once hops forward to the goal.

The row whose child in the front seat first returns and raises a hand to show he is seated wins.

The remaining rows then play, and finally the two winning rows.

A Soldier Cap in Paper Weaving

Double diagonally a four-by-four-inch square of paper, and cut into a shape similar to that shown in Figure I.

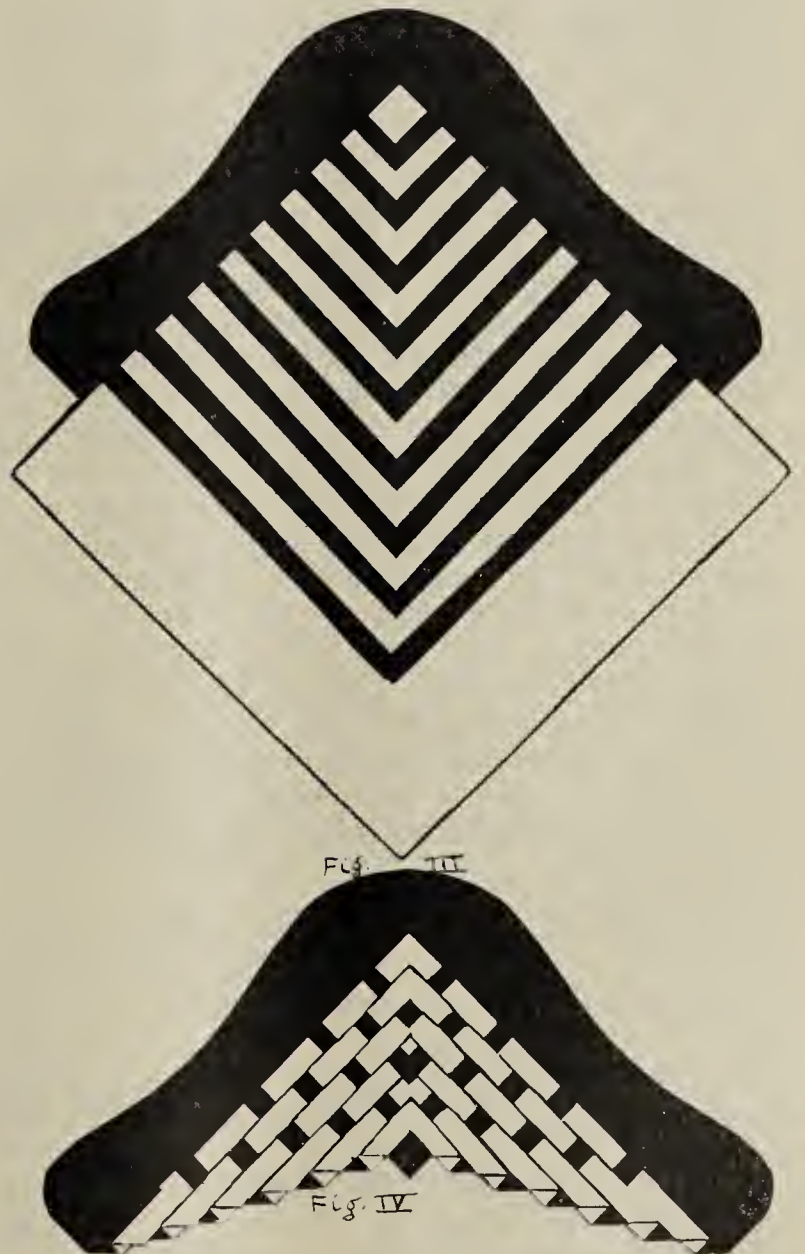
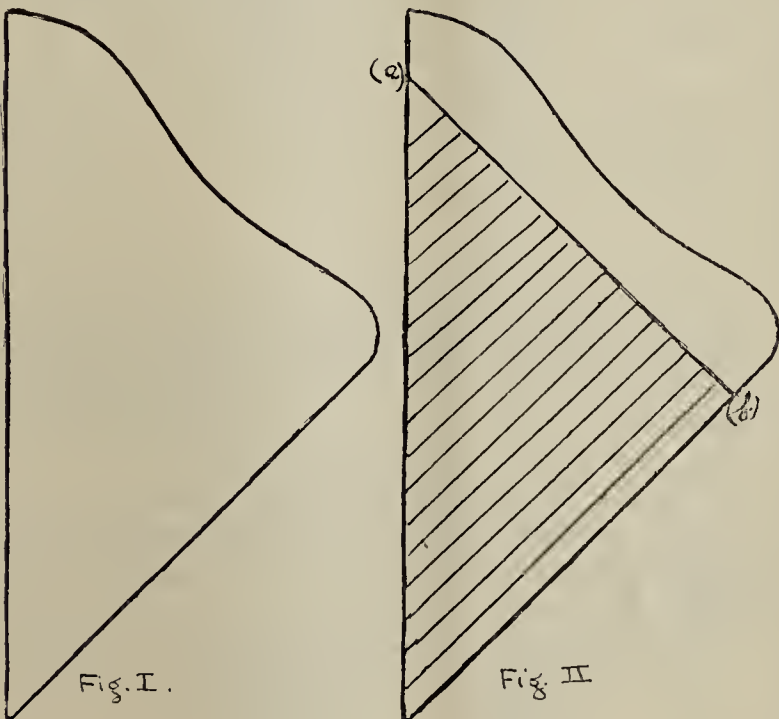
Beginning at the closed side, cut into narrow strips of any width desired, making at the farther end a line slanting from (a) to (b). The piece forming the top should be left intact (Figure II).

Open the paper, and using another square of paper as a weaver, weave one down, one up, until all the strips are disposed of (Figure III).

Leave the weaver as it is, begin at the base with the longest strip, and weave it one down, one up, into the remaining ones. This finished, treat the second longest strip in the same manner and so on until all the strips have been used.

Now turn the paper and, commencing with the longest strip, as before, weave each one in turn into the remaining loose strips.

Remove the square paper weaver and the soldier cap is finished (Figure IV).



Desk Exercises

By ELLEN MCLEAN

Phonic and Reading

(Second and Third Year.)

Prepare a chart or row of cut-out figures representing the phonograms containing "oi." These serve as aids in getting the sounds.

Lists of words containing the following phonograms are made: oil, oin, oist, oint, oid, oise, oice, etc. Run off and cut up hektographed copies into separate parts and place a complete set in each envelope. Each child should receive an envelope during the seat occupations. After considerable oral drill has been given on the oi families the children may be required to form columns of words upon their desks.

Children may place upon desks the words according to the order suggested by the teacher's words written upon the board; as, avoid, joint, coil, moist, coin, etc.

As another exercise the children may be asked to find words from their books, and add these to the lists already furnished by the teacher.

To encourage independent work ask the children to write the lists. This exercise will serve as a test in spelling.

Spelling, Word Study and Sentence Structure

(Second Year and Upward)

Note.—The words are some that have occurred at different times and during different lessons during the term. The children will confuse the spelling and appear to be all at sea when called upon to use them in sentences. Yet these troublesome words are common, everyday words which must be mastered in the lower grades, for they are required in written work in the upper grades. Such a list of words every teacher should make for her own class.

The following list was kept on a chart and used weekly by a class which needed particular drill in just these words. The work at the end of the term proved that it was time well spent.

Teacher's Work.—The following chart was made. It consisted of two columns—sentences with omitted words, and the word column. This was done so that if necessary one column could be exposed while the other column was covered, or vice versa:

My sister is.....years old.	cellar
The dog.....the piece of meat.	seller
Did you.....the music?	by
I will place my book.....	buy
The flowers were brought....., John.	eight
Mother will.....the flowers.	ate
The men put the wood in the.....	fore
Mr. Smith is a book.....	four
The fisherman went to.....in a boat.	write

Can you.....me now?	right
The horse has.....feet.	here
I stood at the.....part of the boat.	hear
What was your car.....?	week
This is a country.....	weak
Everyone should work for.....	fare
I have a.....of paper.	fair
Baby can not.....a letter.	do
I hold my pencil in my.....hand.	dew
In the morning.....is on the grass.	see
She will not.....her work well.	sea
I did not come to school last.....	piece
The poor man feels very.....	peace

Child's Work.—(a) Let the child fill in the blank space with the proper word.

(b) Cover the sentences and let the children write sentences with the words in the second column.

Spelling

(Second and Third Years and Upward)

The value of this exercise consists in the practice and drill it gives the child in rewriting the word with the final *e* omitted, and adding *ing*.

Teacher's Work.—Prepare a chart with the following words which end in *e*.

write	take
make	drive
bake	chase
hide	smile
slide	slide
live	wake
save	ache
give	rule
save	judge
care	waste
ride	taste
wake	
rake	
shake	
dine	
glide	

A dictation lesson may be given by the teacher to see if the rule has been properly applied and memorized by the children. This is important, for many times, in the hurry of duties, we forget to give the final test.

Child's Work.—The children are to write the list of words, and in a second column, to the right of each word, write its present participle; as,

write	writing
make	making
bake	baking

Geography

(Fourth Year)

Have the hemispheres drawn and colored according to the directions given in previous numbers. On a chart or on an unused corner of the blackboard write the following directions:

Find in your geography the zone in which these plants grow best, and place them in it either by pasting a picture or printing the name.

Grains.—Corn, wheat, rye, oats, barley, rice.

Trees.—Oak, maple, poplar, pine, chestnut, walnut, apple, peach, pear, cherry.

Cotton.

Flax.

(Fourth Year)

Draw outline maps of the hemispheres and paste pictures or print the names of these animals in the zones in which they live: Lion, tiger, leopard, elephant, rhinoceros, hippopotamus, giraffe, zebra, monkey, camel.

The following reptiles: Crocodile, boa-constrictor.

Put in the names of a few of the beautifully colored birds and insects.

Local Geography

(Fourth Year, First Half Term)

Give a copy of the following to each child: Answer the following questions. Use complete statements in all your answers.

1. In what city (or town) do you live?
2. What railroad passes thru it?
3. Name two or more public buildings in it.
4. What are some of the trades by which people can earn a living?
5. How do the people go from one place or part of the town to another?

(Fourth Year, Second Half)

Use your geographies to find answers to the following questions:

1. From what grand division did the people that discovered America come?
2. Is that grand division larger or smaller than the United States?
3. Name the largest country in this grand division.
4. What is the largest city of the grand division?
5. Name its longest river.
6. Name four of its countries and tell what the people of each country are called.
7. Tell something about the Alps, the Rhine, Switzerland, Paris.

Picture Study

(Second and Third Years)

Aim.—To develop the child's power of observation, to stir his imagination, and to give him naturalness and forcefulness of expression.

Picture.—The Cat Family, Adam.

Kittens are near and dear to the heart of every child, and a picture of this kind makes the child feel comfortable and contented with his surroundings. The shyest child will be interested in the kittens.

Method.—If possible, have a small picture for each child working in the group. If this is impossible, mount one large picture, and hang it where all the children may see it.

Do not neglect the ethical lesson of mother love shown even in animal life.

During an oral lesson have the children talk about their own kittens. This will establish a bond of sympathy, and the teacher may then question them about the cats in the picture. Where are they? Why do you think so? Does the mother love the little ones? How many children has she? Does the kitten hurt his mother when he bites her? What makes the two kittens in the corner look so bright?

As the children give their answers, select the best and write them on an oak-tag chart.

Hektograph these sentences, cut them into separate words and phrases, and put them into envelopes, together with a number of easy stock words. The children are then ready to construct original sentences without being asked to do any writing.

During the busy-work period, hang the picture and chart containing your questions where all the children may see them. With the words in their envelopes, they are to construct answers to the questions.

One child who did this work had the following sentences on his desk:

The	cats	are	in the barn.
-----	------	-----	--------------

I	see	five	cats.
---	-----	------	-------

The	mother	and	four	kittens.
-----	--------	-----	------	----------

The	mother-cat	loves	her	kittens.
-----	------------	-------	-----	----------

My	mother	loves	me.
----	--------	-------	-----

Punctuation

A copy of the following is to be hektographed and given to each child working in the group: A capital letter is used for:

Every proper noun.

Words derived from proper nouns.

Titles of honor and respect.

The pronoun "I" and the interjection "O."

The names of the days of the week and the months of the year.

In the following sentences tell why capitals are used:

Have you read Irving's "Sketch Book"?

His Excellency the Governor of Rhode Island was present.

The last Thursday in November is Thanksgiving Day.



The author of "Home, Sweet Home," was an American named John Howard Payne. He was born in June, 1792.

Guide me, O thou great Jehovah!
The Lord is my shepherd.
We speak the English language.
The children were playing in the sand.

English

Aim.—Drill on choice of words.

Preparation.—Hektograph the following sentences, leaving spaces for the verbs. Hektograph the verbs on separate slips. Have several copies of each verb.

The child must select the correct verb and place it in the space left for it on the hektographed sheet.

This lesson must follow a thoro oral drill on the words.

- Columbus America.
- Howe the sewing machine.
- Who the Pacific Ocean?
- Who the telephone?
- Eli Whitney the cotton gin.
- What navigators claim to have the North Pole?
- De Soto the Mississippi River.

The barometer was by Torricelli.

discovered	discovered
invented	invented

English, Correct Use

Aim.—Drill on the correct usage of the prepositions "between" and "among."

Method.—Hektograph the following, and give a copy to each child in the group.

Have a number of copies of the prepositions written on separate slips.

The lesson must follow a teaching lesson on the use of the prepositions.

The child must decide which is the correct preposition, and place it at the left on the hektographed sheet.

As a reminder it might be well to write at the top of the page:

Use "between" when you refer to two objects.

Use "among" when you refer to more than two objects.

He walked the seven miles here and the next town.

The road ran the river and the forest.

There were many daisies the flowers.

The two girls divided the candy them.

. the dark and the daylight.

Many weeds grew the flowers.

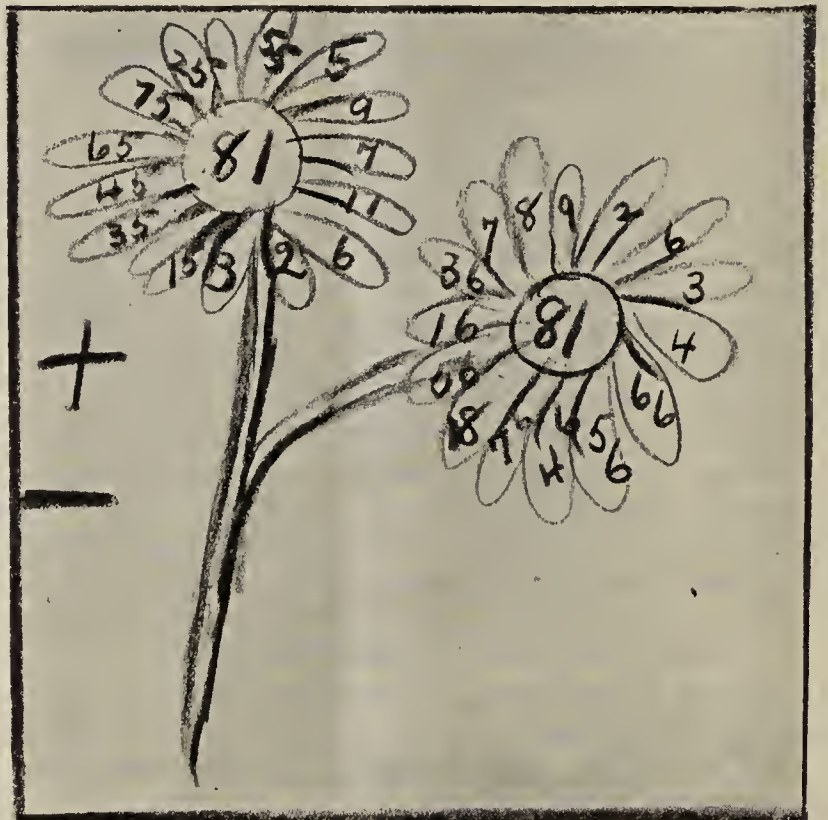
He placed it two of his books.

Arithmetic

(Second Year and Upward)

DRILL IN SUBTRACTION

Teacher's Work.—Prepare a chart with a daisy design upon it. (See illustration.)



Let each petal of the flower bear a number that requires special drill. The center may be so arranged that the teacher can paste the number studied upon it, thus changing the number as often as required.

Number the center in yellow and the petal numbers in black, to add interest.

Child's Work.—The child may begin his subtraction or addition table at any number, and continue around the circle; as,

81 + 9 = 90	81 + 6 = 87	81 + 12 = 93
81 + 7 = 88	81 + 2 = 83	81 + 15 = 96
81 + 11 = 92	81 + 3 = 84	Etc.

The next daisy will be subtraction; as,

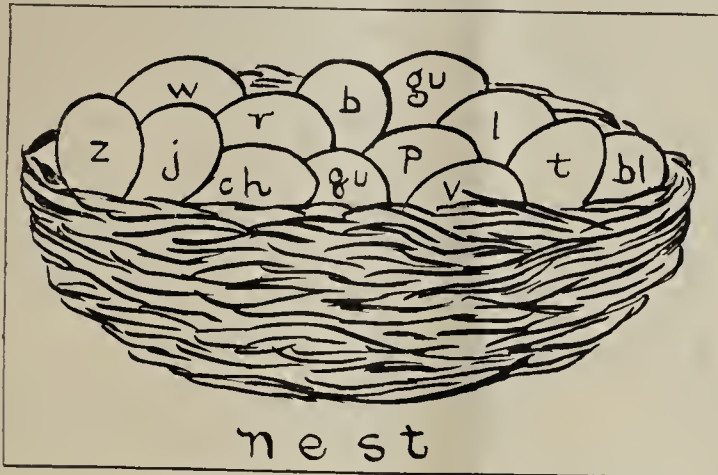
81 - 4 = 77	81 - 56 = 25	81 - 25 = 56
81 - 66 = 15	81 - 46 = 35	81 - 76 = 5
Etc.		

Gathering Eggs

Word-building with the phonogram "est."

Teacher's Work.—The teacher makes a chart by outlining a nest and eggs in it. Each egg contains the initial letters of the words which may be made with the phonogram "est."

Teacher's Chart



z e s t

j e s t

b e s t

w e s t

t e s t

p e s t

v e s t

c h e s t

I like candy best.
The wind blows west.
Papa wears a vest
The tea came in a chest

Child's Work.—(a) The child may build the words, using the letters from the letter-box of previous exercises. (b) The child may write the list of words upon a paper. He may write simple sentences containing some, if not all, of the words. (c) The child may search thru different pages for the words that can be made from the chart.

If he discovers new words they may be added to the list and the initial letter or letters placed in the nest.

Geography

Teacher's Work.—Cut from old geographies the maps that the children are studying. At the bottom of the map a scale of miles may be represented.

Child's Work.—By using the scale the child may determine how wide the United States is from ocean to ocean.

- From Canada to the Gulf of Mexico.
- From New York to Chicago.
- From New York to San Francisco.
- From New York to to New Orleans.
- From New York to St. Louis.
- From Chicago to San Francisco.

Jack's snow man remained sound all week. One day the sun came out strong and the snow man melted away. When it snows again Jack will make a taller man.

Jack Frost traced very pretty frost work on the window pane. Nettie touched it with her finger and it all melted away.

Dummy Clocks

Many jewelers have for a sign a large imitation watch hanging in front of their shops. A writer in the *Journal of Education* says that the number who have ever detected anything curious in these signs is small. At 8:18 p. m., April 14, 1865, Abraham Lincoln was assassinated in Ford's Theater, at Washington, by John Wilkes Booth. Since that night every one of these watch signs that has gone from the factory of the only man who makes them has shown the hour of 8:18. The man who made them said:

"I was working on a sign for Jeweler Adams, who kept a store on Broadway, across the street from Stewart's. He came running in while I was at work and told me the news. 'Point those hands at the hour Lincoln was shot, that the deed may never be forgotten,' he said. I did so. Since then every watch-sign that has gone out of here has been lettered the same as that one."

Some Things Lincoln Said

I have one vote, and I shall always cast that against wrong as long as I live.

Gold is good in its place, but brave men are better than gold.

God must like common people, or He would not have made so many of them.

You can fool all the people some of the time, and some of the people all of the time, but you cannot fool all of the people all of the time.

If we never try, we never succeed.

When you have an elephant on hand, and he wants to run away, better let him run.

It is best not to swap horses in the middle of a stream.

When you can't remove an obstacle, plough 'round it!

God bless my mother! All I am or hope to be I owe to her.

I do not think much of a man who is not wiser to-day than he was yesterday.

It is right makes might.



Sliced pictures for teaching spelling. Hektograph the outlines and cut into strips, as indicated. When a picture has been put together, the child can see how to spell the word.

Much in Little

By E. MAIE SEYFERT, Pennsylvania

The teacher who has but one reader for each grade, having to go over the same lessons time and again instead of having a series of books for each grade, will turn the pockets of her conscience inside out more than once for something new and interesting each time the same ground must be covered again. The following poem with suggestions, like many other lessons, poetry or prose, has a new dress each time it is "warmed over"; several of the suggestions come from the children's own observations. It is second year work.

GOOD-NIGHT AND GOOD-MORNING

A fair little girl sat under a tree,
Sewing as long as her eyes could see.

Then she smoothed her work and folded it right,
And said, "Dear work, good-night, good-night!"

A flock of black crows flew over her head,
Crying "Caw! caw!" on their way to bed.

She said, as she watched their curious flight,
"Little black things, good-night, good-night!"

The horses neighed, and the cattle lowed,
The lambs were bleating far down the road.

All seemed to say with a quiet delight,
"Good little girl, good-night, good-night!"

She did not say to the sun, "Good-night!"
Tho she saw him there like a ball of light;

For she knew he had God's time to keep
All over the world and never could sleep.

That night little Lucy tied up her hair
And said on her knees her favorite prayer;

And, while on her pillow she safely lay,
She knew nothing more till again it was day.

Then all things said to the beautiful sun,
"Good-morning, good morning! Our work has begun!"

1. Write a list of the rhyming words in the poem.

2. Write a list of all words written with capital letters.

3. How many verses in the poem?

4. Read the verses having quotations.

5. Lead children to tell you that

Crows caw,
Ducks quack,

Dogs bark,
Horses neigh,
Lambs bleat, etc., etc.

6. Explain simply how the sun gives us our time, and that 12 hours of that time are called day and 12 hours night.

7. What is *a* favorite prayer? Yours?

8. Tell "She knew nothing more till again it was day!" in your own way.

9. When the sun rises, what should we do?

10. What words do these letters stand for?

un-	nei-	wor-
smo-	low-	eve-
fol-	blea-	pra-
cro-	del-	no-
wa-	favo-	beau-
noi-	Tho-	beg-

11. Complete this abbreviated story with all the words necessary:

Lucy sewed as lon ____.

She put her work ____.

She watched the crows ____.

All the animals said ____.

She did not say good-night to ____.

She knew he shone ____.

Lucy said her ____.

She slept until ____.

The sun called her to work in the ____.

12. Draw the sun setting and four crows flying high in the air.

13. Draw sun rising and four crows sitting on a rail fence looking at a scarecrow.

No Appetite

"I took Hood's Sarsaparilla when I was a very sick woman, had no appetite whatever, and could not sleep more than three hours a night. I was persuaded by a friend to try it, took two bottles of it, and it greatly benefited me, gave me a good appetite and sound sleep." MRS. JOHN EDENS, 2220 W. 3rd St., Davenport, Iowa.

Hood's Sarsaparilla restores the appetite and makes sleep sound and refreshing by building up the whole system. It purifies the blood, strengthens the nerves, aids and perfects digestion.

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HOOD'S SARSAPARILLA

Get it today in usual liquid form or tablets called Sarsatabs. 100 Doses One Dollar.

Sold by all druggists everywhere.

Hints and Helps

One Teacher's Monitor

Do not scold the birds of thought for flying away, but scatter them crumbs.

There are no bad boys. A so-called bad boy is a good boy encased in bad habits. Help to free him, but remember to talk to a good boy.

Do not scold four, over the heads of forty. Do not scold at all.

Give the seeds of truth you have planted plenty of sunshine.

Do, yourself, what you wish the children to do. Be, yourself, what you wish the children to be.

Hide and Seek

I have been a subscriber to *TEACHERS MAGAZINE* for several years, and during that time I have received some valuable information. The following little game has proved very helpful to me, and I send it hoping that some co-worker may derive benefit by it.

I bought a box of blocks with the numbers from 1 to 10 marked on them, for ten cents, at the five-and-ten-cent store this summer. This fall I have been using them as a drill on the numbers from 1 to 10. Passing the box around, I told each little tot to take a certain block until all were out. Next I called upon certain



Paper Cutting: A Tiger for the Primary School Menagerie. This will be very useful for the sand table when India is talked about.

Plant, cultivate, and water, but wait a reasonable length of time for germination.

Those things are not always the most valuable that are polished the most quickly.

Slow thought comes often from great brains.

Do not be impatient for results.

A shanty can be erected in much less time than a marble temple.

Your own state of mind is reflected back to you from the minds of the children.

A great painter and a great teacher bring life and spirit into the face of their subjects.

The mind of a child is not an old curiosity shop.

That which is put into the mind is but food for its growth.

ones to find a block with a given number. For instance, I will say, "Mary, bring me No. 1." Mary will examine each block until she finds No. 1, then she will say "Spy" and bring the block to me. We continue this until all are in. If a child says "Spy" on the wrong number he must give his turn to another.

My children like this game and soon learn to recognize the numbers from 1 to 10 instantly; then it is an easy matter to continue farther on.

Maryland.

CORA NEWSOME.

Try Murine Eye Remedy for Red

Weak, Watery Eyes and Granulated Eyelids. No Smarting—Just Eye Comfort.

The Valentine

Said the little Black Cat,
 "I will write a Valentine,
 And send it to Miss Pussy,
 And ask her to be mine."

He ran out in the rain,
 And he sought that night
 For a little new leaf
 Upon which to write.

But the trees were all bare
 In the ice and the snow,
 Not a single tiny leaf
 Had begun to grow.

The little Black Cat
 Stood under a tree,
 And he cried out aloud:
 "Oh, dearie me!"

Then high overhead
 He heard a little sound,
 And what do you think
 The Black Cat found?

A tiny gray pussy
 Sat on every spot,
 All over the tree,
 Where the leaves were not.

"You dear little Pussies,"
 The Black Cat said,
 "I'll sing my verses
 To you instead."

And all night long
 'Neath the Pussy-Willow tree
 The Black Cat warbled
 His melody.
 But poor Miss Pussy

Had never a line
 From the little Black Cat,
 Her Valentine!
 —ABBIE FARWELL BROWN, in
The Churchman.

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mar School Methods	
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And all night long
 'Neath the Pussy-Willow tree
 The Black Cat warbled
 His melody.
 But poor Miss Pussy

Had never a line
 From the little Black Cat,
 Her Valentine!
 —ABBIE FARWELL BROWN, in
The Churchman.

The Old Man and the Bee

There was an old man in a tree,
 Who was horribly bored by a
 Bee;
 When they said, "Does it
 buzz?"
 He replied, "Yes, it does!
 It's a regular brute of a Bee!"
 —EDWARD LEAR.

The Old Man and the Cow

There was an Old Man who said,
 "How
 Shall I flee from this horrible
 Cow?
 I will sit on this stile,
 And continue to smile,
 Which may soften the heart of
 that Cow."

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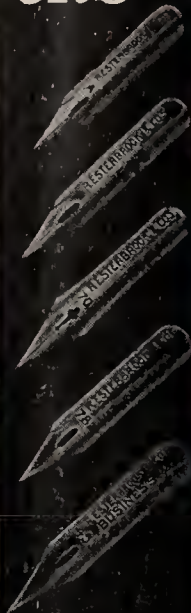
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NEW YORK

The Old Kitchen Clock

Listen to the Kitchen Clock!

To itself it ever talks,
From its place it never walks;
"Tick-tock—tick-tock."

Tell me what it says.

"I'm a very patient Clock,
Never moved by hope or fear,
Tho' I've stood for many a
year;

Tick-tock—tick-tock."

That is what it says.

"I'm a very truthful Clock:

People say, about the place,
Truth is written on my face:
Tick-tock—tick-tock."

That is what it says.

"I'm a very active Clock,

For I go while you're asleep,
Tho' you never take a peep;
Tick-tock—tick-tock."

That is what it says.

"I'm a most obliging Clock:

If you wish to hear me strike,
You may do it when you like;
Tick-tock—tick-tock."

That is what it says.

What a talkative old Clock!

Let us see what it will do
When the pointer reaches
two;

"Ding-ding,"—"tick-tock."

That is what it says.

Night

The sun descending in the west,
The evening star doth shine;
The birds are silent in their
nest,

And I must seek for mine.

The moon, like a flower,

In heaven's high bower,

With silent delight,

Sits and smiles on the night.

—WILLIAM BLAKE.

Dance to Your Daddy-O

Dance to your Daddy—O,

My bonny Babby—O!

Dance for your Mammy—O,

My pet lamb!

She shall have a fishy—O,

In a little dishy—O;

She shall have a trout

When the boat comes in.

She shall have a trout—O,

That can skip about—O,

She shall have a trout

When the boat comes in.

A Reasonable Plea For The Stomach

If Your Stomach Is Lacking in Digestive Power, Why Not Help the Stomach Do Its Work—Especially When It Costs Nothing To Try?

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Chemical Laboratory, Telegraphic address, "Diffindo," London. Telephone No. 11029 Central. 20 Cullum St., Fenchurch St., E. C.

London, 9th Aug., 1905.

I have analyzed most carefully a box of Stuart's Dyspepsia Tablets (which I bought myself at a city chemist's shop for the purpose), manufactured by the F. A. Stuart Co., 86 Clerkenwell Road, London, E.C., and have to report that I cannot find any trace of vegetable or mineral poisons. Knowing the ingredients of the tablets, I am of opinion that they are admirably adaptable for the purpose for which they are intended.

(Signed.)

John R. Brooke, F. I. C., F. C. S.

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Ask your druggist for a fifty cent package or send to us direct for a free trial sample package and you will be surprised at the result. F. A. Stuart Co., 265 Stuart Bldg., Marshall, Mich.

Good-night,

Sleep tight,

Wake up bright

In the morning light,

To do what's right

With all your might.

Hale's Honey

Of Horehound and Tar

Loosens the Phlegm
Allays Irritation
Arrests Tickling
Soothes and Heals

Contains no opium
nor anything injurious
All Druggists

For Coughs and Colds

Pike's Toothache Drops Cure in One Minute

Buttercup Farm

The little Lambkin says "Ba, Ba!"

Which really means "I want Mamma!"

The old cow in the field says, "Moo,
Here's butter, cream, and milk for you."

The little pigs cry, "Wee, wee, wee,
We're going to market present-lee!"

And ask a horse if he likes hay,—
He means "Yes, please," when he says, "Neigh."

The duck goes "Quack, quack," that's to say,
"What fine wet weather 'tis to-day!"

When Neddy says, "He-haw" to you,
In Donkey talk it's "How do you do?"

"Cluck, cluck," says Mother Hen, in glee,
"I've laid an egg, please come and see."

The cock sings, "Cock-a-doodle-doo,
Get up, there's lots of work to do."

"Bow-wow!" says Doggie, "Bow-wow-wow,
It's time to bring the sheep home now."

Each one has something to sing or say;
I must tell you the rest another day.

Pussies

"Purr-r-r-ep! purr-r-ee!
Please come to me,"
The black cat called
From the apple tree.

"Mieu! Mieu!
I don't like you,"
The Cat-bird sang
As away he flew.

Then the black cat strayed
Where the pussy willow swayed

And slept and slept
In the pussy-willow shade.

—Y. A. S.



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IT IS only in recent years that science has sought to improve the hygienic conditions of our school buildings. Among the most interesting and enlightening of the various experiments conducted have been those dealing with dust and its relation to the transmission of contagious diseases.

In class-room, lecture-halls, laboratories, auditoriums and other departments of our schools and colleges, dust is present in its most dangerous form. Pupils naturally track in from out of doors large amounts of dust and dirt—the frequent shifting of classes, the constant movement of feet and the various drafts and air-currents produce a continuous circulation of dust and bacteria dangerous to anyone breathing it.



Circulating dust can be reduced nearly *one hundred per cent*, but the only feasible method of accomplishing the purpose is by treating the floors with a preparation that will not only catch and hold the dust particles but *kill* the disease bacilli as well.

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Standard Floor Dressing is, at the present time, being used in a great number of educational institutions, in hospitals, in great mercantile houses and public buildings. It has in every instance proved of inestimable value and substantiates every claim made for it. In addition, it is an excellent floor preservative, as it prevents splintering and cracking of the wood. Three or four treatments a year afford the most satisfactory results. It pays for itself many times over by saving labor.

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To those in charge of schools and other public institutions we will send testimonials, reports, our book, "Dust and Its Dangers," and full particulars regarding our free trial offer.

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The Little Woman

There was a little woman, as I've heard tell,
She went to market her eggs for to sell;
She went to market all on a market day,
And she fell asleep on the king's highway.

There came by a peddler whose name was Stout,
Who cut off her petticoats all 'round about;
He cut off her petticoats up to her knees,
Which made the little woman shiver and freeze.

When this little woman first did awake
She began to shiver, and she began to shake;
She began to shake, and she began to cry,
"Oh, deary, deary me, this is none of I.

"But if it be I, as I do hope it be,
I have a little dog at home, and he knows me;
If it be I, he'll wag his little tail,
And if it be not I, he'll loudly bark and rail."

Home went the little woman all in the dark;
Up jumped the little dog, and he began to bark;
He began to bark, and she began to cry,
"Oh, deary, deary me, I see this isn't I!"

—Selected.

The Spifferated Banjak

By CHARLES F. LESTER

If you find this too exciting, you can stop before you're thru.
I've no idea how it will end—but, then, no more have you!
And I'm a little doubtful whether all of it is true.

About 10.61 a. m. (the hour I can't just tell)
The young Prince Bhing might have been seen within a lonely dell—

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ASSISTANT—Former head private school engaged independent business, wishes cultivated lady, or gentleman, with initiative and perseverance, for responsible outside position. \$1000-\$1500 yearly according to ability. Address Mr. Potter, 60 Bible House, N. Y. City.

That is, if he had been there;
but just then, to tell the truth,
He was eating peanuts with Prince Bhing, another noble youth.

Prince Bhing was rich, tho handsome—but very clever, too!
In fact, it's hard to mention anything he couldn't do.
He could swim, dance, paint, shoot, fiddle, sing, and pull a splendid stroke—
But no matter how he tried, he simply couldn't see a joke.

A noted hunter was Prince Bhing; his nerves were cool as ice;
(Continued on page xi)

The Spifferated Banjak

(Continued from page x)

He killed a raging tiger once
(he couldn't kill him twice);
And when, unarmed, he met a
savage Wollopus one day,
He just sang ballads to it till
the creature ran away.

Well, the peanuts being finished,
the princes were perplexed;
They couldn't, for the life of
them, decide what to do
next.

Awhile their hair in deep de-
spair the pair distracted
tore.

Then cried Prince Bhing, "The
very thing! Let's go and
get some more!"

So off they set, and on they
went; within a mile or so
They met the Ladies Maude and
Claude, a-walking in a
row—

That is, the first, the Lady
Claude, was last; or, let
me put

That plainer still: one was
ahead, the other was afoot.

These maidens were the daugh-
ters of the Count of Tippe-
toze

(Who had made a fortune sell-
ing fans among the Eski-
mos);

And tho sought by men of many
sorts, from north, west,
south and east,

Neither one could find a suitor
who could suit her in the
least.

The princes were approaching,
when from a thicket's
shade

A spifferated Banjak sprang,
and for the maids he made.

(A common Banjak's bad
enough—quite apt to kill
and eat one—

But a spifferated Banjak!—
ugh!—I hope you'll never
meet one!)

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WRITE US Tell your pupils about it today. See if they don't enter heart and soul into the plan. Here is how you can get this big flag free:
Washington and Lincoln Pictures ...

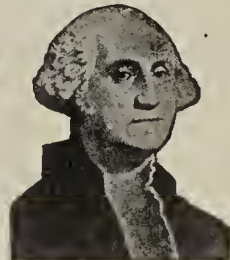
Write us and we will at once send you postpaid 35 of our Emblematic Flag Buttons in the beautiful National colors. They make handsome shirtwaist sets and coat lapel ornaments. Give these to the children and let them sell them at 10 cents each. They can dispose of the lot in a few hours and will enjoy doing it. Then send us the proceeds and we will immediately ship you, all charges prepaid, one of our big 5 x 8 feet Bunting Flags, 48 stars, sewed on both sides, a Standard U. S. Flag, for indoor or outdoor use. Guaranteed not to fade. The same flag that would cost you \$4 or \$5 in any retail store. And this way **you get it absolutely free for your school.**

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Well for the hapless maidens
that the princes were so
near!

Each, undismayed, his trusty
blade displayed, and scorn-
ing fear,

Upon the monster fell they fell,
with blows so fierce and
firm

That soon the Banjak, sinking
down, expired without a
squirm.

The remainder of this ballad is
like pound-cake—short and
sweet.

The princes won the ladies'
hands by their tremendous
feat.

So they had a double wedding
on the next Fourth of July,
And now you know just how the
story ends—and so do I!

—Selected.

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What will my lady wear on her head

When the weather's unpleasant and colds are a dread?
Monk's-hood.

If she would wear it with comfort and ease,

What will she fasten it with, if you please?
Bachelor's-button.

What will she wear on her slender white hand

When she walks in the garden or views the land?
Fox-glove.

And what will she put on her two tiny feet,

To fill out her trousseau and make her look neat?

Lady-slippers.

Who is it walks near her in country or town,

To see that she always looks modestly down?
Snap-dragon.

Of whom is she thinking, both morn, noon and night,

When the dignified snap-dragon's out of her sight?
Sweet-william.

And what does he whisper whenever they part,

As he looks in her eyes, with his hand on his heart?

Forget-me-not.

What preacher will marry them some happy day,
When my lady's of an age to have her own way?
Jack-in-the-Pulpit.

Now, tell me what wish we will make for them, please,
That their lives may abound in contentment and ease?

Everlasting.

—Selected.

The Hurdy Gurdy Man

I like the hurdy-gurdy man;
He's very brown and small,
And he plays all the tunes he can;
I listen to them all.

He has a big, red box to play;
He keeps his tunes in there,
And turns the crank, and looks away,
And he doesn't seem to care.

Some tunes are rather sad and slow,

But some are just so sweet
That all the little girls I know
Come dancing down the street.
—LOUISE DUTTON, in *The American Baby*.

On election night Remington-Wahl Adding and Subtracting Typewriters were used to tabulate and add election returns by a number of the leading newspapers of the country.

These election night performances remind us that in the field of office labor-and-time-saving appliances the Remington-Wahl Adding and Subtracting Typewriter occupies a prominent position.

Mr. C. J. Albert, Manager of The Albert Teachers' Agency of Chicago, has opened Western Offices at Spokane, Washington, and Boise, Idaho. Mr. S. S. Endslow is the Manager of the Spokane office, while Miss S. Belle Chamberlain, late State Supt. of Public Instruction in Idaho, is in charge of the office at Boise. This agency has been in existence for a quarter of a century under the direct management of Mr. Albert and passed all records in 1910.

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

PRIMARY

TEACHERS
MAGAZINE

VOL XXXIII

MARCH

1911

NO. 7



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TEACHERS MAGAZINE

FOR PRIMARY GRADES

Contents for March

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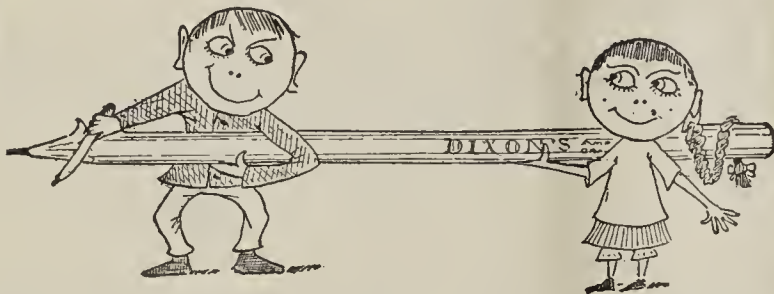
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Vol. XXXIII.

March, 1911

No. 7

Fretting, and Seeing Things Right

With many of us worry is a constitutional ailment. When life does not supply us with sufficient material for worry, we can borrow of our neighbors. Or we can create it with the aid of a little imagination. Molehill troubles are easily transformed into huge mountain troubles by simply equipping the eyes with magnifying glasses. It all depends on our attitude toward the world.

Some teachers become quite skilled in the scenting of trouble. The small world called school yields them enough to revel in from morning till evening. By a little effort they can get used to keeping their trouble magnifiers resting firmly on their noses even while they sleep.

Many a bright youngster of six or seven has won distinction as a worry center, by just trying to fill his unoccupied moments with activities of his own invention; and with no thought of disturbing the peace of anybody. If he be inventive he may be marked as an incorrigible mischief-maker. If he have imagination he may be ranked with the sons of the father of lies. There is no telling how hard a reputation he may acquire by merely yielding to an impulse to keep busy.

The imagination of an opinionated teacher can people a whole community with criminals. Fortunately the cure is easily effected. The teacher can hie away to some other scene of action, or she can keep her mouth shut and pray to the Lord for a change of heart.

As long as the evil which the teacher sees is confined to the borders of vain imaginings, she alone is the sufferer. But there are teachers who seek to have their beliefs and suspicions shared by others, especially by the victims thereof. The reformatories shelter quite a few of these victims, who attempted to live up to a bad reputation foisted upon them by their teachers in early youth.

It is fortunate that the influence of *good* finders in the world outweighs that of the far

more numerous evil finders. Faith in the motives and intentions of others is as the genial soil which never disappoints the hopes of the husbandman. Suspicion, doubt, distrust drain the affections and harden the soil of the heart, leaving it parched and arid, so that nothing but thistles and prickly pears can thrive thereon.

The story of the contest of the sun and the wind in trying to compel a traveler to remove his coat is an ancient recipe. The more the wind blusters, the tighter the traveler draws the coat around him. But he yields ultimately to the persuasiveness of the sun's warmth. Thousands who would keep resolutely to the road that leads to perdition, with threats thundering all around them and vessels of wrath poured out upon them, will gladly seize the proffered hand of friendship and good-will, and accept its guidance. Wrath may frighten the soul but does not save it. *Faith* saves.

A teacher begged her county superintendent to transfer her to a school where the discipline would be less trying. She felt her strength leaving her under the stress of daily contests with "unruly children." The superintendent agreed to comply with the teacher's request if she would send him, daily, a full list of all offenses committed by the children, that he might judge the seriousness thereof. How easy it seemed to produce each day a formidable list of horrors! And how meek that teacher became, when day after day it looked as if the children had entered into a conspiracy to avoid every form of serious wrongdoing! Nothing but "whispered," and "tardy," and "noisy at recess," and occasionally "lied,"—and the latter word somehow looked too hard on paper, when one considered what had really happened. Failing to receive the reports regularly, and not having heard anything for three days regarding the enemies' operations, the superintendent proceeded to the school in person, to see, with a twinkle in his eye, if perchance the teacher had been routed and slain. He seemed delighted to

hear that the children had improved somewhat of late. He suggested that the teacher should not let the enemy know that she realized their goodness was only a ruse, but to let them think that she believed that they had really and truly decided to be good.

By and by it dawned on the teacher that she had learned a new lesson in school management.

Seeing things right means seeing them in their proper relations. Dealing constantly with small matters, one runs the danger of—dealing constantly with small matters.

Some time ago there was suggested in these pages the formation of a league of good-humored schoolma'ams. The plan was for every member to always presuppose good in others, and then to set out to find it.

Only one thing is bad, and that is worry. And one thing is worse, and that is getting the habit of worrying. The members of the League of G. H. S. M. agree to say to themselves, when everything goes wrong, "Something must be the matter with me. I am sure there is." Then they must smile, and forget it. There are no fees. Won't you join?

In the death of Henry Burr Barnes the schools of America lose a genuine friend. It was his interest in educational progress that prompted him to acquire the periodicals formerly published by E. L. Kellogg & Co., and to give them the financial support needed to increase their efficiency and influence in all the departments of the field covered by them. With watchful attention he followed every detail. His keen grasp of affairs, his fine appreciation

of genuine merit, and especially the gentleness of his heart, have endeared his memory to many, who feel his death as a personal loss.

Mr. Barnes was sixty-five years of age at the time of his death, on January 12. He was a native of New York City, the son of Alfred S., founder of the house of A. S. Barnes & Co., and Harriet Elizabeth (Burr) Barnes. After preparatory studies in the Brooklyn Polytechnic Institute and Williston Seminary at Easthampton, Mass., he entered Yale College, from which he was graduated in 1866, having the honor of being class historian. Three years later he married Elizabeth Dixon, daughter of Courtlandt P. Dixon, of Brooklyn. Three sons and three daughters survive him.

Resolved to find his life work in the educational field, he entered, in 1866, the publishing firm of A. S. Barnes & Co., which had been founded by his father in 1835, and had become known far and wide as the most important school-book house in America. Two years later he became a partner in the firm. Some time afterward he undertook the editorship of the *International Review*, which was launched by A. S. Barnes & Co. and in its day occupied an enviable place among periodical publications.

The old firm of A. S. Barnes & Co. was a power in the school field. It published many of the most widely used text-books, and issued periodicals for teachers as well as books on pedagogy, at a time when there was little or no desire felt among teachers for this class of publications. Mr. Alfred S. Barnes was personally known to thousands of leading teachers, and his name is still revered by many whose privilege it was to come in contact with him. It was he who conceived the idea of uniting the great school-book houses of the country in one organization. His plan developed into the American Book Company, with which two of his sons became identified from the beginning: General Barnes as vice-president, and Henry Burr as a director. The General died a few years ago. Mr. Henry B. Barnes remained a director to the time of his death.



Henry Burr Barnes

In forming the American Book Company, co-operative effort was the end kept in view. A strong publishing center was believed to be needed to do away with the machinations of large contending agency forces and to give merit a chance to win. The uniting of capital and efforts benefited the schools immediately, by improvement of the general appearance of the text-books, particularly as regards illustrations, printing, and binding. In fact, school-book production was completely revolutionized, and the development has given our country the leadership of the world in this field.

To the day of his death, yes, almost to the last moment of consciousness, Mr. Barnes kept up a keen interest in the work of his periodicals for the promotion of increased efficiency and greater happiness among teachers. Need I add that I have lost a friend whose sympathetic attitude has been a sustaining power, amidst the trials and complications bound up with the management of periodicals honestly designed for the improvement of the education of the young by bringing help and inspiration and good cheer to the teachers wherever they may be?

For Arbor Day

Do You Know?

That the tree is like a *mill* that runs itself? The *raw materials* it uses are the minerals from the soil and the gases from the air.

The leaves are the *machinery* that take charge of the raw material and make it into the finished product, sap, that goes to feed every part of the tree.

The sunlight is the *power* that runs the machinery.

The *waste products* of this mill that the leaves send off into the air are the very things that we human beings need most, oxygen to breathe and moisture.

Do you know of any other manufactory that

runs itself, furnishes its own materials and gives away its products to bless and brighten the world?

That trees are the oldest living inhabitants on the face of the globe?

That there are trees *living now* in California that were already one thousand years old when Columbus discovered America?

That the trunk of a tree one foot in diameter and twenty feet high can bear a weight of over thirty tons.

That a full-grown tree sends out 187 gallons of water a day thru its leaves into the air? Think what a difference that makes in hot, dry weather.—*From leaflet published by the Shade Tree Commission of Newark, New Jersey.*



The Banner of the Herald of Spring

Memory Gems for March

(Saturdays and Sundays omitted)

MARCH 1

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

MARCH 2

Each little flower that opens,
Each little bird that sings,—
He made their glowing colors,
He made their tiny wings.

MARCH 3

The wonderful air is over me,
And the wonderful wind is shaking the tree;
It walks on the water, and whirls the mills,
And talks to itself on the top of the hills.

MARCH 6

Little deeds of kindness,
Little words of love,
Make our earth an Eden,
Like the heaven above.

MARCH 7

When you hear the sandman's song
Sound thru the twilight sweet,
Be sure you do not keep him long
A-waiting on the street.
Lie softly down, dear little head,
Rest quiet, busy hands,
Till by your bed, his good-night said,
He strews the shining sands.

MARCH 8

All that's great and good is done
Just by patient trying.

MARCH 9

The Wind he took to his revels once more;
On down
In town,
Like a merry-mad clown.

MARCH 10

Dear little blossoms, down under the snow,
You must be weary of winter, I know;
Hark! While I sing you a message of cheer,
Summer is coming, and springtime is here.

MARCH 13

Little white snowdrop, I pray you, arise;
Bright yellow crocus, come, open your eyes;
Sweet little violets hid from the cold,
Put on your mantles of purple and gold.

MARCH 14

Write it on your heart that every day is the
best day of the year.

MARCH 15

The Tree's early leaf-buds were bursting their
brown;
"Shall I take them away?" said the Frost,
sweeping down.
"No, leave them alone
Till the blossoms have grown,"
Prayed the Tree, while he trembled from rootlet
to crown.

MARCH 16

The best hearts are always the bravest.

MARCH 17

We knew it would rain, for the poplars showed
The white of their leaves.

MARCH 20

And all this changing tint,
This whispering stir and hint
Of bud and bloom and wing,
Is the coming of the spring.

MARCH 21

And the next thing, in the woods,
The catkins in their hoods
Of fur and silk will stand,
A sturdy little band.

MARCH 22

Early to bed and early to rise,
Makes a man healthy, wealthy and wise.

MARCH 23

There came to my window,
One morning in spring,
A sweet little robin;
It came there to sing.

MARCH 24

By friendly deeds is friendship won.
If you want a friend, you must first be one.

MARCH 27

The world is so full of a number of things,
I'm sure we should all be as happy as kings.

MARCH 28

Have a place for everything, and keep every-
thing in its place.

MARCH 29

Who has seen the wind?
Neither you nor I;
But when the trees bow down their heads,
The wind is passing by.

MARCH 30

Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

MARCH 31

The rain is raining all around,
It rains on field and tree.



MARCH

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Blackboard Calendar Designed by Henry Ahern, New York

Primary Arithmetic*

By HARRIET E. PEET, State Normal School, Salem, Mass.

Home Problems

The nearer to the interests of the children arithmetic can be brought, the more real the subject becomes to them, and the more they will regard it as something worth working upon. Too many teachers fail to make the connection between the arithmetic of the schoolroom and that of practical life, so that their pupils are much in the same position as the little boy who, after watching his father add up a column of figures in making out his accounts, said, with a great air of surprise, "Why, that is what we do at school!" It had never occurred to the child, altho he was unusually intelligent, that the "ritual" of the schoolroom had anything to do with life outside.

Of all the fields from which "real" problems may be taken, perhaps, the home offers the most various and interesting. The problems taken from it cover the household activities, from cooking and entertaining to household furnishing and gardening, and are all full of content to the children.

Home arithmetic problems may be grasped in a number of ways. They may be chosen hit or miss from the different departments of household life and grouped according to an arithmetic topic, such as addition, subtraction, multiplication or division; the week's activities may be followed; Monday's work may be laundry problems, Tuesday's, cooking, Wednesday's, sewing, and so on; or, in the third place, the problems may be grouped by the activities themselves, such as furnishing a house, cooking a meal, or making a garden.

The first grouping is the most convenient for advance work in arithmetic, the other two for review exercises and general practice. The work should, of course, at all times be closely related to the number of experiences of the children, the numbers being made simple or hard according to need.

ADDITION AND SUBTRACTION PROBLEMS

- (1) Mother bought curtains for \$5 and a new rug for \$10. How much did the curtains and rug cost?
- (2) Father's new chair cost \$8 and his new table \$15. What did the chair and table cost?
- (3) Butter for the family cost \$1.20 in one week, sugar cost 50c., bread 70c. and cookies 30c. What did they cost together?
- (4) What change from a two-dollar bill should mother receive in paying the grocer's bill of \$1.75?
- (5) What change from a five-dollar bill should father receive in paying a gas bill of \$2.50?

(6) If a roast takes one hour to cook, and potatoes 45 minutes, how much earlier must the roast be put in the oven than the potatoes if the two are to be done at the same time?

(7) How much material must mother buy for a little girl's dress if the skirt takes $2\frac{1}{2}$ yards and the waist $1\frac{1}{2}$ yards?

(8) Mother began to sweep and clean the bedrooms at 8 o'clock in the morning, and finished at 11:30. How long did it take her?

(9) Father worked in the garden from quarter-past five until half-past six. How long did he work?

MULTIPLICATION AND DIVISION

(1) How much beefsteak at 25c. a pound can be bought for 75c.?

(2) How many barrels of apples at \$2.50 a barrel can be bought for \$10?

(3) What is the cost of 4 dozen eggs at 38c. a dozen?

(4) What is the cost of 2 pounds of butter at 33c. a pound?

(5) Counting 3 loaves of bread for 2 days, how long will 6 loaves of bread last?

(6) Counting 2 pounds of butter for a week, how many pounds must be bought to last a month of 4 weeks?

(7) How much should be paid a woman for cleaning, at 20c. an hour, if she works from 8 o'clock until 12 o'clock?

(8) How much should be paid a man for working on the lawn at 25c. an hour, if he works from 7 o'clock until 11 o'clock?

In the second classification, problems arranged according to the days of the week, as much first-hand material as possible, such as laundry bills, should be used and the children led to suggest the problems themselves.

MONDAY PROBLEMS—LAUNDRY

- (1) What must be paid a laundry for 3 collars at 2c. each?
- (2) What is the cost of 2 pairs of cuffs at 4c. a pair?
- (3) What is the cost of 1 dozen handkerchiefs at 2c. apiece?
- (4) What is the cost of $\frac{1}{2}$ dozen towels at 10c. a dozen?
- (5) What is the cost for 6 sheets at 5c. each?
- (6) What is the cost of 12 pillowcases at 3c. each?
- (7) What is the cost of 2 shirt-waists at 15c. each?
- (8) What is the cost of 2 aprons at 10c. each?
- (9) What must be paid a month to a woman who

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charges \$1.50 a day for washing and ironing, if she works 4 days during the month?

TUESDAY PROBLEMS—COOKING AND ORDERING

(1) At what time must coffee be made for a 7 o'clock breakfast, if it takes 10 minutes to boil it?

(2) At what time must a cereal be put on for a 7:30 breakfast, if it takes 20 minutes to cook it?

(3) At what time must potatoes be put in the oven for a 12 o'clock dinner, if it takes 40 minutes to bake them?

(4) How much milk is needed for 3 cakes, if each cake takes $1\frac{1}{2}$ cupfuls?

(5) How many cups of sugar are needed for 4 pies, if each takes $\frac{1}{3}$ of a cup?

(6) If a rule for a pudding requires $1\frac{1}{2}$ cups of flour, how much is required if the rule is doubled?

(7) How long does it take to roast a 5-pound piece of beef if 12 minutes is allowed for each pound?

(8) How much milk must be ordered for 4 children if each drinks 3 cupfuls a day? (2 cups make 1 pint.)

(9) How many oranges must be ordered for a family of 9 for 4 days, if each eats an orange a day?

(10) How many loaves of bread must be baked in 1 week if a family uses 2 loaves a day?

(11) How many biscuits must be bought for a family of six, allowing 2 apiece?

WEDNESDAY PROBLEMS—SEWING

(1) How many buttons are needed for a boy's blouse, if 6 are allowed for the front and 2 on each sleeve?

(2) How many yards of trimming are needed for a little girl's dress, if 3 yards are used on the skirt and 2 yards are used on the waist?

(3) How many yards of braid are required to go 5 times around a skirt which measures 2 yards around?

(4) How much lace is needed for a handkerchief, if 12 inches are used on each side?

(5) How many yards of muslin are needed for curtains for a window 6 feet high, if 2 breadths are used and $\frac{1}{2}$ yard extra in all is allowed for hems?

(6) How long does it take to hem a towel, if each end takes 15 minutes?

(7) How long does it take to make 3 kitchen aprons, if each requires $\frac{1}{2}$ hour?

(8) How long does it take to mend 6 pairs of stockings, if 10 minutes is counted for each pair?

THURSDAY PROBLEMS—OUT-OF-DOORS

(1) How many hours did it take Frank to mow his lawn, if he began at 3 o'clock and finished it at 6 o'clock?

(2) How much time in a week of 6 days does Frank spend in raking leaves, if he spends $\frac{1}{2}$ hour a day?

(3) How much wire netting is needed to go around a flower-bed 2 feet by 8 feet?

(4) How much wire netting is needed to go around a chicken yard 10 feet by 30 feet?

(5) How many pansy plants, 8 inches apart, may be set out in a 12-foot row?

(6) How many rows of lettuce, 10 inches apart, may be made in a bed 4 feet wide?

(7) How many rows of radishes, 8 inches apart, may be made in a bed 3 feet wide?

(8) How much time is spent in a week in caring for a house, if it takes $\frac{3}{4}$ of an hour a day?

(9) How much time is spent in caring for chickens, if it takes $\frac{1}{2}$ hour a day?

FRIDAY—CLEANING AND PUTTING IN ORDER

(1) How much does it cost to hire a woman 4 hours for sweeping, at 20c. an hour?

(2) How long does it take to clean a room if 15 minutes are used for sweeping and 18 minutes for dusting and putting in order?

(3) How long does it take to make 4 beds, counting $3\frac{1}{2}$ minutes for each bed?

(4) How many clean sheets are needed for 2 beds on the third floor, 4 beds on the second floor, and 1 on the first floor, counting 2 clean sheets for each?

(5) How many pillow-cases are needed for the same beds, counting 2 for each?

(6) How many clean towels must be counted out for 6 bedrooms, counting 3 for each?

(7) How long does it take to mop 4 floors, counting 20 minutes for each?

(8) How much must be paid a man for washing windows, if he charges 25c. an hour and works 6 hours?

In classifying problems according to the various activities of the home, the list divides itself into such divisions as cooking, gardening, cleaning, sewing, furnishing a house, and paying bills. Since all but the last two types of problems have been illustrated in the other classifications, furnishing problems and those arising in paying bills will serve to suggest the kinds of problems it is possible to use. Price lists and bills brought in help to interest the children.

FURNISHING A HOUSE

(1) What does it cost to furnish a little girl's room, if the rug costs \$8, the curtains \$5, the bed \$15, the dressing-table \$10, and a little rocking-chair \$3?

(2) What does it cost to furnish a boy's shop, if a bench costs \$8, the tools \$10, and a cupboard \$4?

(3) How much matting is needed for 2 bedrooms, if 17 yards are needed for 1 and 24 for the other?

(4) How many curtains are needed for the first floor of a house if the living-room has 3 windows, the dining-room 4, the hall 2 and the kitchen 3, and 2 curtains are used at each window?

(5) How many yards of cloth are needed to cover a table 3 feet long, if $\frac{1}{2}$ yard of goods falls over each end?

(6) What is the cost of dining-room furniture, if the table costs \$19, 6 chairs each cost \$3 and the sideboard costs \$25?

(7) What does it cost to furnish a bedroom, if the bed costs \$25, the dressing-table \$32, the washstand \$10, and the chairs, rugs, curtains and pictures together cost \$45?

PAYING BILLS

(1) Count up these bills:

A GROCER'S BILL

½ lb. butter	\$.18
8 lb. sugar50
4 loaves bread.....	.20
25 lb. flour75
4 lb. rice32
2 lb. prunes30

A DRYGOODS MERCHANT'S BILL

8 yd. gingham @25c.
12 yd. cotton cloth @8½c.
2 doz. buttons @15c.
9 spools thread @5c.
4 papers needles @6c.



(2) How much must be paid for 4 tons of coal at \$6.75 a ton?

(3) How much must be paid for 2 bushels of potatoes at 95c. a bushel?

(4) How much change from a one-dollar bill should mother receive in paying the egg man for 3 dozen eggs at 30c. a dozen?

(5) How much change from a five-dollar bill should father receive in paying a gas bill for \$2.50?

(6) How much change should be received from \$2.00 in paying for ice at the rate of 10c. a day?

(7) How much change from a two-dollar bill should be received in paying a laundress \$1.75?

(8) What is the grocer's bill for a month if the bill for the first week is \$8.75, the second week is \$16.42, the third week \$9.22 and the fourth week \$12.84?

(9) If the rent is \$35 and the grocery bill is \$42.50, how much are they together?

Homes of the World Children*

By ELIZABETH ELLIS SCANTLEBURY

The country in which Plum-Blossom lives is the very first one, on the other side of the world, at which the sun looks when he gets up in the morning. We call the country Japan, but the people who live there call it "The Land of the Rising Sun," and their flag is a big red sun on a white field. Perhaps you have seen the flag.

Plum-Blossom is a little girl, not a blossom on a tree. Sometimes we name little girls "Violet" or "Daisy," you know, and the mothers and fathers in Japan name their baby girls, in the same way, for flowers and blossoms. Plum-Blossom has little friends named "Chrysanthemum," "Lotus-Blossom," "Flower-Bud" and "Pine." Those are the names in our language, but they do not sound the same when the mothers of the little girls call them.

Plum-Blossom lives in a little house that, if you could see it on a warm, pleasant day, would look to you a good deal like a big bird-cage. You would see the roof and the floor, and the posts that hold up the roof, but only a little of the walls. That is because the walls are made like big paper-covered screens, that slide past each other like folding-doors, so the house can be opened wide for the sun to shine in and the wind to blow thru from one side to the other. The paper of the walls is thick and tough, and it looks like frosted glass,—the dull, white glass that you cannot see thru. There is a sliding wall of wood, outside of the one of paper, that is closed at night or when a storm is seen coming.

The house, inside, is one big room, the floor

*All rights reserved.

covered with soft, thick mats made of reeds. If a little room is needed, tall folding screens, with bamboo branches painted on them, are brought out and stood up around some of the mats, which are all of one size.

You would wonder where the furniture is, for there is not a table, chair, nor bed, where you can see them. Plum-Blossom has never seen a bedstead; she wouldn't know what to do with a chair; and her own little table, taken away as soon as she is done eating, is only about a foot high. Instead of sitting on a chair, Plum-Blossom kneels on a cushion that has been placed on the floor, and then sits back on her heels.

Her bed has neither spring, mattress, sheets, nor blankets. Thick quilts are laid on the matting and a wooden "pillow," for Plum-Blossom's neck, is put at one end of the quilts. Over her is laid another heavy quilt, shaped like a jacket with sleeves, and here Plum-Blossom sleeps and dreams.

When mealtime comes the little table, about big enough for a doll's party, is brought to Plum-Blossom. On it is a bowl of hot rice and a few vegetables, but *never* a bowl of bread and milk! Plum-Blossom never tasted that kind of food—she would think that horns would grow on her forehead if she drank milk as you foreigners do! You would be foreigners, you know, if you were visiting or living in her country. But Plum-Blossom likes her hot rice and when she is thru eating her bowl is empty. If you tried to pick up the rice with two pointed sticks, as she does, I'm afraid there would be



Japanese Sand-table



The Japanese Doll and Her Doll Baby

more left in the bowl than would reach your mouth.

Plum-Blossom's dress is called a kimono. It has long, wide sleeves that she uses as pockets, and around the waist is a broad, red sash. Her shoes are both high-heeled and high-toed, but they do not cover her feet. They are made of wood and the strap that holds them on passes between her big toe and the others. These are her outdoor shoes. In the house she wears sandals made of straw.

When Plum-Blossom goes out to play or to walk she helps her mother by taking her fat little baby brother with her, tied on her back. She loves the heavy little fellow, but she never kisses him. She wouldn't know how, for she has never been kissed herself nor seen anyone else kissed. She dances and jumps to amuse him, and when he is sleepy she sings, "Nen ne ko yo,"—which means "Bye, bye, baby,"—until his head goes nid-nod on her shoulder.

When the baby brother was born, a paper fish was hung on a pole above the house. On the fifth day of every May one will be hung for him, just as one is always hung for each of his brothers; but the baby's will be the biggest,—as long as he is the baby. You would think it a funny sight when the hollow paper fishes puff out with the wind and the tails and fins wave like real live fishes! The day on which they are hung out is called the Feast of Flags, and it is the boys' own holiday.

But the boys are not the only ones who have a holiday all their own. Plum-Blossom and all the little girls of Japan have one called the "Feast of Dolls"—a lovely name, isn't it? That comes on the third day of the third month—do you know which that is? All the dolls that were given to Plum-Blossom's grandmother and mother, when they were little girls, as well as those that have been given every year to Plum-Blossom, are brought out of a brick fireproof house and are set on long shelves covered with red. Plum-Blossom serves tea with a little tea-set, and plays house all day long with the dolls, and then they are taken back to the fireproof house to stay until the third day of the third month of the next year.

There is a holiday time, too, for all the people, big and little. That is on the first three days of the New Year and is called the Feast of the New Year. The houses are all trimmed with pine branches and bamboo, new mats are put on the floor, new paper in the screens, and everyone wears new clothes. Plum-Blossom's brothers carry their big kites out to the hills and send them on flying races with the kites of other boys, and then come home to a big fish dinner.

In cherry-blossom time Plum-Blossom goes with her father and mother to see what the people of Japan call "The most beautiful thing in the world,"—cheery trees covered with bloom. On the trees hang pretty slips of paper with little poems written upon them, telling how they are loved. As Plum-Blossom looks up at the lovely pink blossoms they seem like a rosy cloud

between her and the sky, for not a green leaf is to be seen. She doesn't care at all for the cherries that come later, for they are small and not any nicer than our choke-cherries.

Do you wonder what Plum-Blossom does on days when there are no feasts nor picnics? She has lessons that teach her to be very polite and unselfish, and to look pleasant even if she is in pain or is unhappy. She plays games with her little friends, and she amuses her brother, the baby on her back, by taking him to see the toy shops and the sights on the streets. At the toy shops she can get funny little toys for less than a cent apiece,—monkeys that will run up a stick and rabbits that will pound rice in a mortar.

Sometimes Plum-Blossom sees a foreign lady in strange dress, being drawn around the streets in a jinriksha, a kind of grown-up baby carriage. The man who draws it has his jacket tucked up, and on his head is a hat shaped like a mushroom, and straw sandals are on his feet.

Plum-Blossom and her chums go to the little lake, near the tea-house, where tea is served to travelers, and there they play and sing songs to the lovely white butterflies that light on their hands, and to the beautiful fireflies that they try to catch. They believe that the fireflies that shine in the fields at night are the tears of a little moon-child who strayed to earth and wanted to stay there, but who was carried back on a moonbeam to the white moon-lady. When the little girls hear a frog croaking in the lake they think he is singing, "My eyes tickle; I want to sleep!"

Sometimes the little girls stand in a circle, hand in hand, and as they move slowly backward until their arms are stretched wide, they sing something like this:

"Pretty flower, it is day;
Open wide your petals gay."

Then they step forward until they are close together again, singing,

"Now it is the flowers' night;
Close your pretty petals tight."

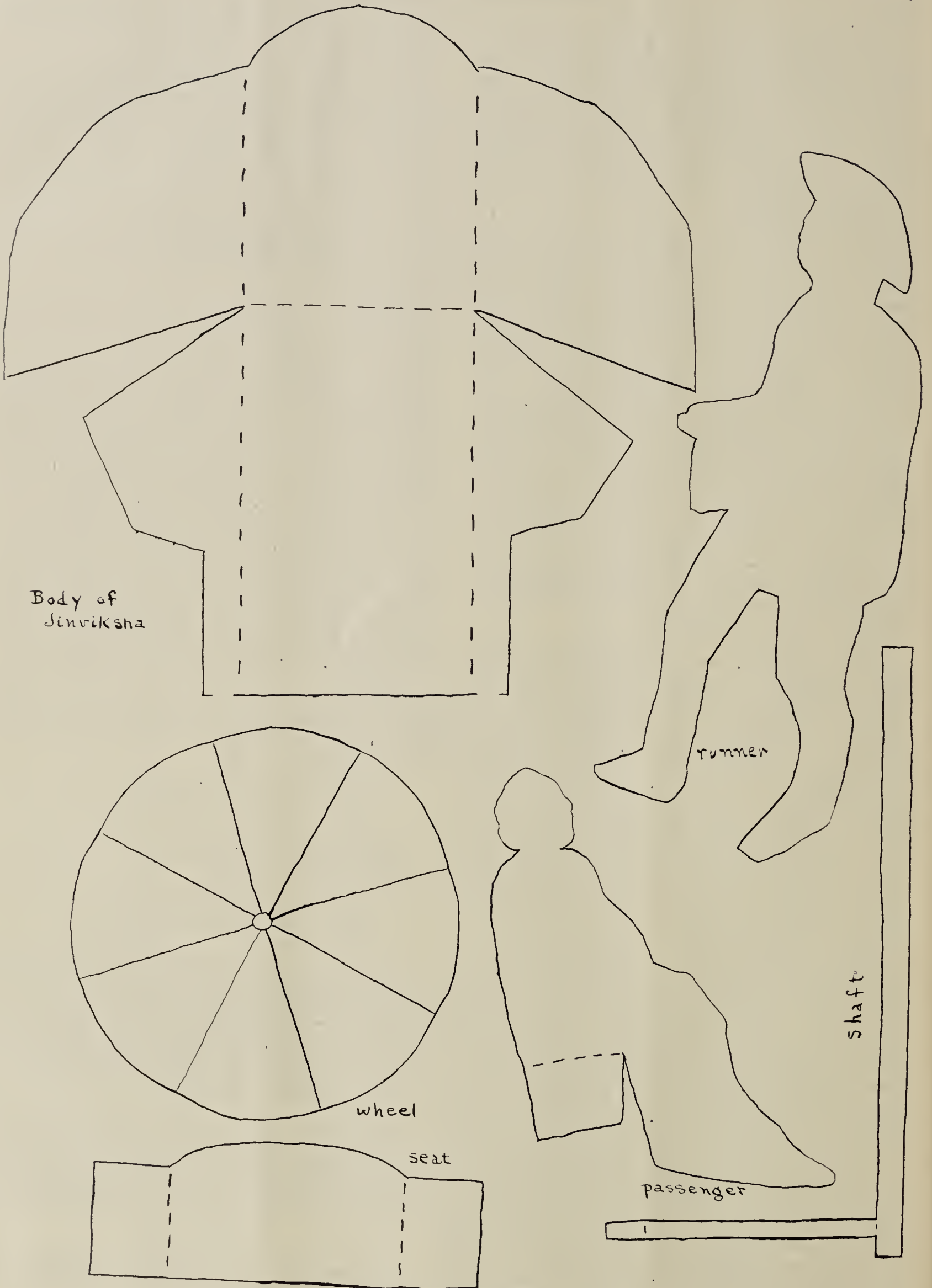
Dear me, we have spent a long time telling about Plum-Blossom and what she does, and hardly a bit of time telling of what the boys do; but here is something I want to whisper to you, boys: The visitors who go from this country to Japan say the boys there laugh, shout, leap, wrestle, and play games—but *never* fight!

DIRECTIONS FOR MAKING JAPANESE DOLL

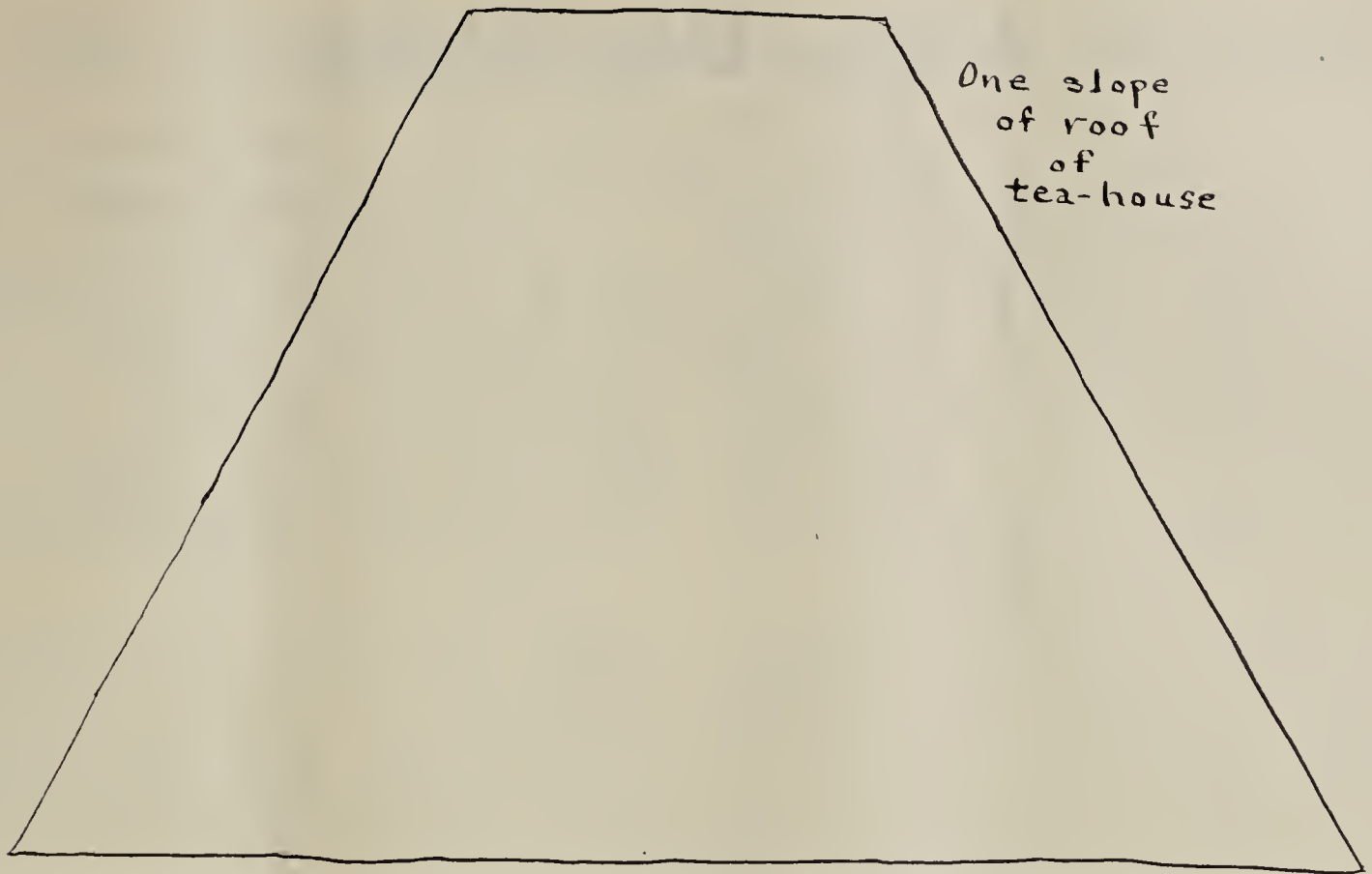
Hektograph and let children choose colors for kimono. Fasten baby on back with long, narrow strip of paper, or paste on back of girl.

SAND-TABLE

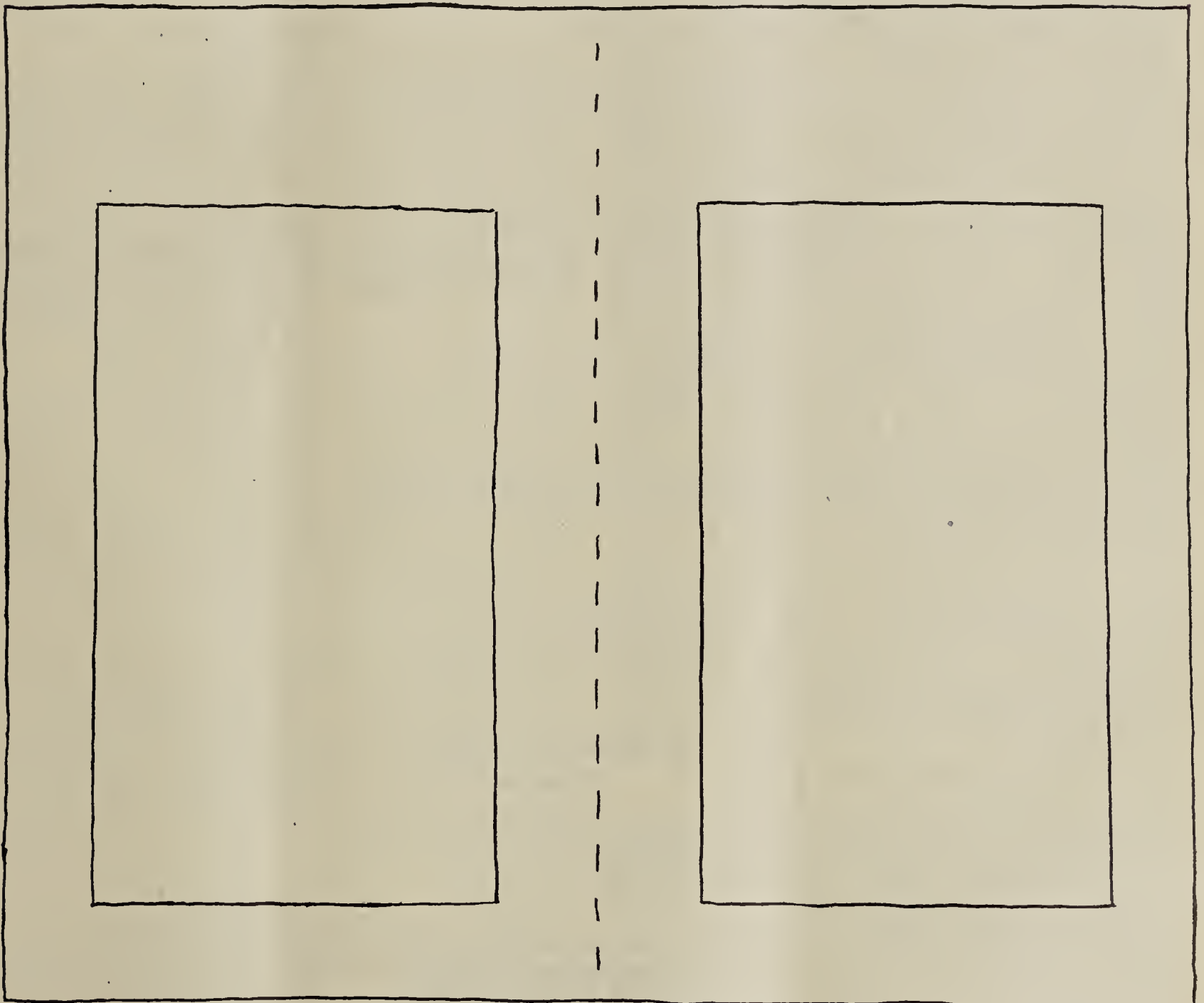
Cut each article according to diagram, cutting on black lines and folding on broken.



Diagrams for Jinriksha



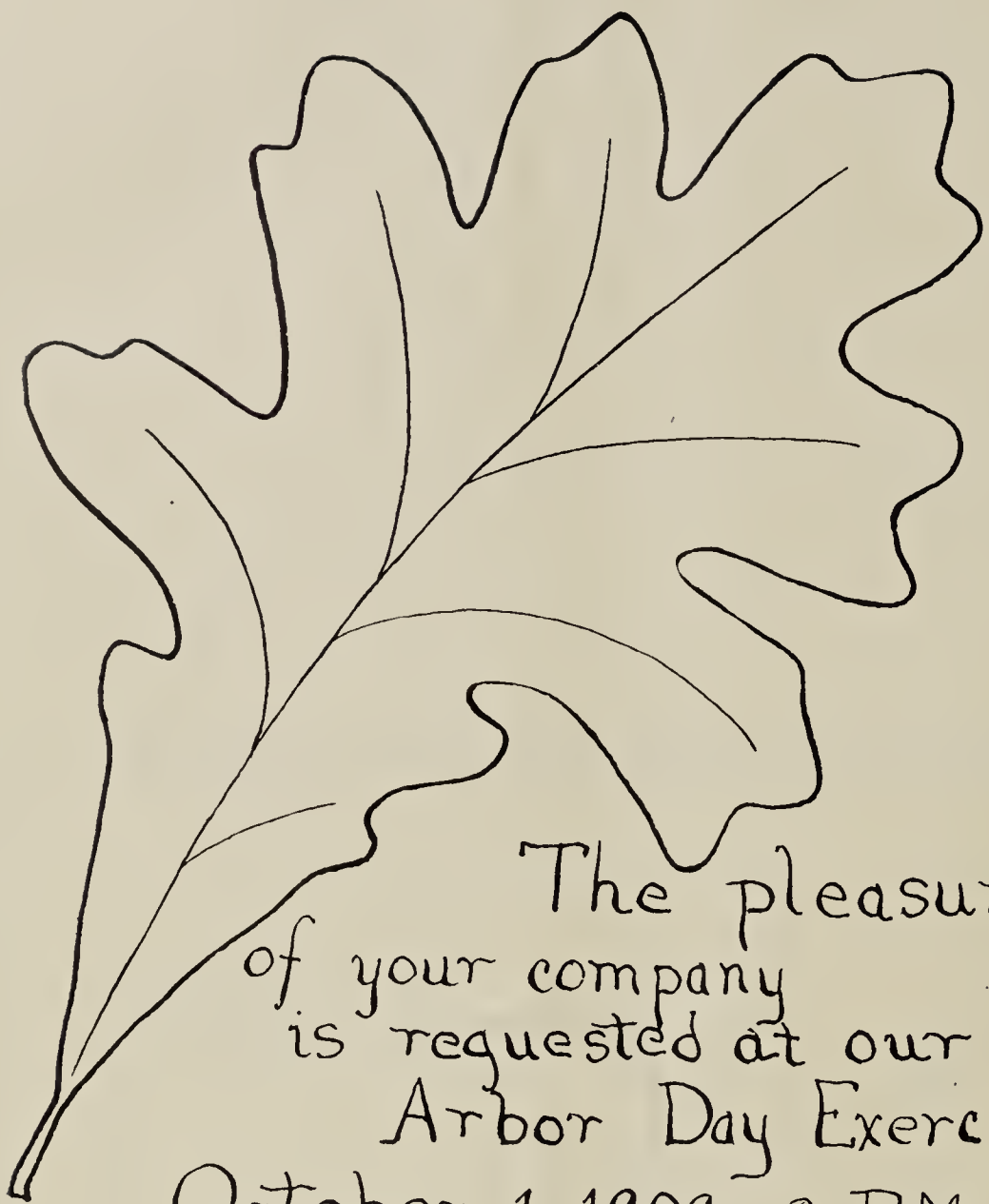
One slope
of roof
of
tea-house



Two sides of tea-house

Diagrams for Japanese Tea-House

Arbor Day Helps



The pleasure
of your company
is requested at our
Arbor Day Exercises
October 1, 1909. 2 P.M.
Lincoln School.

Here is a suggestion for cards of invitation to the parents and friends of the school. It was sent by a teacher who used it with success at an Arbor Day celebration in October.

Anticipation

I am going to plant a walnut tree;

And then when I am a man,
The boys and girls may come
and eat
Just all the nuts they can!

And I shall say, "My children,
dear,
This tree that you enjoy
I set for you on Arbor Day,
When I was but a boy."

And they will answer, "Oh, how
kind,
To plant for us this tree!"

And then they'll crack the fat-
test nuts,

And give them all—to me.
—Selected.

A Rule for Birds' Nesters

The robin and the redbreast,
The robin and the wren;
If ye take out o' their nest,
Ye'll never thrive agen!

The robin and the redbreast,
The martin and the swallow;
If ye touch one o' their eggs,
Bad luck will surely follow!
—Selected.

They'll Come Again

They'll come again to the apple
tree,
Robin and all the rest,
When the orchard branches are
fair to see
In the snow of the blossom
dressed,
And the prettiest thing in the
world will be
The building of the nest.
—MARGARET E. SANGSTER.

Good News

The little birds fly over,
And O, how sweetly sing!
To tell the happy children
That once again 'tis spring.

Here blooms the warm red
clover,
There peeps the violets blue,
O happy little children,
God made them all for you.
—CELIA THAXTER.

Child's Song in Spring

The silver birch is a dainty lady,
She wears a satin gown;
The elm tree makes the old
churchyard shady,
She will not live in town.

The English oak is a sturdy fel-
low,

He gets his green coat late;
The willow is smart in a suit of
yellow,
While brown the beech trees
wait.

Such a gay green gown God
gives the larches—

As green as He is good!
The hazels hold up their arms
for arches
When Spring rides thru the
wood.

The chestnut's proud, and the
lilac's pretty,

The poplar's gentle and tall,
But the plane tree's kind to the
poor dull city—
I love him best of all!
—Selected.

The Step-by-Step Language Method

By LUCY LOVELL BROWN, P.S. 177, Manhattan, New York City.

Written Work. II

(Continued from the February TEACHERS MAGAZINE.)

Each child, at this stage, knows what he wants to write and how to spell the words. His next step will be to learn the use of capitals and periods. To do this he must have a model placed before him. In this method the class makes its own model by spelling each sentence word by word, the teacher writing it upon the blackboard as each child spells his word.

The Title.

One child gives the name of the story, "Rover and the Kittens." (See description of picture, in the February number.) The teacher has four children spell one word each in order, as she writes upon the board, calling attention to the fact that each word in the name of the story begins with a capital letter except "and" and "the."

First Sentence.

She then asks for the first sentence and one child gives it, "Rover is a pretty dog." She then has the next five children spell the five words of this sentence in order. Usually some children in the class know that the first word of the sentence should begin with a capital letter and that a period should be placed at the end of a statement. If not, the teacher calls attention to these facts as she writes and then spends some time questioning and drilling upon these points.

Second Sentence.

She then asks for the second sentence and the next child gives it, "He has a basket in his mouth." The next seven children spell the words of the sentence, one word each in order, the teacher writing on the blackboard as before. If the one who spells the first word does not say "Capital H," the teacher does not write the first word until some child tells her that the first word should begin with a capital letter.

In giving the words to be written, many children will omit little words like "a," and the third child will spell "basket" instead of "a." To correct this error the teacher repeats the sentence, omitting the "a,"—"He has basket in his mouth." He then sees his omission and names "a" as the next word. Constant practice in this work will teach the children not to omit words and they soon learn to discover for themselves errors in the omission of words, capitals or periods.

Third Sentence.

The third sentence is then given, "Two kittens are in the basket." The next six children spell one word each in order, the teacher writing as before and refusing to write in case a capital or period is not named in its place, until the mistake is discovered. This hesitation

on the part of the teacher to write the first word of the sentence, until some one tells her that it must have a capital letter, impresses the fact upon the child's mind that a new sentence has begun and must be marked by a capital letter. The same hesitation at the end of the sentence waiting for some one to tell her that a period must be placed there, helps to impress the use of the period.

The fourth sentence is spelled and written in the same manner.

Each Child Recites Once.

During the writing of the four sentences, one-half of the class has recited. Each child has made an individual recitation. It was short, only one word spelled, but it had to be thoughtful to be correct. In this work, as in the "Four Lines of Oral Work," we aim to have every child in the class recite once during a recitation. The other half of the class may recite by a rapid review of the work just completed. While the written paragraph is still on the blackboard, each of the remaining children spells one word, naming the capitals and periods as they occur. This is excellent drill work.

Fixing the Sentence Idea.

To impress the sentence idea still more, the teacher asks the following questions: "How many sentences have I written? What is the first words of the first sentence? What is the last word of the first sentence? How does the first sentence begin? What is at the end of the first sentence? What is the first word of the second sentence? How does the first word begin? What is the last word of the second sentence? How can you tell that 'mouth' is the last word of the second sentence?" Continue the questioning thru the four sentences. Step III. is completed. The class has made a perfect model of the work which is to be written. All capitals, periods, and spelling are correct. The self-activity of the child has been utilized in making this model and the experience he has had in determining where the periods and capitals belong and remembering to place them in their proper places, is going to make it easier for him to have his own work correct in the written lesson.

The Written Lesson

During this period each child writes the story on paper and the teacher passes rapidly from pupil to pupil, correcting *one* error on each paper. If one mistake only is corrected, the child is very likely to remember that correction, but if several mistakes are corrected at one time, the chances are that he will forget them all. When only one error is corrected, that correction is impressed still more upon his mind, because he feels that that error has prevented his

having a perfect paper, for he is not conscious of his other errors.

By stopping for one correction only, the teacher has time to go to each child in one recitation, which is most desirable. The personal correction of one error in the child's presence accomplishes more for the child than many red-ink marks laboriously made by the teacher in marking papers after school hours.

In the written lesson for the first picture, each child is allowed to copy the paragraph from the blackboard. As he copies, the teacher goes thru the class correcting one error on each paper and checking all perfect papers. The children who have perfect papers may read theirs to the class at the close of the recitation.

On the following day the same story is written on the blackboard again by the teacher, the children dictating the model as before.

The story is now erased and each child writes it from memory. As he writes the teacher corrects one error on each paper, as before.

Each child has now written a one paragraph story which is interesting and correct, but originality is lacking. There is no variety, the stories are all alike. Variety and individuality will be introduced gradually a little later.

No More Copied Stories.

The succeeding pictures are treated in the same way, except that no work is copied in Step IV after the first picture is finished. The first draft must be made from memory. The teacher gives the class an opportunity to study and visualize each sentence of the story and then she erases it from the blackboard.

The Child Tells the Story.

When two or three pictures have been studied and the written stories completed, the teacher lets a child tell the story which is used instead of the teacher's story in Step I. This story is used by the class in the spelling preparation, written preparation, and written lesson just as the teacher's story was used in the previous lessons. This is the beginning of the original work.

Varying the Sentences.

Introduce this work gradually, rapidly enough to make it interesting but slowly enough to keep it within the child's ability to express it correctly in written work.

When a child gives a story the teacher writes the first sentence as before in the written preparation as a model sentence. She then asks, "Who can make it a little different?" Suppose the sentence to be "Rover is a pretty dog." "Rover is a kind dog, or 'big' or 'black' dog," may be suggested. The teacher writes on the blackboard the words "big," "black" and "kind" and tells the class that each child may write it the way he likes best.

In succeeding lessons vary two sentences in the same way and keep on increasing the number of sentences varied until every sentence in the paragraph may be changed. This growing variety is most interesting to the children and

develops the power to select and use choice English.

Each Child Writes an Original Story

The work may be just as original as the child's spelling ability will allow. The four steps may be varied to meet the needs of the class and the individual child. The oral preparation may be a lesson in which each child tells an original story. The spelling list may now be made by the pupils and teacher together, the teacher selecting words as different pupils tell their stories and the children asking for words which they expect to use in their written story. The written preparation may consist of two stories told by two children, and each one may be written on the blackboard by the teacher as the class dictates them word by word. During the written lesson each child may write his own story and the teacher passes thru the class correcting one mistake on each paper. Teach the children not to use words they do not know how to spell. If a child wishes to use a word, he may ask at home to have it spelled, or he may ask for it at the time of the spelling preparation. It is good mental training for a child to think ahead of the words which he will need in his stories. One little boy taught by this method asked at home to have the word "Kentucky" spelled for him. When asked why he wanted to know how to spell it, he said that he wanted to write a story about a "Kentucky horse."

When ten or a dozen pictures have been studied by this method, following the four steps for each picture, each child in the class is usually able to write a short but correct and original story.

Reproduction Stories

Our dog's name is Fido. My sister taught Fido some tricks. Fido can shake hands.

To-day is my birthday. I am seven years old. My birthday comes on the fifth of March.

I have a pair of rubbers. On rainy days I wear them to school. I always take them off when I get to school.

Grace has a cold. Yesterday she kept her coat on all day. She got very warm. When she went out into the cold air she caught cold.

Helen is my best friend. She has bright eyes and red cheeks. She goes to bed early. She eats very little candy.

John's hair always looks nice. He combs it every morning. He washes it once every week.

This is the way to have good eyes: Go to bed early. Do not read much at night. Sleep makes the eyes strong.

THE CHILD WORLD

Supplementary Reading for Primary Grades

The Creation*

Years and years and years ago the earth was quite different from what it is to-day. Have you ever thought of this as you looked about out-of-doors?

Now we can see horses and dogs and birds and butterflies and daisies and strawberries. We may watch the people as they walk from place to place. And when we look up we see the blue sky and the bright sun.

Yet once there were no men, no trees, no sky. Just Somebody was there. That was God.

And in the beginning God created the Heaven and the earth.— this earth on which we live and the Heaven that is above it.

But the earth was not the beautiful world it is now. It had no form and was all dark, pitch dark, everywhere. On high was the Heaven, and far below the deep waters moved back and forth. How the waves must have thundered as they rolled back and forth, backward and forward, backward and forward, away down there in the darkness!

And the Spirit of God moved upon the face of the waters.

And God said, "Let there be light," and there was light.

And God saw the light, that it was good. And God divided the light from the darkness.

And God called the light Day, and the darkness he called Night.

Then God created the blue sky, and the clouds, large and small, to move across the sky.

Now the earth was still covered with water. So God said, "*Let the waters under the Heaven be gathered together and let the dry land appear.*" Then the waters formed themselves at God's command, into brooks and rivers and ponds. *And God called the dry land Earth.*

One large body of water was larger than all the rest put together. This was the great ocean.

Where the water had gone away the dry land peeped out, and here and there a hill appeared. But everything was still brown and bare. Not a green leaf, not a flower, not a tree could be seen.

And God said, "Let the earth bring forth grass, and herb, and fruit trees. And let every plant grow up and grow seed, that other

*From Advance Sheets of "Bible Stories Told for Little Children." Copyright 1911, Young America Publishing Co.

plants may come. Let trees also grow upon the earth, every tree bringing forth its own kind of fruit."

When God had said this, rich green grass sprang from the ground. Bright flowers grew up, and trees with all kinds of fruits. Some of the trees bore apples, some pears, some acorns, some cherries.

Everything upon the earth looked now very different from what it had at first. All was fresh and fair.

God said again, "Let there be lights in the sky, to divide the day from the night. And let them give light upon the earth."

And God made two great lights, the greater light to rule the day, and the lesser light to rule the night. Do you know what these two lights were? Yes, one was the warm bright sun; the other the quiet moon. And the smaller lights twinkling in the sky at night, were the many thousands of stars.

By this time the earth was truly beautiful. Flowers bloomed on every side. Rivers flowed along in the midst of green meadows. And over all shone the kindly sun.

Yet there was not a single living creature to enjoy all the good things there were on the earth, and in the sky and in the waters. Not a bird flew about in the air. Not an insect flitted among the flowers. Not a fish was gliding under the green waters of the sea.

And God commanded, and the waters began to swarm with life. Trout, and pike and cod swam about, and, largest of all, the mighty whale.

The air also was filled with the songs of birds. Ducks and geese and swans moved about on the ponds. And there was heard the crow of a lusty rooster.

And God said, "Let the earth bring forth cattle and creeping things, and beasts of the earth. And at once there were thousands of worms digging in the ground. And every little worm saw others like itself. Bees and butterflies swung on the waving flowers, while other creatures which God had made ran about together.

Now there was life everywhere, Here was a little gray mouse. There a cow was grazing. Yonder a squirrel whisked about. Frogs hopped along the edges of the ponds, and crabs crawled slowly across the sandy beach. From every treetop the birds twittered and sang. Oh! it was a glorious world.

All the animals rejoiced that God had made them.

And God saw everything that he had made, and behold, it was very good.



Ye Timid March Hare. Drawn by Minnie B. Linn



St. Patrick's Day Shamrock Booklet and Designs for Invitations and Programs

Primary Entertainment

The Wearing of the Green

By BERTHA E. BUSH, Iowa

An Exercise for March

Characters.—Spirit of Liberty, in white with flowing hair and liberty cap or coronet of gold paper. Any number of boys and girls wearing green ribbons or green tissue-paper bows with long, floating ends. They enter from opposite sides.

Liberty.—Greetings and a happy day to you, boys and girls! Why are you wearing green ribbons this afternoon?

Boys and Girls.—We are wearing green ribbons in honor of St. Patrick and Ireland. St. Patrick's Day comes the seventeenth of March.

All sing. Tune: "The Wearing of the Green."
O schoolmates dear, and did you hear the news
that's going round?
St. Patrick's Day has come again, the day so
far renowned,

That day to loyal Irish hearts the dearest ever
seen,

When all who love old Ireland join in wearing
of the green.

With ribbons fair we deck our breasts, green
like the grass of spring,

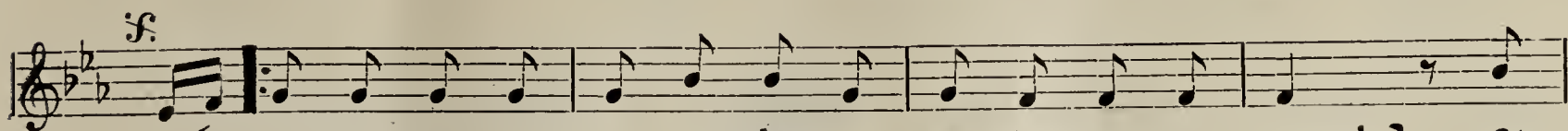
The hue of hope, the hue of joy,—sweet Irish
airs we sing.

O Emerald Isle, set like a gem the blue, blue seas
between,

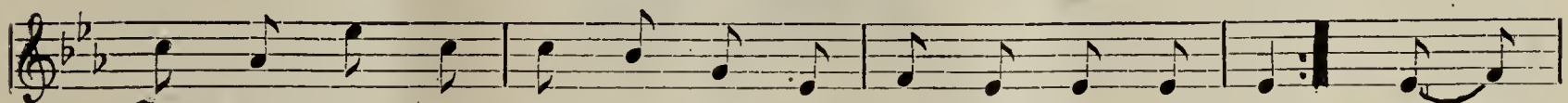
We love you and we honor you, in wearing of
the green.

Liberty.—Your song is pretty, and green is a
lovely color. But tell me, what do you know
about St. Patrick?

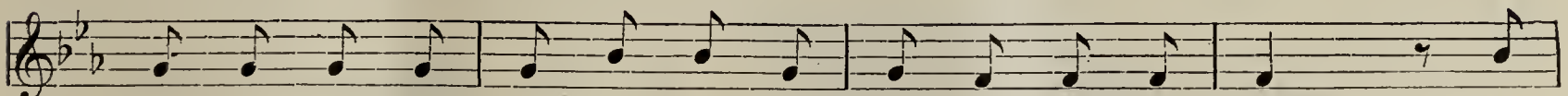
First Pupil.—We know ever so much. St.
Patrick was the man who brought Christianity
to Ireland.



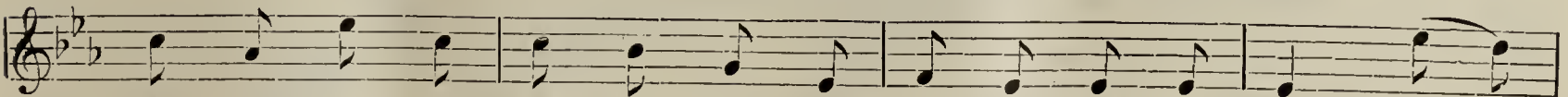
O schoolmates dear, and did you hear the news that's going round? St.
Emerald Isle set like a gem the blue, blue seas between, We



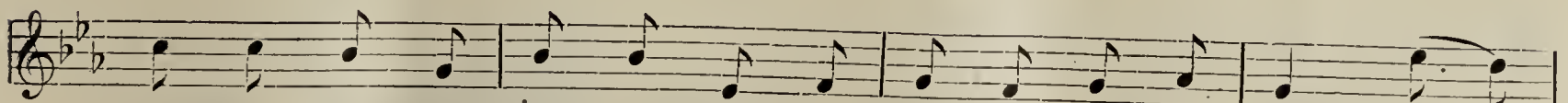
Patrick's Day has come again, the day so far renowned, That
love you and we honor you, in wearing of the green.



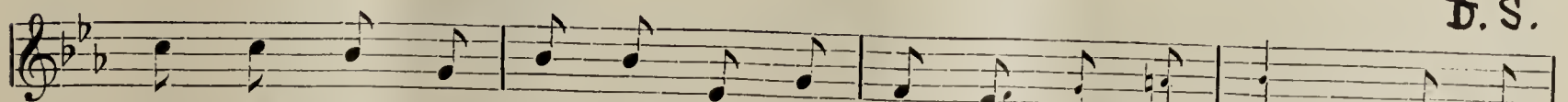
day to loyal Irish hearts the dearest ever seen, When



all who love old Ireland join in wearing of the green. With



ribbons fair we deck our breasts green like the grass of spring; The



hue of hope, the hue of joy,—sweet Irish airs we sing. Oh

Second Pupil.—He was born in the days when all the land was pagan, and there were terrible wars and strife going on all the time. A fierce neighbor tribe swept down on his people, burned his home, killed his father and mother, and carried him away and sold him into slavery.

Liberty.—That was terrible. Was not the boy very angry and revengeful as a slave?

Third Pupil.—No, he served his master faithfully for six years, taking care of the sheep and doing everything he was set to do, as well as he could. Then he escaped, some say because an angel helped him, and directed him how to go to a ship that was just ready to set sail. He became a priest and a bishop, and was rising high in the offices of the church. But he never forgot the wild heathen Irish among whom he had suffered so; and he longed to teach them the love of Christ.

Fourth Pupil.—When the Pope decided to send a missionary to the Irish, Bishop Patrick asked that he might be the one to go. He was willing to leave his pleasant home, his pleasant

work and all his successes to go back to the people who had treated him so badly and teach them to be better.

Fifth Pupil.—When he reached Ireland he found the people celebrating a heathen festival with their cruel and bloody rites. One of their customs was to put out all the fires in the land during this festival. It was death to build another fire before the sacrificial one was lighted. But Patrick was not afraid. He lighted a fire and cooked supper for his hungry followers over it.

Sixth Pupil.—The Druid priests came out to kill him. But they dared not. Instead they listened to him without touching him. "If your idol were stronger than my God," said Patrick, "he would kill me himself for lighting the fire. But, you see, he can do nothing to me. My God will take care of me and not let you kill me."

Seventh Pupil.—And God did take care of him, and not a hair of his head was harmed. Instead of being killed, he began right then to teach the heathen people about Christianity.

Sing a song for Ireland fair! Loy- al may her
 children stand. Bear her praises every- where,
 Love her well in ever-y land! Proudly do we
 wear her green, Give her hon-or all the while, Pray that peace and
 joy be seen In the lovely Emerald Isle. Sing a song for
 Ireland fair! Love and praise her. ev- e- ry- where!
 Beauty's home, old Er- in, - True heart's home, old Er- in.

rall. *dim.* *pp* *a tempo.* *cres.* *f*

They flocked to hear him and believed what he said; and gave up their cruel, bloody ways and became Christians.

Eighth Pupil.—When he tried to teach them about the Trinity, they did not understand. Patrick bent and picked a shamrock from the grass at his feet. He showed them the three leaflets in one leaf. "See," he said. "The Trinity is like this, three in one." Ever since that the shamrock has been the emblem of Ireland.

All hold up shamrocks or point to a picture of one drawn on the blackboard and sing "The Shamrock of Ireland." The first stanza goes as follows:

There's a dear little plant that grows in our isle;

'Twas St. Patrick himself sure that set it,
And the sun on his labors with pleasure did smile,

And the dew from his eye often wet it.
For it grows on the hill, on the moor and the mireland,

And they call it the dear little shamrock of Ireland.

The dear little shamrock,
The sweet little shamrock,

The dear little, sweet little shamrock of Ireland.

All (Waving shamrocks or sprigs of ever-

green and shouting).—Three cheers for the shamrock! Three cheers for St. Patrick! Three cheers for old Ireland!

Liberty.—But you are American boys and girls. Why should you cheer for a foreign country?

Ninth Pupil.—Because so many of the Americans are Irish. We must love their country because they are a part of us.

All (Waving shamrocks or sprigs of evergreen).—Three cheers for the shamrock! Three cheers for St. Patrick! Three cheers for old Ireland!

They march about and perform any desired evolutions; then march off, singing to the tune of Killarney.

Song.—Sing a song for Ireland fair!

Loyal may her children stand,

Bear her praises everywhere,

Love her well in every land!

Proudly do we wear her green,

Give her honor all the while,

Pray that peace and joy be seen

In the lovely Emerald Isle.

Sing a song for Ireland fair!

Love and praise her everywhere!

Beauty's home, old Erin,

True hearts' home, old Erin.



Suggestion for a Spring Paper-cutting

Dear Little Shamrock.

Moderato.

Andrew Cherry.

1. There's a dear - lit - tle plant that grows in our
 2. That — dear - lit - tle plant still grows in our
 3. That — dear - lit - tle plant that springs from our

Isle, 'Twas Saint Pat-rick him - self sure that set it; And the
 land, Fresh and fair as the daughters of E - rin; Whose
 soil, When its three lit - tle leaves are ex - tended; De -

sun on his la - bor with pleas - ure did smile, And with dew from his
 smiles can be - witch, and whose eyes can com - mand, In each cli - mate they
 notes from the stalk we to - geth - er should toil, And our - selves by our -

eye of-ten wet it. It shines thro' the bog, thro' the
 ev - er ap - pear in. For they shine thro' the bog, thro' the
 selves be be - friended. And still thro' the bog, thro' the

brake, and the mire-land, And he call'd it the dear lit - tle
 brake, and the mire-land, Just like their own dear lit - tle
 brake, and the mire-land, From one root should branch like the

rall *a tempo.*
 Shamrock of Ire - land, The dear lit - tle Shamrock, the sweet lit - tle
 Shamrock of Ire - land, The dear lit - tle Shamrock, the sweet lit - tle
 Shamrock of Ire - land, The dear lit - tle Shamrock, the sweet lit - tle

ad lib.
 Shamrock, the dear lit - tle, sweet lit - tle Shamrock of Ire - land.
 Shamrock, the dear lit - tle, sweet lit - tle Shamrock of Ire - land.
 Shamrock, the dear lit - tle, sweet lit - tle Shamrock of Ire - land.

Hand Work

By BERTHA JOHNSTON

Fun with Match Boxes

Numerous articles may be made with match boxes which, altho not difficult to make, yet present educational possibilities adaptable to various ages and degrees of manual skill.

With young or inexperienced children do not expect at first too much exactness or perfection in the results. Stimulate as much as possible the powers of invention and initiative. With increasing practice and experience it is possible to demand more exactness and try to develop a pride in good workmanship in making even simple toys.

The material necessary for the occupations may be found in any home. In planning the articles the writer had in mind the special interests of boys, but girls also will enjoy making uninteresting-looking boxes into toys that they or their younger brothers and sisters can play with.

WAGON

The teacher may show the class an ordinary match box. Tell the children that you intend to show them how to make toys of match boxes like this one, and you would like each child to bring to class such an one next morning.

The teacher may have a little talk about the box itself. Show how neatly it is made by machinery. What a clever idea to place a band of sand-paper across one side to scratch the matches upon and thus save wall-paper from being injured. Have we any right to mar a clean wall? Point out the band of cardboard inside the box that holds the matches in place and explain how this simple invention prevents the matches from sliding around inside the box and thus makes it much safer to transport matches, diminishing the danger of setting cars on fire and the many packages with which express trains are loaded. This invention reduced considerably the insurance on matches when being transported. After a few such preliminary words the teacher may, with conspicuous care, empty the matches of *her* box into some tin box or match-safe and then proceed with directions for making the little wagon.

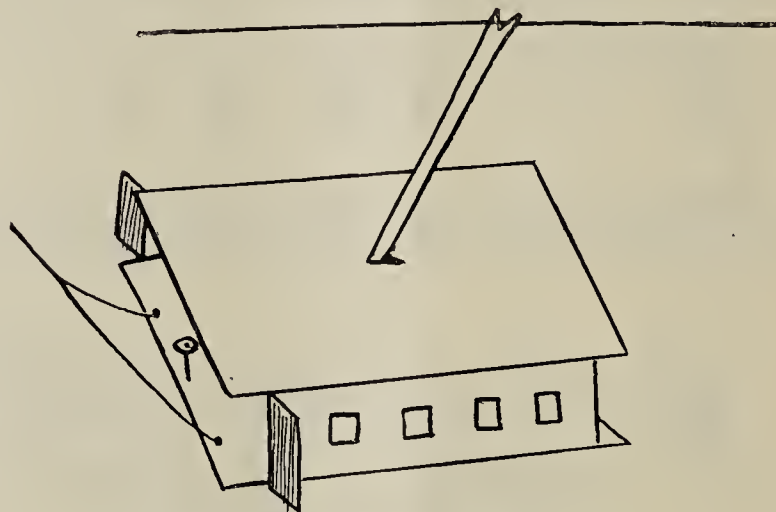
Show the two parts of the match box, which we will call, respectively, the *case* and the *drawer*.

Take the *drawer* and at one end make a dot $\frac{1}{2}$ inch from the bottom and $\frac{1}{2}$ inch from the right-hand edge. Make a similar dot $\frac{1}{2}$ inch from the bottom and $\frac{1}{2}$ inch from the left-hand end. Thru these dots make holes by poking the end of a pencil thru. Thru these holes tie a string for drawing this simplest form of the little cart, which, simple as it is, can give a great deal of pleasure if filled with burnt matches to simulate a load of kindling wood, with a paper-doll driver on the seat. The seat can be made by

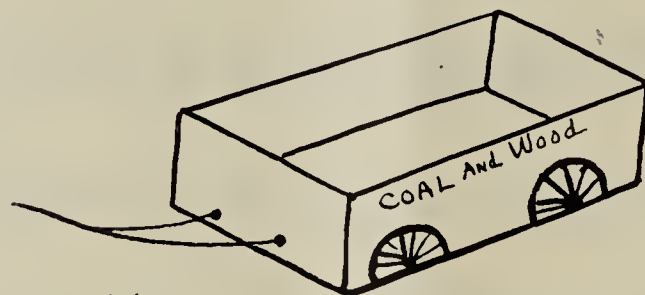
measuring to fit the band of cardboard that held the matches in place, bending it down at each end and gluing the ends to the sides of the box.

Upon the sides of the box draw two half-wheels either with pencil or crayon. (Ask the children if any of them can tell you offhand whether all the wheels of a wagon are the same size.) Let them decorate the little wagon by bands or scrolls or any design which they may have observed upon a real wagon.

A little lesson in arithmetic may accompany the making of the wagon. "How many pounds in a load of coal?" "How many feet in a cord of wood?" "Are our loads always going to have full measure?" "What happens sometimes when the wheels of a coal-cart are not well made?" "How many people are inconven-



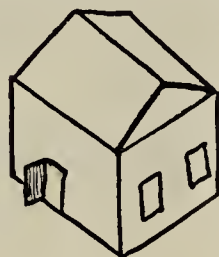
Trolley car of match-box.



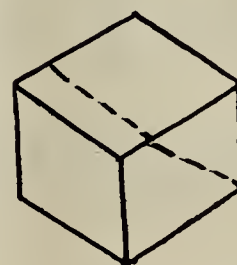
Wagon out of match-box.



Button mold
Wheels adjusted.



House



Cut along dotted
lines to make roof.

ienced if the cart falls down on the trolley track and the car is kept waiting until the coal can be shoveled away and the cart raised off the tracks?"

The older children may attach real wheels to the body of the wagon. These are made of button molds, which are attached to the box by means of staples purchased at any stationer's. The button molds may have spokes drawn upon them.

GABLE-ROOFED HOUSE

Take the *drawer* of the match box and cut it in half. (Let the children draw straight measuring lines, which the scissors may follow.) Turn this upside down and it forms the body of the little house. Draw upon it the outlines of windows and door. Older children may cut these out if they wish to, and may paste tiny strips of paper across vertically and horizontally, to represent the casing. Now take the remaining half of the drawer, to form the roof. Turn it with long narrow side up. The surface presents a parallelogram, one side being a trifle longer one way than the other. On the *long* side measure off a distance equal to the length of the *short* side and make a dot. Draw a diagonal line from this dot to the end of the short edge. Cut along this line, giving the end of the gable. A part of the bottom of the box still remains projecting. On the other end of the cardboard cut out a similar gable-end. But the roof cannot set down evenly upon the housetop because of the projecting part. Cut off entirely the projecting part and set the gable-roof upon the housetop.

Shingles may be drawn upon the roof. It may be chalked a deep red or green color. The house may be colored according to taste. The houses made by the different children may be grouped together on a desk to form a village. Talk about the various trades necessary to complete social life in a town. Another time we may make such shops, etc., as are necessary.

TROLLEY CAR

Take *case* of match box. There are four long edges, two at top, two at bottom. Place a dot on each long edge $\frac{1}{2}$ inch from corner. From each corner to each dot cut a short $\frac{1}{2}$ -inch slit. This gives four flaps, which will form doors to the front and back of car, and the projecting parts thus left will make roof and platform. At front and back, on each platform, make two holes to which attach cord for pulling. At front and back, respectively, place also a *controller* made as follows: Cut a small circle from cardboard (band found in match box will do). Punch a burnt match thru the center and stick other end of match into platform.

Draw windows on sides of car, or they may be *cut out*. Give children practice in measuring for windows. For trolley pole take narrow strip of cardboard about five inches long, notch it at one end and stick other end into slit cut in roof of car. For trolley wire tie a string across from the rounds of one chair or desk to

those of another, at right height from floor or table. If car is then placed with notch of pole on string and is pulled along by *cord in front*, the pole will keep in place pretty well, occasionally requiring the aid of repair gang. If placed on table, wire can be strung between two piles of books, the ends placed between covers and a weight attached to extreme end. Let children discriminate between using in this way books of rare value and those that are not likely to be injured by being thus employed.

The ingenuity of the wideawake children will suggest many modifications and additions to these suggestions. The more the better.

English

Upon a chart the teacher prepares a reading lesson to correlate with the nature work on the apple. It is assumed that the children are familiar with the following facts: shape of tree, covering, pulp, horizontal and vertical cross-cut, stem, taste, etc. Words underlined may be used for spelling, phonics and for the sentences after the words have been studied as sight words.

Teacher's Work.—A large sheet of oak-tag is prepared with a list of words containing the phonograms of the underscored words. By using the hektograph duplicate copies may be obtained. These hektographed sheets may be distributed among the older and more reliable children and cut into separate slips; each slip containing one word.

Child's Work.—During the silent occupation period the children build up their lists of words. The child's desk may look like this at the conclusion of his work:

grand	flew	thee	deed
sand	slew	bee	bleeds
hand	few	agree	freed
and	stew	see	need
band	new	free	seeds
stand	grew	tree	reeds
land			
skin	look	found	
win	book	bound	
bin	shook	ground	
thin	cook	hound	
spin	took	sound	
shin	brook	mound	
grin	crook	pound	
chin	hook	round	

After the children have been given an opportunity for drill on these words from their slips, they may be required to write as many of the words as they can remember. During this exercise they have the teacher's chart to look at, but not the hektographed lists.

Games for the Schoolroom and Playground

By MARY TUCKER MERRILL, New Jersey

Do As I Do

(A rest exercise for the schoolroom.)

This game is a variation of the old familiar game, "Simon says," but calls for much more activity.

The children stand in the aisles beside their desks, and in front of them the leader (a child, or the teacher). The leader says quickly, "Do as I do!" and immediately raises both arms above his head (or uses any other motion he may choose, as folding his arms in front of him, or behind him, or clapping his hands, etc.) The children all imitate the action; but when the leader says, "Don't do as I do!" at the same time giving them something to imitate, the children should remain standing, hands at their sides.

Anyone who makes a mistake and fails to follow the commands given must take his seat and is counted out of the game.

The leader should move and speak very rapidly, and make unexpected variations in the order in which the two commands are given.

This game may be made very amusing, and will serve to refresh tired minds and bodies very quickly.

Capital Cities

(For the schoolroom,—educational)

Write the names of capital cities on slips of paper or cards, and give two or three to each child.

The children in turn rise, name a city and tell of what state or country it is the capital. If correct the card is retained, but in case of failure it must be returned to the teacher.

The child having the most cards at the end of the game wins.

This may be played with sides, or between two rows of children seated at their desks.

Weather Vane

(For the schoolroom,—educational)

One child (or the teacher) represents the weather bureau. He stands in front of the other children who stand in the aisles beside their desks, each one representing a weather vane.

The Weather Bureau calls out which way the wind blows, saying, for instance, "The wind blows from the south." "The wind which brings the snow is blowing." "The wind blows from the north." "The wind which brings the rain is blowing," etc. As he calls the children turn quickly toward that point of the compass indicated. Whenever the Weather Bureau calls "Whirlwind," the children spin around quickly four times on the right toe.

For older children, half-way points may be named, as northwest, southeast, etc.

This game, besides offering much sport, serves a useful purpose in familiarizing children with the points of the compass.

Another Way.—If the teacher wishes this game to serve as a rest exercise, as well as for educational purposes, the former will answer both. Children very quickly imitate others, therefore perhaps a surer test that the class understands the points of the compass may be obtained by choosing two children at a time to come before the class, one to represent the Weather Bureau, and the other the weather vane.

Whirlwind

(For the schoolroom at recess on a stormy day)

One child becomes the Storm King and stands in the front of the room facing the class. The other children sit at their desks, one seat (somewhere in the middle of a row of seats), being unoccupied.

The Storm King, at a given signal, shouts, "Whirlwind!" and all begin moving from one seat to another, while he tries to secure a seat.

When he is successful, the one left standing becomes the Storm King and the game begins again.

Puff—A Very Old Game

(For the schoolroom at recess on a stormy day)

One child (Puff) stands facing the pupils, who are seated at their desks. He points a cane at some child, repeating the following lines:

Puff said "Puff!" to all his men,
And I say "Puff!" to you again;
Puff, he neither laughs nor smiles,
In spite of all your cunning wiles;
But keeps his face with a very good grace,
And passes his staff to the very next place

He then gives up the cane, which is handed around the class. No one must laugh or even smile. Anyone who does, changes places with Puff.

Blind Bell

(For the schoolroom at recess on a stormy day)

All of the children but one are blindfolded and scatter around the room. The one who is not blindfolded is called the bellman, and carries a bell loosely tied to one shoe so that it will ring with every step.

The blindfolded children try to catch the one with the bell, who will have rather a hard time to keep out of the way.

When the bellman is caught he changes places with his captor.

Copenhagen

(For the playground)

The children, holding a long piece of rope or heavy cord, form a circle with one child in the center who is called the "Dane."

The Dane shouts, "Lookout!" and at the same time endeavors to slap the hands of those who have hold of the rope. If he succeeds, the one whose hands are slapped takes the place of the Dane.

On no account must the rope be dropped to the ground, so all must watch closely to help support anyone the Dane may attack.

This is an excellent game for keeping children alert, and may be the source of much fun.

Master of the Ring

(For the playground)

A circle, known as "the ring," is drawn on the ground with a stick. Inside of this the children stand, shoulder to shoulder, with arms folded either on the chest or behind the back.

The game starts at a signal, when each one tries with his shoulders to push his neighbor out of the ring.

Anyone who falls down or unfolds his arms, as well as anyone who is pushed over the circle line, is out of the game.

The one who in the end is left standing alone is Master of the Ring.

Japanese Tag

(For the playground)

This game is played like the usual game of Tag, with this exception: Whenever a child is touched or tagged, he must place one hand on the spot touched, whether it be his head, knee, ankle, or any other part of the body, and in that position he becomes "It," and chases the other children.

Closing the Entertainment

I have used the following little recitation with success at my basket supper. I shall be pleased if it is worth anything to other teachers:

We thank you for your kind attention.

We have done the best we could,

Sung our songs and spoken our pieces,

And tried to do the things we should.

But I see you're tired of waiting

For the baskets, gay and bright,

Only wait a moment longer,

And we'll wish you all good-night.

Nebraska.

ALMA NOE.



Freehand Paper-cutting by Marion Merrill Jaynes, Aged Seven Years, Pupil in Second Grade, Columbus, Ohio. Teacher, Mrs. Wray

Desk Exercises

By ELLEN MCLEAN

Industrial Training (Fourth Year)

SASH CURTAINS FOR WINDOW OR BOOK SHELF

This work forms a most interesting and valuable part of the child's development. In it the child co-ordinates hands and eyes, and develops artistic taste which may be applied in the home.

Children like gaudy, bright colors. This love for the brilliant may be toned down by color-work.

The teacher runs off several hektograph sheets with designs similar to those given in the illustration. The units selected may be made upon stiff cardboard.

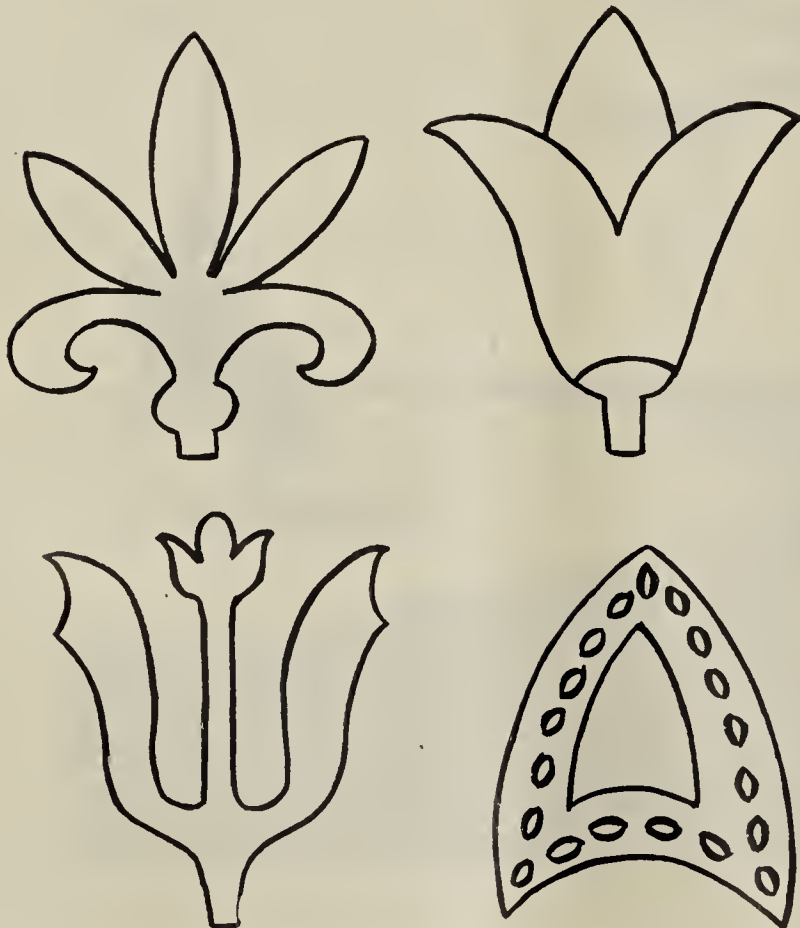
Each pupil receives one unit, not an entire sheet, for this work. With a sharp knife or scalpel he makes a stencil by cutting with the line. Care must be taken to do the cutting with a clean-cut stroke, in order to get an even line.

Now the child is ready for his curtain. He must have it the required length and width. It will be advisable to have all the hem done during the sewing period.

To apply the stencil the pupil lays the cloth smoothly on the desk. At intervals he places the stencil, and with a heavy pencil traces around the outline.

This, if properly spaced, will give an all-over effect that is beautiful when finished.

To color: In the outline figures thus placed on the cloth, the child uses a delicate wash, filling in the entire unit.



Units for Stenciling

Care must be given that the water-color does not run over the lines.

Sometimes two working at the curtain obtain better results than one child working alone. This mutual co-operation works for better discipline, if properly organized during the seat-work period.

When all the units have been colored the paint is allowed to dry.

At some future silent occupation the girls may outline the colored unit in some harmonizing floss of darker color. A chain stitch, an embroidery stitch or a simple back stitch will suffice to strengthen the color effect. Where the pastel shades have been used, the effect is excellent.

Browns and very light violet tints embroidered in a shade a trifle darker make pretty effects.

These curtains make very pretty and useful presents to members of the family. The recipients are keen to appreciate the class-work where this training is given.

English

(Second Year and Upward)

Just as children learn to memorize the words of a song, a poem or other material, they can be trained to know when the correct form in speech is required, and they soon learn to detect the error just as they would detect the line of a familiar poem which was not properly quoted.

The teacher hektographs a number of sentences most frequently found troublesome by her class. The duplicate copies are cut up into separate words. A complete set of these cut-up sentences is put into each envelope, one for each child.

A large chart is made. Use waxed crayon, charcoal or brush, so that the questions can be read across the room. This chart hangs before the seat-workers.

Who knocked at the door?
Who spoke without asking?
Who is talking?
Who brought me this pretty flower?
What boy dropped his book?
Who asked me for a pencil?
Who came with you to school?
Who did you say struck you?

Child's Work.—From the envelopes containing the cut-up slips the children place upon their desks a complete statement in answer to each

question on the chart. The child's work may look like this:

It was I who knocked at the door.

It was I who spoke.

It is I talking.

It was I who brought that pretty flower.

Substitute "he" or "she" for the "I" in the envelopes. Give oral drill and let children build the new sentences. At a later date, after much drill on the building of the correct form, the children may be required to write original sentences in answer to the questions on the chart.

Word Study—A Game

(Third Year and Upward)

The teacher writes a list of words upon a chart or upon the blackboard. The list may contain words which are opposite in meaning.

The words are arranged upon this chart, not in order, but are so placed that the child will be compelled to read thru the list to select the correct word.

hard	black	transparent
sweet	full	unripe
square	sour	white
empty	bitter	tiny
opaque	ripe	obtuse
liquid	circular	deceitful
dishonest	honest	loquacious
solid	mellow	firm
soft	large	elastic
truthful	pointed	dumb

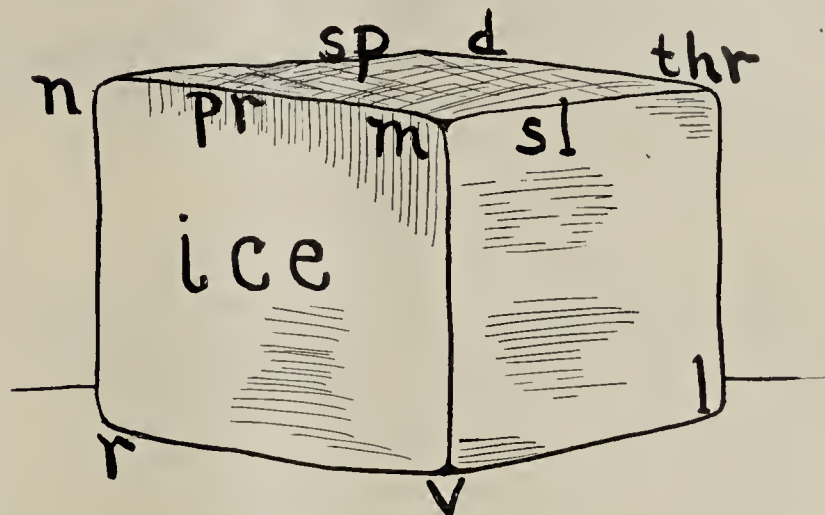
Child's Work.—The children may arrange two columns of words, the two words opposite in meaning being placed side by side. Sentences using these words form valuable exercises in increasing the child's vocabulary.

Phonics and Spelling

(Second Year and Upward)

A large chart is made, containing the picture of a block of ice, together with the initial letters necessary to suggest words containing this common element, "ice." (See illustration.) The teacher then prepares the following lists of words for the silent occupation period.

She writes the phonogram "ice" in a column about thirty times. In another column she writes the initial letters which go to make up words when joined with the phonogram "ice." Duplicate copies of both the columns of words, the common phonic element and the initial letters are obtained by using the hektograph.



Block of Ice—for Phonics

When a sufficient number of these copies has been obtained, the teacher will cut them according to the following directions: Allow about half of the column of the phonograms "ice" to remain intact. These are to be used for later work, but it is well to do the work at this time and save the list.

The other half of the list, together with the initial letter, is cut up into separate slips and placed in an envelope.

Child's Work.—The child builds the words on his desk, putting the cut-up initial letter to the left of the phonogram "ice," thus forming the whole word.

The work given upon the desk will look like this:

m ice	sl ice
d ice	v ice
l ice	pr ice
sp ice	n ice
thr ice	

At a later day the column of words that had been uncut may be given to the children. The chart is hung before the class and the children write the initial letter upon the hektographed slip.

Reading

(First and Second Years)

Let the teacher tell enough of a story from the reader to awaken the interest of the children. At an interesting part of the story tell the children to open their books and to com-

plete the reading of the story, assigning the lesson in reading from a certain page.

Child's Work.—Upon scratch paper the child may write all the acting words in the portion of the story that they are required to read. To test, at the conclusion of the silent period, for the carefulness of the reading done, the teacher will ask certain children to do what the word says. The children perform the action.

As a still more interesting device, the teacher points to a word and asks certain children who perform the act in their story.

Composition

(Second Year and Upward)

Cut the pictures from old readers. Let the words that accompany a picture remain with it. The picture and words should be pasted upon stiff cardboard to further their usefulness.

Child's Work.—(a) From the words as cues, the child writes sentences describing the picture.

(b) The words, if not too difficult, may be written in columns a certain number of times, as a preparation lesson for spelling.

Later in the day the teacher may require the children to write as many words as they remember. This time no pictures nor words are shown.

(c) If used by the Third Year Grade the children may be required to write a connected paragraph from the attached words.

Reading and Sentence Building

(First Year)

Note.—The following story was taken from *TEACHERS MAGAZINE* for March, 1910.

Preparation.—The story hour introduces the story, "The Pot of Gold." The children revel in the mystery of the pig and the goose living in the little red house. The reading lesson still further impresses the story with its singular and enjoyable repetition of words.

Teacher's Work.—Upon a large sheet of oak-tag the teacher draws in outline the pictures which accompany the story. Upon a second sheet of paper the story is hektographed. Duplicate copies of both the pictures and the story should be run off on the hektograph. The pictures are then cut up into sets. The story is cut up into separate words and phrases.

Both pictures and cut-up words are put into envelopes and labelled, "The Pot of Gold." This material is sufficient for many days' work.

Child's Work.—1st. By using an even stroke the child may fill in the outlined pictures. 2nd. Beneath the completed pictures the child may build the part of the story represented. 3rd. Original stories may be made by the children from the cut-up words and phrases. 4th. The children build up the part of the story they like best. 5th. Since many of the words are repeated, let the children find those duplicated and place them in piles.

Reproduction of a Fable

(Fourth Year)

To develop and give drill in other forms for the broken quotation, instead of the "I" said, "He said," that the children have a tendency to use.

Teacher's Work.—Previous to the silent class work the teacher will tell the fable, "The Ant and the Grasshopper."

Several children may be encouraged to reproduce the fable orally. It will result in the usual "The ant said," "The grasshopper said," etc.

At this point the teacher may ask for the opinion of the class as to the interest in the fable. "Why wasn't it enjoyable?"

The children will probably say that the story-tellers used too many "The grasshopper said" and "The ant said," etc.

The class is now awake to its own needs, so the teacher asks them to copy similar expressions from their own readers which have the same meaning.

The following were copied by one class:

The fox replied,

"But," continued the rabbit,

"Oh, no," answered the cook,

But mother said smilingly, "Come, baby."

"Beautiful, beautiful," repeated the ant.

"Where shall I go?" inquired the boy.

"If," repeated the child with a shudder,

She cheerily called, "Come up, Peter."

"Look," exclaimed the mother.

"Very well," repeated the robber, "if you

After the children have prepared their list, they may be required to tell the story again.

Seat Work.—At a later date the children may write the story, using the list of expressions for ready reference that had been prepared by them from their readers.

Memory Work

(First Year)

The teacher prints or writes upon a large sheet of oak-tag the poem, "I Love Little Pussy." Upon another large sheet she draws the picture of a cat in outline. By using rectangles it is very simple to block in the picture.

Both papers are then put upon the hektograph and enough copies run off to furnish a picture and a poem for each child in the group. The hektographed copies of the poem are then cut into separate words. A set of the cut-up words plus an outline picture of pussy are then placed in a box or envelope, ready for the silent occupation period.

Child's Work.—The child traces around the outline picture of pussy. Then she arranges the poem upon the outline.

This work presupposes that the poem has been taught the children. If they do not know the poem, then the teacher will have to print it

in some conspicuous place for them to use as a copy.

Spelling

(Second Year)

Get several pieces of oil-cloth. One pattern will be a square and the other ought to be a pattern built on the circle.

Have the pieces contain about ten or twenty boxes, dependent upon the number of words required. Tell the children to imagine things that look like the figure on the pieces of oilcloth—square and round. They are to write as many words as there are boxes in the oilcloth.

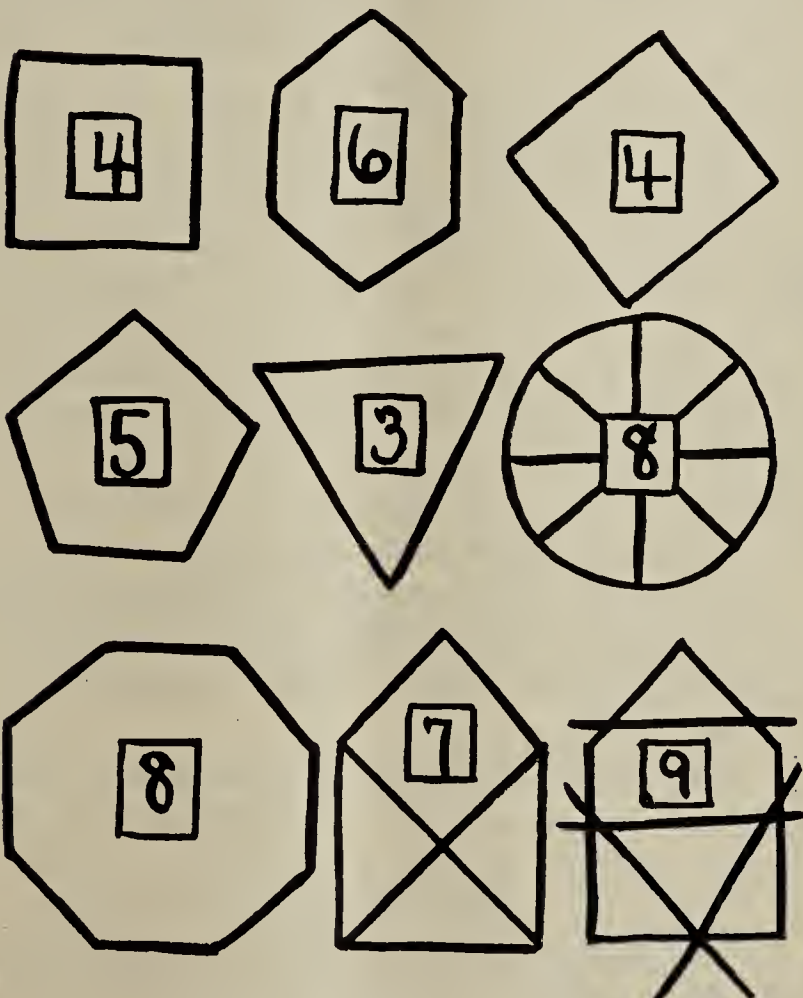
Child's Work.—The words may be written in columns, or the child may divide his sheet of paper to represent the teacher's oilcloth: as

house	book	floor	desk	chair	table
yard	paper	wagon	bed	bureau	box
car	train	door	wall	apple	ring
cent	glass	pan	plum	tomato	ball

Group Idea of Number

(First Year)

Without using paper and pencil the child counts from one to ten. The teacher will collect patterns of oilcloth or cloth with geometric designs upon it. Aim to have these designs simple, and with as varied numbers of sides as possible.



Geometric Designs with Splints

Cut these into the single complete design and paste upon a large chart made of some dark-colored cloth.

Child's Work.—The child requires for this exercise his box of numbers and his splints. With his splints he builds the oilcloth design upon his desk. He counts the number of splints required to form the design and places in the center of it the number from his box of numbers that is represented.

The child's desk may look like the illustration when his work is finished.

Addition and Subtraction

(First Year)

Cut from pictures the figures of boys and girls. Paste them upon a chart. Upon the chart write ten or more questions that require answers from the children.

How many children in the pictures?
 How many boys are there?
 How many girls are there?
 Take 4 boys away, how many left?
 Take two girls away, how many left?
 Put two more in the row, how many?
 Take two boys away, how many boys left?
 Take two girls away, how many girls left?
 Put three more boys in the row, how many boys?
 Take away one boy and one girl, how many left?
 Take away two boys and one girl, how many left?
 Put one girl and one boy and how many will be there?

Child's Work.—(1) With his numbers the pupil forms the complete equation for each question. (2) The pupil may write the equations on paper.

Arithmetic

(First Year)

Teacher's Work.—Cut out pictures of furniture from advertisements. Aim to have these of such a character that the children can easily follow the lines used in the drawings. Underneath each picture print the name of the article.

Child's Work.—(a) With the large and small-sized splints the pupil forms the picture on his desk. (b) When he has acquired some facility in handling and arranging his splints, he may place inside his model the number of splints required to form the article of furniture. (c) After completing his form with the splints, he may build its name upon his desk. For this exercise he will use his box of letters plus his box of splints.

The Hare and the Hedgehog

A Cut - Up Story

By F. G. SANDERS, Canada

(One of Grimm's Fairy Tales that is not as well known as it might be. Rewritten for very little children to read.)

One beautiful morning, just about harvest time, the sun was shining, the sky was blue and the bees were buzzing above the flowers.

A little hedgehog stood in his doorway looking out at the passersby. He had his arms folded and was singing as merrily, as little hedgehogs can do on a pleasant morning.

While he stood looking out, amusing himself, his little wife was busy washing and dressing the children. So he thought he might as well go and see how the field of turnips was getting on.

They were really Farmer Brown's turnips, but Mr. Hedgehog had fed on them so often that he thought of them as his own. So he shut the door and started off.

He had not gone far when he met a hare, who was going to look at Farmer Brown's field of cabbages, but Mr. Hare had fed on them so often, that he thought of them as his own.

When the hedgehog saw the hare, he wished him good morning very pleasantly.

But the hare, who was very proud of himself and not very good-tempered, took no notice of the hedgehog's greeting, but said very rudely, "How is it you are running about the field so early in the morning?"

"I am taking a walk," said the hedgehog.

"Taking a walk," laughed the hare, "I don't think your bandy legs are suited to walking."

This made the hedgehog angry. He hated to have people laugh at his bandy legs, so he said, "You think your legs are better than mine, I suppose?"

"Well, I rather think they are," said the hare.

"I should like to prove it," said the hedgehog, "I can beat you in a race."

"That is a good joke," said the hare. "To think you could beat me with your bandy

legs! However, if you wish it, I'll race with you. What will you bet?"

"A gold dollar," said the hedgehog.

"All right," said the hare, "let us start at once."

"No, no," said the hedgehog, "don't be in such a hurry. I must go home first and have something to eat. In half an hour I will be here again."

The hare agreed to wait, and away went the hedgehog, thinking to himself—"The hare trusts to his long legs, but I will beat him. He thinks he is a fine gentleman, but he is only a stupid fellow after all."

The hedgehog went home and said to his wife, "You must come right back to the field with me."

"What for?" she asked.

"Well, I made a bet with the hare that I could beat him in a race."

"Why, husband," cried Mrs. Hedgehog, "you must be crazy. What are you thinking of?"

"Hold your noise," said the hedgehog, "and don't worry about me. What do you know about a man's business? Get ready and come with me."

So Mrs. Hedgehog got ready and went with her husband. As they went along, he said to her, "Now listen to what I say. You see that large field? Well, we are going to race across it. The hare will run in one furrow and I in another. All you have to do is to hide yourself in a furrow at the opposite end of the field from which we start, and when the hare comes up to you, pop up your head and say, "Here I am."

As they talked, the hedgehog and his wife reached the place in the field where he wished her to stop, then he went back and found the hare at the starting place ready to receive him.

"Do you really mean it?" he asked. "Yes, indeed," replied the hedgehog. "I am quite ready."

"Then let us start at once."

And each placed himself in his furrow as the hare spoke.



The hare counted, "One, two, three!" and started like a whirlwind across the field. The hedgehog only popped down in the furrow and remained still.

When the hare, at full speed, reached the end of the furrow, the hedgehog's wife raised her head and cried, "Here I am!" The hare stood still in wonder, for the wife was so like the husband that he thought it must be he.

"There's is something wrong about this," he thought. "However, we'll have another try."

So he turned and flew across the field so fast that his ears floated behind him. The hedgehog's wife, however, did not move, and when the hare reached the other end, the husband was there and cried, "Here I am!"

The hare was very angry and said, "One more try, one more!"

"I don't mind," said the hedgehog. "I will go on as long as you like."

Upon this the hare set off running and actually crossed the field seventy-three times. At one end the husband said, "Here am I," and at the other end the wife said the same. At the seventy-fourth run the hare's strength came to an end, and he fell to the ground and owned himself beaten.

Spring Medicine

There is no other season when medicine is so much needed as in the spring. The blood is impure and impoverished—a condition indicated by pimples, boils and other eruptions on the face and body, by deficient vitality, loss of appetite, lack of strength.

The best spring medicine, according to the experience and testimony of thousands annually, is Hood's Sarsaparilla. It purifies and enriches the blood, cures eruptions, builds up the system.

Any preparation said to be "just as good" is inferior, costs less to make, and yields the dealer a larger profit. Insist on having

Hood's Sarsaparilla

Get it today. In liquid form or chocolated tablets called Sarsatabs. 100 doses \$1.



From
Early
Womanhood
and through life
All Women Need

the occasional and timely help afforded by a natural family remedy—proved to be gentle and prompt in action, unfailingly effective, and absolutely harmless. Thousands of women the whole world over have found just the needed help—and a veritable boon in

BEECHAM'S PILLS

A few doses have wonderful effect for good upon the whole system—purify the blood, clear and beautify the complexion—brighten the eye—relieve headache, backache, dull feelings and other troubles—invigorate tired-out nerves.

At any druggist, 10c., 25c.

The special directions in every box are very valuable to women wishing to be and to appear their best.

Put Flowers in Your Window

Put flowers in your window, friend,
And summer in your heart;
The greenness of their mimic boughs
Is of the woods a part;
The color of their tender bloom
Is love's own pleasing hue,
As surely as you smile on them,
They'll smile again on you.

Put flowers in your window, when
You sit in idle mood,

For wholesome mental aliment,
There is no cheaper food.
For love and hope and charity
Are in their censor shrined,
And shapes of loveliest thought grow out
The flower-loving mind.

—*Illinois Arbor and Bird Day*—Author unknown.

Try Murine Eye Remedy for Red

Weak, Watery Eyes and Granulated Eyelids. No Smarting—Just Eye Comfort.

Spring Waking

A Snowdrop lay in the sweet,
dark ground,
"Come out," said the Sun,
"Come out!"

But she lay quite still and she
heard no sound,
"Asleep," said the Sun, "No
doubt!"

The Snowdrop heard, for she
raised her head.

"Look spry," said the Sun,
"look spry!"

"It's warm," said the Snowdrop,
"here in bed."

"Oh, fie!" said the Sun, "Oh,
fie!"

"You call too soon, Mr. Sun,
you do!"

"No, no," said the Sun, "Oh,
no!"

"There's something above and I
can't see thru."

"It's snow," said the Sun,
"just snow."

"But I say, Mr. Sun, are the
robins here?"

"Maybe," said the Sun, "may-
be."

"There wasn't a bird when you
called last year."

"Come out," said the Sun,
"and see!"

The Snowdrop sighed, for she
liked her nap,
And there wasn't a bird in
sight,

But she popped out of bed in her
white night-cap;

"That's right," said the Sun,
"that's right!"

And soon as that small night-
cap was seen,

A Robin began to sing,
The air grew warm, and the
grass turned green.

"'Tis spring," laughed the
Sun, "'Tis spring!"

—ISABEL ECCLESTONE MACKAY,
in St. Nicholas.

CLOSING DAY SOUVENIRS!

Just the thing you have been looking for to present to your Pupils



A DECIDED SUCCESS was our plain, engraved souvenir last year. The large number we sold convinces us that the teachers are looking for something artistic rather than a highly colored souvenir. The engraving herewith shows our new design which is engraved in a rich photo brown ink. The word "Souvenir" instead of being in brown like last year is embossed in gold which gives it a richer appearance. At the top appears the date "1911" which was not on last year. Around the photo is a very beautiful frame embossed in plain white which is another feature our last year's style did not possess. The photo is same size as last year's being 1½ x 2½ inches. These souvenirs were especially designed for the higher grade teachers and also those of lower grades who do not care for anything so flashy. We also have the highly colored souvenirs and will be pleased to send you samples of our full line upon receipt of a 2c stamp.

The size of souvenir is 3½ x 5 inches and contains 12 pages including the cover and the inside contains a small poem entitled "Close of School" (not the one we used last year) together with other appropriate matter. We print for you the name of your school, district number, township, county, state, school board, teacher and scholars, which matter you must send us when you order. We furnish these souvenirs with or without photo of teacher or school house. If photo is wanted you must send us a photograph of yourself or school house and we will make a small photo to appear on each souvenir. We can copy a large or small photo, but if you want the best results, send us a good clear photo that is not too small. **Your photograph will be returned uninjured.** Photos are guaranteed to be first-class and they will not fade. Note: The photos we use on our souvenir style 9 are much larger than the ones we have been making, being 1½ x 2½ inches and we think you will find them larger than any others obtainable. This is one of the good features of our new design and we are sure you will be more than pleased with the Photo.

Price Postpaid: 12 or less without photo 85c. Additional ones 5c each. 12 or less with photo \$1.00. Additional ones 6c each.

Our souvenirs are possibly not the cheapest but the best. Elegant transparent envelopes to match at 5c per dozen. In no case will we fill orders for less than there are scholars' names to be printed. A 2c stamp will bring you samples and circulars and price list of photo post cards and Photographs.

Our souvenirs are exactly as represented here and if you do not find them so, you may return them and we will refund your money. That's the way we have been doing business for the last eleven years. Remittance must accompany all orders. If any errors are made in your order due to our carelessness we will gladly reprint it free of charge.

I have been ordering my souvenirs from you for the past five years and have always been very well pleased.
Yours truly,
Randall, Minn.

**THE OLD RELIABLE
SOUVENIR FIRM**

**SEIBERT PRINTING CO.,
Box 216 Canal Dover, Ohio.**

Spending the Day

Most every week with Auntie May;

And we all laugh. You wonder why?

We couldn't help it if we'd try! She packs her bag the night before,

With half a dozen toys or more, A toothbrush, handkerchief and book,

And we all look and laugh and look!

We eat our breakfast very grave,

For mother says we must behave;

And Polly bids good-bye, and we All ask her, will she stay to tea?

For here's how Polly spends the day

Most every week with Auntie May:

She starts at half-past eight, and then—

Comes running home before it's ten!

—HANNAH G. FERNALD, in *The Youth's Companion*.

A Weather Rule

If the evening's red and the morning gray,

It is the sign of a bonnie day;

If the evening's gray and the morning's red,

The lamb and ewe will go wet to bed.

—Old Rhyme.

TEACHERS, GET THIS FLAG FOR YOUR SCHOOL FREE



Wake up the love-of-country spirit in your pupils. Make patriots of them. It means the making of better citizens; better men and women; better fathers and mothers. You owe it to yourselves to do this. **And the splendid big flag we send you will not cost you one cent either!**

WRITE US Tell your pupils about it today. See if they don't enter heart and soul into the plan. Here is how you can get this big flag free:

Washington and Lincoln Pictures . . . Write us and we will at once send you postpaid 35 of our

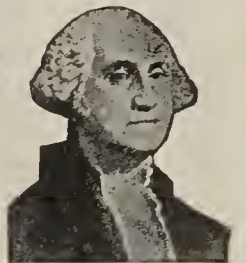
Emblematic Flag Buttons in the beautiful National colors. They make handsome shirtwaist sets and coat lapel ornaments. Give these to the children and let them sell them at 10 cents each. They can dispose of the lot in a few hours and will enjoy doing it. Then send us the proceeds and we will immediately ship you, all charges prepaid, one of our big 5x8 feet Bunting Flags, 48 stars, sewed on both sides, a Standard U. S. Flag, for indoor or outdoor use. Guaranteed not to fade. The same flag that would cost you \$4 or \$5 in any retail store. And this way **you get it absolutely free for your school.**

Don't wait until tomorrow. Talk to your pupils about it today. The School Board will applaud your energy in getting the flag without bothering them and your pupils will love you all the more.

Write today for Buttons, we will send them postpaid and you are not out one penny.

ARE THE PICTURES OF THE PATRIOTS "WASHINGTON" AND "LINCOLN" ON YOUR SCHOOL WALL?

We furnish them suitable for schools 20x24 inches in size, beautiful photo colors, and framed in solid black 2-inch frame. You can procure them on the same plan as the Flag. Write for 35 buttons, send us the \$3.50 when sold by the children, and we will send either Washington's or Lincoln's picture securely packed and express paid to your station. We furnish either Washington or Lincoln buttons or the Flag buttons. **Please state kind of buttons you desire us to send you.** After you have secured the flag or picture for your school we will pay you cash for writing a few letters for us to other teachers.



MAIL ORDER FLAG CO., 132 Meridian St., ANDERSON, INDIANA

They Offer the Best Work You Can Take

Says a county superintendent of Iowa regarding the Interstate School. He knows the quality of work done by our School from careful observation covering a number of years, and this is his advice to the teachers of his county. Do YOU want to do systematic work along some line that will help YOU to teach a better school and increase YOUR earning ability?

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It is the teacher's correspondence school; your interests are our personal interests. We offer Normal Courses for strong reviews: Primary Methods and Intermediate and Grammar Methods for all grades, from first to eighth, devoted solely to methods of teaching; and Academic branches for advanced study. For those who wish to enter commercial life we offer Business, Shorthand, Typewriting and Pharmacy Courses. Write today for information.

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

NORMAL DEPT. - STRONG REVIEWS ONE OR MORE BRANCHES IN A COURSE	
Arithmetic	Physics
Elementary Algebra	U. S. History
Higher Algebra	Civil Government
Bookkeeping	Elementary Economics
Plane Geometry	Pedagogics and Methods
Grammar and Analysis	History of Education
Reading	Educational Psychology
Composition and Rhetoric	Physiology and Hygiene
Am. and Brit. Literature	Geography
General History	Physical Geography
Music	Elementary Agriculture
Drawing	Botany
ACADEMIC DEPT. - EACH SUBJECT IS A COURSE	
Arithmetic	First Year Latin
Elementary Grammar	Second Year Latin
English Grammar	Practical Rhetoric
Rhetoric and English	Eng. and Am. Literature
Composition	Botany
Elementary Agriculture	Physical Geography
Algebra	Med. and Modern History
Geometry	United States History
SPECIAL COURSES	
Pharmacy	Business
Primary Methods	Shorthand
Intermediate and Grammar School Methods	Typewriting
COMMERCIAL DEPT.	
NAME	
ADDRESS	

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Used in a great majority of the public schools of the United States.

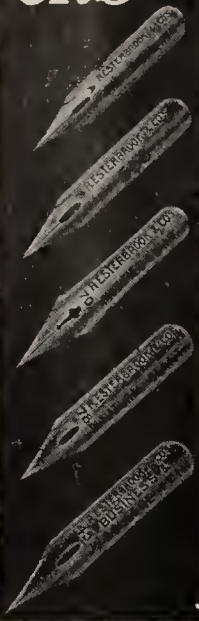
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**PERFECT
SCHOOL
PENCIL**

THE LEAD IS
**SMOOTH
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SEND TEN CENTS FOR SAMPLES

**EBERHARD FABER
NEW YORK**

Coughs, Colds

and Sore Throats Re-
lieved and Cured by

Hale's Honey

Of Horehound and Tar

It Soothes and Heals

Contains no opium nor anything in-
jurious. All druggists.

Pike's Toothache Drops Stop Pain

Baby Seed Song

Little brown brother, oh! little
brown brother,
Are you awake in the dark?
Here we lie cosily, close to each
other:

Hark to the song of the lark—
"Waken!" the lark says, "waken
and dress you;
Put on your green coats and
gay,
Blue sky will shine on you, sun-
shine caress you—
Waken! 'tis morning — 'tis
May!"

Little brown brother, oh! little
brown brother,
What kind of a flower will
you be?
I'll be a poppy—all white, like
my mother;
Do be a poppy like me.
What! you're a sunflower? How
I shall miss you
When you're grown golden
and high!
But I shall send all the bees up
to kiss you;
Little brown brother, good-
bye.

—E. NESBIT.

Take Yer Choice o' Seasons

Ye may take yer choice o' sea-
sons;
Ye may sing yer song o' sum-
mer.
Or o' winter, or o' fall;
But to me it's the jolly days o'
springtime
That beats them one and all.
When everything is growing,
Meadow larks a-tuning up;
And the catbird and the robin
Give a daily concert, free;
While the woodpecker drums
applause
From the old dead apple tree;
Pee-wees calling from the
gate post,
Quails a-whistling in the wheat,
Nearly everything is a-singing
Or a-laughing that yer meet.
I like to just stop all day and
listen
To the jumbled, joyful rhyme;
Sounds as if Nature kept a
school
And this was recess time.

—Adapted.

When The Stomach Stops

Working Properly, Because There Is Wind In
It, Use Stuart's Dyspepsia Tablets
To Set It Going Again

A Trial Package Free

The doctors call it flatulency, but unprofessional folks know it as "wind on the stomach," and a most distressing state of things it is. It is a serious condition of this great motor organ. Always annoying and painful in the extreme, at times often leading to bad and fatal results. The stomach embarrassed and hampered with wind, cannot take care of its food properly and indigestion follows, and this has a train too appalling to enumerate. The entire system is implicated—made an active or passive factor in this trouble and life soon becomes a questionable boon.

All this is explained in doctor books; how undigested food causes gases by fermentation and fomentation in which process some essential fluids are destroyed—burnt up—wasted by chemical action, followed by defective nutrition and the distribution through the alimentary tract of chemically wrong elements and as a consequence the stomach and entire system is starved. Plenty of food, you see, but spoilt in preparation and worse than worthless.

A deranged stomach is the epitome of evil; nothing too bad to emanate from it, but the gas it generates is probably its worst primary effect and the only way to do away with this is to remove the cause. Stuart's Dyspepsia Tablets go to the root of this trouble. They attack the gas-making foods and render them harmless. Flatulency or wind on the stomach simply cannot exist where these powerful and wonder-working little tablets are in evidence.

They were made for this very purpose, to attack gas-making foods and convert them into proper nutriment. This is their province and office. A whole book could be written about them and then not all told that might be told with profit to sufferers from this painful disease, dyspepsia. It would mention the years of patient and expensive experiment in effort to arrive at this result—of failures innumerable and at last success. It would make mention of the different stomach correctives that enter into this tablet and make it faithfully represent all.

Stuart's Dyspepsia Tablets are not alone intended for the sick, but well folks as well; for the person who craves hearty foods and wants to eat heartily and run no risk of bad effects, they act like a charm and make eating and digestion a delight and pleasure. They keep the stomach active and energetic and able and willing to do extra work without special labor or effort. Don't forget this. Well people are often neglected, but the Stuart Dyspepsia Tablets have them in mind.

A free trial package will be sent any one who wants to know just what they are, how they look and taste, before beginning treatment with them. After this go to the drug store for them; everywhere, here or at home, they are 50 cents a box and by getting them at

Continued on page ix

The Water-Mill

“Any grist for the mill?”
 How merrily it goes!
 Flap, flap, flap, flap,
 While the water flows.
 Round-about, and round-about,
 The heavy mill-stones grind,
 And the dust flies all about the
 mill,
 And makes the miller blind.

“Any grist for the mill?”
 The jolly farmer packs
 His wagon with a heavy load
 Of very heavy sacks.
 Noisily, oh, noisily,
 The mill-stones turn about;
 You cannot make the miller hear
 Unless you scream and shout.

“Any grist for the mill?”
 The bakers come and go;
 They bring their empty sacks to
 fill
 And leave them down below.
 The dusty miller and his men
 Fill all the sacks they bring,
 And while they go about their
 work
 Right merrily they sing.

“Any grist for the mill?”
 How quickly it goes round!
 Splash, splash, splash, splash,
 With a whirling sound.
 Farmers, bring your corn to-
 day,
 And, bakers, buy your flour;
 Dusty millers, work away,
 While it is in your power.

“Any grist for the mill?”
 Alas! it will not go;
 The river, too, is standing still,
 The ground is white with
 snow.
 And when the frosty weather
 comes,
 And freezes up the streams,
 The miller only hears the mill
 And grinds the corn in dreams.

Living close beside the mill,
 The miller's girls and boys
 Always play at make-believe,
 Because they have no toys.
 “Any grist for the mill?”
 The elder brothers shout,
 While all the little Petticoats
 Go whirling 'round about.

Rest and Health to Mother and Child

Mrs. WINSLOW'S SOOTHING SYRUP has been used for over SIXTY YEARS by MILLIONS of MOTHERS for their CHILDREN WHILE TEETHING, with PERFECT SUCCESS. It SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN; CURES WIND COLIC, and is the best remedy for DIARRHOEA. It is absolutely harmless. Be sure and ask for "Mrs. Winslow's Soothing Syrup," and take no other kind. Twenty-five cents a bottle.



Abate the Dust Evil

It has been proven beyond a shadow of doubt that many diseases of school children can be traced directly to the dusty condition of schoolroom floors. Dust carries the germs of disease. The constant change of classes and the ever moving feet of the pupils cause the dust to rise from the floor and circulate through the air. Proper ventilation aids materially in getting rid of dust, but so long as the floors remain dry and untreated the danger will still exist.

Hygienic conditions and dustless schoolroom floors can be had at small cost. By treating floors three or four times a year with

STANDARD FLOOR DRESSING

dust can be practically eliminated. Experience proves that Standard Floor Dressing reduces dust over *eleven-twelfths*, so that with dust abated and the atmosphere cleansed the chances for contracting diseases are reduced proportionately.



Standard Floor Dressing not only makes sanitary schoolrooms, but also preserves the floors. Prevents them from cracking and splintering and at the same time lessens the cost and labor of caretaking.

Standard Floor Dressing is sold everywhere in barrels, half barrels, and in one gallon and five gallon cans. *Not intended for household use.*

A Free Demonstration.

We want to prove the efficiency of Standard Floor Dressing at our own expense. We will treat free of charge one schoolroom or corridor how Standard Floor Dressing eliminates dust. To localities far removed from our agencies, we will send free sample with full directions for applying.

Boards of Education, School Superintendents, principals, and Teachers should write for information, testimonials and our free book "Dust and its Dangers." The health of your pupils may depend on your action.

STANDARD OIL COMPANY
 (Incorporated)

Continued from page viii

home you will save time and postage. Your doctor will prescribe them; they say there are 40,000 doctors using them, but when you know what is the matter with yourself, why go to the expense of a prescription? For free trial package address F. A. Stuart Co., 265 Stuart Building, Marshall, Michigan.

The miller's little boys and girls
 Rejoice to see the snow.
 “Good father, play with us to-
 day;
 You cannot work, you know.
 We will be the mill-stones,
 And you shall be the wheel;
 We'll pelt each other with the
 snow,
 And it shall be the meal.”

Oh, heartily the miller's wife
 Is laughing at the door;
 She never saw the mill worked
 So merrily before.
 “Bravely done, my little lads,
 Rouse up the lazy wheel,
 For money comes but slowly in
 When snowflakes are the
 meal.”

—AUNT EFFIE.

How it Came

A tiny shoot peeped out of the
 ground
 And opened wide as it gazed
 around;
 Stretching its dainty leaflets
 bright
 Up-up-up to the sweet sunlight;

 Climbing higher in balmy air
 To meet the raindrops glistening
 there;

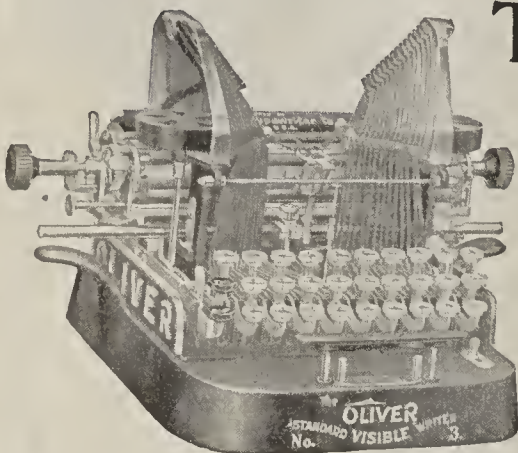
 Spreading its many branches
 wide
 Till songbirds came their nest
 to hide.

And children gathered in joyous
 glee
 In the leafy shades of the old
 oak tree,

 All because of a hand they say
 That planted a seed on Arbor
 Day.

—Adapted from SYDNEY DAYRE.

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Name,

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Keeping Cool

Some fellows in a losing game
Are worried, gruff or glum;
But Roland Hill is just the same
No matter what may come.

He faces towards the pitcher's
box
And smiles a friendly smile,
And then, the chances are, he
knocks
The ball about a mile.

He says, "We'll lick 'em if we
try.
Play up! You're doing fine!"
And maybe that's the reason
why
He's captain of the nine.

Some fellows, when they miss a
shot,
In tennis grunt and frown,
Or twist their faces in a knot
And smash their racquets
down.

And some are sure the court is
bad
Or rough; and some will say,
"What rotten luck!" while some
will add,
"I'm off my game to-day!"

But Roland simply plays ahead;
He doesn't sulk, but grins;
And that is why, I've heard it
said,
He almost always wins."
—*The Youth's Companion.*

The Rule of Life

A mountain of books has been
written,
To show us the paths we
should tread,
And we have been laden with
precepts
By sages, both living and
dead;
And most of the wisdom is use-
less,
For all that a man needs to do
Is just to be gentle and true, lad,
Just to be gentle and true.

The names of the teachers are
legion,
Who'd point out the road to
success;
They'd have us believe that the
journey,
Unguided, is full of distress;
The secret, however, is simple,
And easy to carry in mind;
It's just to be honest and kind,
lad,
Just to be honest and kind.

I don't care a cent for the theo-
ries,
And creeds that the wise men
expound;
For all the words that are thun-
dered,
Are merely a wind and a
sound;
The logic of life is so simple,
It leaves all the dogmas be-
hind;
It's just to be honest and kind,
lad,
Just to be honest and kind.
—WALTON MASON.



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These wonderful little workers contain the most effective blood purifier ever discovered, calcium sulphide.

No matter what your trouble is, whether pimples, blotches, blackheads, rash, tetter, eczema or scabby crusts, you can solemnly depend upon Stuart's Calcium Wafers as never-failing.

Stuart's Calcium Wafers have cured boils in three days and the worst cases of skin diseases in a week. Every particle of impurity is driven out of your system completely, never to return, and it is done without deranging your system in the slightest.

Most treatments for the blood and for skin eruptions are miserably slow in their results, and besides, many of them are poisonous. Stuart's Calcium Wafers contain no poison or drug of any kind; they are absolutely harmless, and yet do work which cannot fail to surprise you.

Don't go around with a humiliating, disgusting mass of pimples and blackheads on your face. A face covered over with these disgusting things makes people turn away from you, and breeds failure in your life work. Stop it. Read what an Iowa man said when he woke up one morning and found he had a new face:

"By George, I never saw anything like it. There I've been for three years trying to get rid of pimples and blackheads, and guess I used everything under the sun. I used your Calcium Wafers for just seven days. This morning every blessed pimple is gone and I can't find a blackhead. I could write you a volume of thanks. I am so grateful to you."

Just send us your name and address in full today, and we will send you a trial package of Stuart's Calcium Wafers, free, to test. After you have tried the sample and been convinced that all we say is true, you will go to your nearest druggist and get a 50c. box and be cured of your facial trouble. They are in tablet form and no trouble whatever to take. You go about your work as usual, and there you are,—cured and happy.

Send us your name and address today and we will at once send you by mail a sample package free. Address F. A. Stuart Co., 175 Stuart Bldg., Marshall, Mich.

The Violet

I love all things the seasons bring,
All buds that start, all birds that sing,

All leaves from white to jet;
All the sweet words that summer sends,
When she recalls her flowery friends,
But chief—the Violet!

I love, how much I love the rose,
On whose soft lips the soft wind blows,

In pretty, amorous threat;
The lily paler than the moon,
The odorous, wondrous world of June,
Yet more—the Violet!

She comes, the first, the fairest thing

That heaven upon the earth doth fling,

Ere winter's star is set;
She dwells behind her leafy screen,

And gives, as angels give, unseen,

So, love—the Violet!

—Selected.

Trees

However little I may be,
At least I, too, can plant a tree.

And some day it will grow up so high

That it can whisper to the sky,

And spread its leafy branches wide

To make a shade on every side.

Then, on a sultry summer day,
The people resting there will say—

"Oh, good, and wise, and great was he

Who thought to plant this blessed tree!"

—A. F. BROWN.

The Shade Tree

Many a traveler in the heat,
Finds the cooling shade most sweet,

Stops to rest within the shade
That some wayside tree has made,

Feels the moist and dewy air
From a hundred leaflets fair
Fan his heated brow to-day,
And I think I hear him say,
"Children, will you plant a tree
Every Arbor Day for me?"

—Selected.

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Remington Typewriter Expansion

UTICA, N. Y., Jan. 16.—Announcement is made of the completion of plans for the enlargement of the manufacturing facilities of the Remington Typewriter plant at Ilion, N. Y., and new building operations will begin at once. This action is necessitated by an unparalleled demand which has compelled the Remington Typewriter factory to work overtime for several months with many of the departments operating day and night.

The typewriter has always been called, "The Barometer of Trade," and this increased demand for typewriters is therefore the best possible evidence of the growing activity of general business throughout the country.

Who Killed Cock Robin?

"Not I," said the Plumer,
 "It's nothing but rumor."

"Not I," said the Bird-man,
 "I'm half-brother to Pan."

"Not I," said the Seller,
 "It's some brutal feller."

"Not I," said the Dame,
 "'Twas dead when it came."

"Not I," said the Hatter,
 "See Paris in matter."

"Not I," said the cat,
 "Would I ever do that?"

"Not I,"—the Collector,
 "I'm partly Protector."
 —Adapted from *Everybody's Magazine*.

The Jays

I know an old man,
 His name is Jay.
 He wears a blue coat,
 And a hat of gray.

He has a nice nest
 High up in a tree
 Where sits his dear mate
 Content as can be.

There are four blue eggs
 In the little brown nest
 Which will soon be baby birds,
 Blue, like the rest.

—Contributed by CAROL JETT
 (age eight years), Osceola,
 Wis., to the Wisconsin "Arbor and Bird Day Annual."

Foes with Allies

Life is in great danger when threatened by foes that have allies in the very elements; when attacked by them, it is a struggle for existence.

Among these foes at this time of the year are the grip, pneumonia and diphtheria.

At the risk of telling our readers what they may already know, we will say that as a guard against these foes, these diseases, prevalent now, Hood's Sarsaparilla is entitled to the greatest confidence. It builds up and fortifies the whole system.

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

PRIMARY

TEACHERS MAGAZINE

VOL XXXIII

APRIL

1911

NO 8



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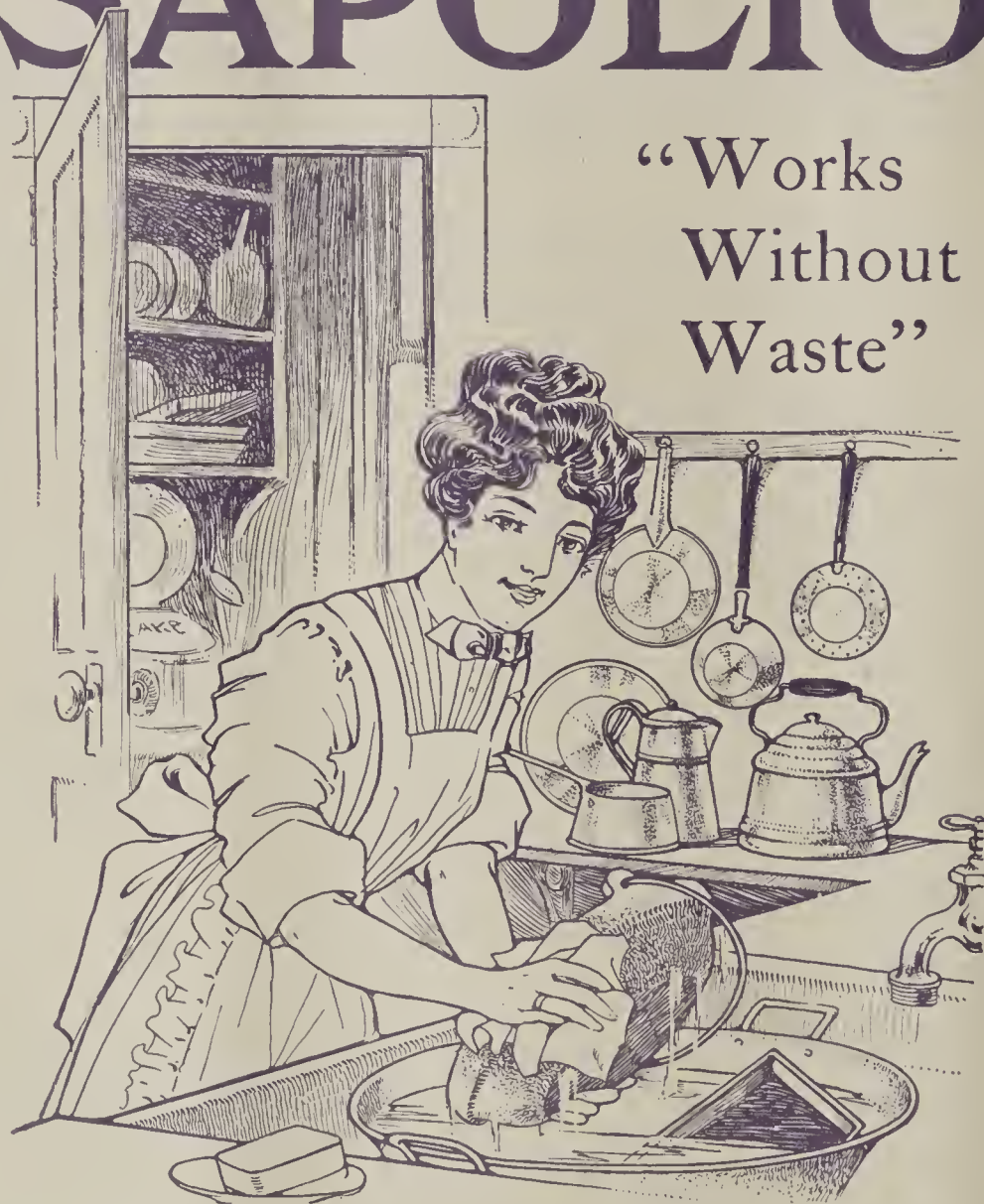
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10. Make good spellers.
11. Make learning to read a pleasure, not drudgery.
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What they do for the Teacher

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Dear Sir:—I want to thank you for your kind and immediate attention given me in sending my school Souvenirs. I was highly pleased with them, and they are not to be compared with what I have seen from other companies. Enclosed please find \$.... for an additional order for a friend of mine—MARY E. GRISWOLD, Forest Lake, Wis.

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NEW PHILADELPHIA, OHIO

How Children Spend Their Money

By CANDIS NELSON,
General Critic, State Normal
School, Valley City, N. Dak.

There are few children but what have some money to spend. Sometimes they earn it for themselves, sometimes it is a gift from the parents. It is a wise thing, when at all possible, for children to have a regular allowance even tho very small, and then be taught how to spend it and how to lay by some for the proverbial rainy day. Where children can earn their own spending money, ordinarily they are wiser in its use.

Under our present system of allowing children to do as they please with their money, they plan to spend it mostly for candy and gum. The desire for sweets often leads them into questionable methods of saving, for example, an investigation made a few years ago in one of our Western cities revealed the fact that candy and gum dealers did a better business on Monday morning than any day of the week. The supposition was that the children conceived their needs to be greater than those of the heathen, and so instead of putting all their money in the collection as directed they

saved a little for Monday's purchases. Cheap shows have also, rather suddenly, become a great source of extravagance for children.

It is not a difficult thing to arouse an interest in children in putting aside for another day, money so often unnecessarily and foolishly spent. The ordinary toy bank is a good thing to encourage economy. Care must be taken that children do not develop selfish or miserly habits. Train them to recognize their responsibility to their neighbor. To set aside a certain per cent of their savings for a sunshine fund is commendable. With this they may send a postal card or a flower to the sick; they may buy a needed spoon or cooking utensil for their mother; they may put it in the church collection, or give it to some organized charity; in fact, they may spend it in many helpful ways, even tho it should be only a penny or two. Saving in order to purchase an article really useful and educational, ought to be encouraged. Such articles dear to boys, are bicycles, tools, electrical toys, magic lanterns, cameras and printing presses.

Schools often undertake the work of training children to do systematic saving. The work is

carried on by means of school savings banks. In Europe they have found much favor, where it is claimed they not only train to habits of thrift and self-dependence, but reduce crime, intemperance and pauperism. They were introduced into the United States about 1885 by a French educator. In 1893 the United States had 325 school savings banks with \$350,634.32 on deposit; in 1905 there were 4,541 banks that had collected, since the system was introduced, \$2,782,012.00.

The plan is to have the children bring, either daily or once a week, the amount they can save, and this is turned over to some safe bank and books are returned to the children to be examined by the parents. The teacher usually keeps a book with the name of the depositor and the amount of the deposit; sometimes the child is given a card with the amount deposited punched and sometimes he keeps account by means of stamps. In some cities, particularly in Europe, the school banks are connected with the postal savings banks. Whatever the method for handling, the principle remains the same; that is, to educate our children to be producers, contributors and thrifty citizens.

TEACHERS MAGAZINE

FOR PRIMARY GRADES

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Vol. XXXIII.

April, 1911

No 8

Where Your Treasure Is

Joy is necessary to life. Eternal life and eternal joy are synonymous. One who knows no joy is shunned. He might as well be dead. One need not have wealth, nor even health, to be good to live with. But joy one must have.

Joy is the light of the world. Where that is lacking, there is gloom. Only rust and mould and slimy things grow in the gloom. The burglar, the rat, and all the horde of cowardly pilferers and destroyers of property and life have their being in it. The children of light are the harbingers of joy.

Some search for joy in distant places. Others find it all around them and within them. Some look for it in the future—beyond the grave, maybe. Others know that now is the time to be joyful. What think you? Are the *some* right, or the *others*?

It is a rule of wisdom to find joy in something that is always near at hand. That which we are surest to find wherever we may turn is—work. Blessed is he who has learned that work and joy are twin-sisters. If you do not find joy in your work, you will never find it.

It may be that your *work* is not *your* work. Then bid good-bye to it, to labor at something more congenial. If you are a teacher, and are possessed of this out-of-place feeling, I am sorry for you, for in school work if anywhere the sources of joy yield most abundantly.

Of course, you must be willing to enjoy something. Prepared, in fact, to find joy, much as

the farmer confidently starts out to gather the fruit that he knows his trees must bear. The attitude is essential. The one who is sure that things will go wrong will always see his prophecy fulfilled. Fortunately the one who starts out determined to have a good time is equally sure to find his anticipations gratified. Keep the eyes open for opportunities to meet joy, and you will see them at every turn.

Childhood is with many humanity's time of unclouded joy. This is not because the children regard it so. On the contrary, we all of us remember how we kept ourselves well supplied with pains, and worries, and sorrows, made out of little troubles, so little at times that grown folks could not even see them. No, it is they who have crossed the bridge and listen to the merry shouts and laughter from the playground on the other side of it, who have given to childhood the halo of unalloyed joy which shines about it. Who cannot find joy in the companionship of children is a hopeless case. Misanthropy is his ailment, and Grouch is his name.

April 21st is Froebel's birthday. Let that day remind us of the special privilege that is ours in living with little children. Joyful activity was the soul of his educational program. His motto has brought happiness to thousands: Come, let us live with the children. Then their capacity for joy will be shared by us.

Drink of the waters of joy freely.

With the present number **TEACHERS MAGAZINE** becomes the property of Ives & Butler, 31 East 27th Street, New York City. Our readers will rejoice to know that the good work done by A. S. Barnes & Company will be continued with increased energy by the new house, whose officers have been actively identified with American education for years. The editorial management will be the same as in the past. The organization of the advertising department will also remain unchanged. Further announcements will be made next month. The present purpose is merely to assure readers that the transfer of ownership necessitated by the death of Mr. Henry B. Barnes will in no wise diminish the efficiency of the service rendered in the past; and that no efforts will be spared to produce a magazine of highest usefulness to teachers of the young. Hereafter please address all communications and remittances to Ives and Butler, 31 East 27th Street, New York City.

Eligible—and Otherwise

By ALICE ORMES ALLEN

I stood knocking at a door which bore a placard with the inscription, "Superintendent of Schools." The room I had just left was full of teachers of various sorts and descriptions, awaiting their turns for an interview with this same functionary; but my errand was of another sort, and being merely a parent, instead of an instructor, I did not have to take my place in line.

As I opened the door in response to a pleasant invitation to enter, a little man with a crinkly face turned in a revolving chair and smiled towards me. The smile was an instant explanation of the crinkles, which each had a part in its genial offices.

He nodded me to a seat and continued his conversation with an Impressive Person of commanding figure and close-shut lips who was standing beside his desk, and had evidently just preceded me.

There were no tremors of nervous apprehension about her. She was complacently confident in her bearing and voice,—almost, indeed, to the point of condescension, as she answered the questions of the twinkly little man. The interview which followed elicited the fact that she had had indefinite years of experience. Her scholarship trophies included a Vassar sheepskin, a Normal diploma from one Eastern city, a first-grade teacher's certificate from another, and various letters of the alphabet indicating branches of self-culture and research. Undoubtedly she was a scholarly individual.

"We have a rather different system of selection from some localities," the Superintendent interpolated as she stopped to draw a breath, after her elaborate category. "The examination in scholarship follows the preliminary oral examination which I have here in my office, and only those who pass the preliminary one are eligible for the latter. After we have discussed a few points together I can tell whether you will be an Eligible."

The Impressive Person stiffened perceptibly till she suggested a ruler ready for action, and her eyes snapped so violently I was sure I heard them.

"You are fond of children, of course?" the Superintendent pursued, and I thought I detected a sigh.

"My profession is quite irrespective of personal tastes or inclinations. I think anyone who knows me will testify to my conscientiousness."

"Ah, yes, an excellent quality; but we are missing the mark. Do you love the children, with all your heart?" The Superintendent's face was lighted with an expression of such rare tenderness that it was plain to see what his own answer would have been.

"No!" ejaculated the I. P. "I don't love them

and I am not going to prevaricate about it. Most children are unruly young barbarians, and it takes all my nerves and strength to conform them to a certain standard of respectability. If love of children were one of the requirements of office, I imagine there would be some elimination in the pedagogical ranks."

"Precisely," agreed the Superintendent gravely.

"Well, what would you do, Madam, if one of these young 'barbarians' should stand up on his desk?"

"Do! I'd"—(The I. P. was obliged to gasp before she could express herself) "I'd annihilate him!"

"Ah, yes—I won't trouble you for the details," interrupted the gentle inquisitor hastily as she was about to amplify.

"I always had a horror of bloodshed," he added, drily.

"And what would you do if John dropped his pencil, and in reaching for it measured his length upon the floor?"

"My children do not drop their pencils," said the I. P. grimly.

"They used to," she added significantly. "If such a thing were possible John would continue to measure his length till he was sufficiently rested to hold onto his pencil when he regained his seat."

"What a useful invention in the schoolroom a patent pencil grip would be," murmured the Superintendent, but his voice was rather wan in spite of the humor of his words. He seemed to lapse into a reverie, and roused himself with an effort when the I. P. coughed discreetly to remind him of her august presence.

"That is all, I think," he said slowly. "I am sorry, Madam, but according to our rules you will not need to take the examination in scholarship."

"You mean I am not eligible?" demanded the lady with ill-concealed anger.

"I fear not, not at all," he added with gentle severity.

"But,"—began the I. P.

The little Superintendent stood up (I was surprised to see how tall he suddenly seemed), and waved his hand politely but firmly towards the door.

"I am sorry, but there is no use in discussing the matter; and there are others waiting."

The Impressive Person's face was purple, and I caught a fragment, half-suppressed, to the effect that she wouldn't take a school there for a present, and something about "examination farces."

As she stepped out she glared with triumphant scorn at the next candidate who was entering—a thin, girlish young creature with "Beginner" written all over her timid figure.

In spite of that fact my heart warmed to her instinctively. There was a certainty of smiles and light-heartedness about her open countenance, and I was not surprised when the Superintendent asked her if she loved children, to see the shyness drop away from her and hear a soft, sweet voice exclaim eagerly, "Oh, yes! I wouldn't be teaching if I didn't. I love them all, even the wicked ones."

A roguish dimple flickered in one pink cheek as she added this.

The Superintendent of Schools sat up and drew a long breath (as one does when the air is fresh and sweet).

"You have taught——"

"Only one term," supplied the little Candidate with a note of apprehension and a swift return of her shyness.

"Then perhaps you cannot tell me what you would do if John dropped his pencil and measured his length on the floor trying to recover it?"

"How odd you should ask such a question!" she dimpled. "He did, and we all laughed. He looked so funny we couldn't help it," she hastened to explain, apologetically. "We always laugh when anything really funny happens. It seems to relieve the tension. But I suppose it isn't usual. We wouldn't dare to, if the Superintendent were in."

"No, it isn't 'usual.' I suppose they behave very badly,—these laughing young rascals of yours?"

The Superintendent's voice was quite stern, but the twinkle in his eyes belied its severity, and she raised her own and met it just in time to check an incipient tear.

"They aren't perfect,—no. Sometimes they're naughty, I suppose, but we are good comrades, we have lots of fun together, and I do think they learn pretty well. Anyway, they seem to like school, and that's what I care most about."

"But that won't give you a teacher's certificate."

"No, I'm not much of a scholar," she admitted frankly, "I never stood very high in my classes."

"I was going to ask what you would do with a boy who stood on his desk, but I daresay I can answer that myself. You'd laugh, wouldn't you?"

"Now you're making fun of me," she retorted, but in so sweet a way it disarmed all thought of flippancy.

"Indeed I wouldn't laugh, for I should feel as if the boy on the desk were standing on the ruins of my professional career and proclaiming my failure as a teacher to the world. I really think such a thing couldn't happen in my room. That sounds conceited, but I mean we think too much of each other,—the children and I," she added, simply.

"Ah!" The Superintendent was looking at the little teacher with the same expression

which I think he would have worn in discovering a beautiful flower in a bed of weeds, and his exclamation was a mingled note of relief and content.

"The examinations in scholarship will be held at the County Normal School next Tuesday, the fifteenth, beginning at nine o'clock. You are quite eligible to try them. They are not hard. I know you can pass them, even if you are a poor scholar," he added with a mischievous twinkle. "Good-bye, and God bless you, child!" he murmured under his breath, as she closed the door softly behind her.

"There are fifteen more candidates waiting. If you wish to see me about something, I will take a minute now," he said, turning to me.

"I did, when I came in, but you have answered my question already," I replied. "I wanted to get to headquarters and see what could be done about reforming the system of appointing teachers. Mere scholarship has always been to me a narrow basis of selection,—but I see you are on the right track."

"Perhaps you will be interested to know what constitutes the per cents of the preliminary examination. The basis of marking is rather different from what it used to be not so many years ago."

He showed me a card on which was the following list:

1. Love of children.....	40
2. Experience	5
3. General appearance.....	15
4. Voice	10
5. Sense of Humor.....	10
6. Tact in discipline.....	10
7. Scholarship	10

"Between you and me, the first candidate's marks were:

1	0
2	5
3	5
4	1
5	0
6	0

"She would probably have gotten ten in scholarship if she had had the chance to take the examination. The basis of marking is rather departed may not rate very high next Tuesday, but her per cents to-day are as follows:

Love of children.....	40
Experience	2
General appearance.....	15
Voice	10
Tact in discipline.....	10
Sense of humor.....	10

"She will doubtless bless many childish hearts before some wise man discovers her and selects her for the mother of his children."

I was just going to speak again, when a tremendous bang diverted my attention. The Superintendent of Schools, his charts, and office faded from my vision suddenly, and I sat up on the sofa where I had dropped half an hour before, and rubbed my eyes drowsily.

My oldest hopeful stood beside me with blazing eyes and a deeper mark of scarlet across the red of his flaming cheeks, while a trail of snow backward to the door traced his flying entrance and the bang of my dream to their source.

Before I could speak, a torrent of tumbling words fell from his angry lips. My sleepy brain garnered something about a forfeited jack-knife, writing, and chaotic riot. The mark on his cheek was the teacher's brand of discipline; she had slapped him, and the register of her tingling fingers still blazoned on his face.

"I was whittling a stick, Mother. I wasn't doing any harm,—and she had no business to take it."

"But why weren't you doing your work?" I parried helplessly, not willing to commit myself unconditionally, yet indignant at first impulse.

"I didn't have any."

"Not any seat work?"

"No, I hardly ever do."

"What *do* you do when you aren't reciting?"

"I sit and watch the others."

"How often do you recite?"

"Once in the morning and once in the afternoon. Sometimes I don't recite but once all day."

I glanced at the calendar to make sure I was not dreaming, and that this was really the year 1911. To be sure, one cannot expect everything in a mixed country school, yet I knew that this was a small one with few grades,—and the teacher a Normal graduate!

"And you don't ever have any seat work to do?" I reiterated inanely, from pure bewilderment.

"Sometimes I do,—I brought you a paper last week."

Yes, I remembered it. The paper was an illiterate copy of a page of a reader—not his reader—and he didn't even know what it was about till I had helped him study it out!

"You have spelling?" I gasped. (I had been ill, and this was the boy's third week in a new school.)

"Sometimes."

"Did you have any to-day?"

"We had eight words, but I don't remember what they were."

"Didn't you recite them to the teacher, or write them, or something?" I ended desperately.

"We wrote them at our seats; she told us to, fifty times. You couldn't do it, Mother. There were eight of them. I got sick of it; that was when I began whittling."

I am not quick at mental arithmetic, and I had reasons for wishing to ignore the ubiquitous jack-knife, temporarily at least, so I persisted.

"Can't you recall one of them?"

"Oh, yes, b o u g h t, but I don't know what it spells."

Shades of Colonel Parker!

"My son, are you the same boy who spelled 'Christmas,' and 'Santa Claus,' and 'chimney,' and 'presents,' and 'stockings,' for me during the holidays, and wrote sentences about them?" I inquired severely.

"She had no business to take my jack-knife," said my seven-year-old, irrelevantly, with the dogged persistence of a child who cannot find the justice in his punishment. "I wasn't doing anything but whittle."

In my heart I agreed that whittling might be justifiable—it was better than squirming idleness, or even writing fifty repetitions of meaningless words. But aloud I said, "Go out and wash your face, and then you may skate till dark."

"May I get my jack-knife to-morrow?"

"Run along, sonny. We'll see about that later."

When he had gone I collapsed in the ruins of my nice shiny dream, and shivered. This is a queer old world, and fact and fiction sometimes get sadly mixed, but I never before so longed with all my heart to "dream true," as when I thought of the twinkly little Superintendent, the Second Candidate, and the red mark on my son's face,—with all that it symbolized.

Study of Color in Spring

As the spring opens before us, taking on its clear, transparent tones of color and throwing aside those cold, somber ones of winter, take up the study of color in all the school grades. When watching the rapid changes and development of the buds, try also to note the changes in color tones, both in the spray close at hand and the tree in the distance. Surely half the wonderful process is lost unless one is sensitive to this change. The tops of the willows began to change some weeks ago, and now resemble yellow veils draped over the trees. The maples, too, are changing to warmer tones.

Every schoolroom can own a good reference library of color. See how the kindergartens set us an example by the illustrations of color they collect. Next to human and animal life, color is dearest to the child's heart. The magazines of the day have excellent illustrations in good color. These can be cut out and mounted on cards of uniform size. Pieces of silk, ribbon, or dress goods of harmonious coloring will also be found valuable. Such a collection will be of permanent help to any teacher who will encourage her pupils to bring her the material.

The teachers should stick closely to the harmony or scale of color studied in their individual grades. This is true of all color work as far as possible. If the work is paper cutting, let it be a standard on black or white, a tint or a shade, or a hue on another hue of the same family. Be careful to keep all the color work very closely related to the special subject for the grade.—C. Edward Newall, in Milton (Mass.) *School Journal*.

The Paradise of Children

Or Why We Have Trouble

A Dramatization Exercise for Primary Schools

By GUSTAV BLUM AND E. FERN HAGUE, New York

CHARACTERS

1. Pandora, a Greek maiden.
2. Epimetheus, a Greek youth.
3. Quicksilver (Mercury), messenger to Zeus.
4. Hope, a Fairy.
5. First Child.
6. Second Child.
7. Third Child.

SCENE.—An open field with flowers, grass, etc. Center of stage is a stone. Right off stage is a cottage.

Enter Epimetheus. He sits on the stone.

Epimetheus.—Ah, I am really happy, except for one thing. I want a playmate, bright and cheerful. I want a playmate who will romp and sport in the fields with me.

Enter Quicksilver stealthily from R. A box is under his arm. He sees Epimetheus.

Quicksilver.—Ah! What fun I shall have with my box!

He touches Epimetheus on the shoulder.

How are you, good youth? And why are you so thoughtful?

Epimetheus.—I am well and happy, sir. But who are you, and what brings you hither?

Quicksilver (Smiling).—I have come on an important errand. I will not tell you whence, but to do good—that will I say.

Epimetheus.—Then perhaps you can make me altogether happy.

Quicksilver.—That I can. What is your complaint?

Epimetheus.—Just this. I want a merry playmate, bright and cheerful, who will romp and play with me.

Quicksilver.—I thought I saw children laughing and playing yonder. Are they not your friends?

Epimetheus.—Yes. But I want a playmate just for myself. One to whom I could tell my secrets, and who would share my pleasures.

Quicksilver.—I know one, and will bring her to you.

Epimetheus.—Oh, will you really? Thank you so much. I shall then be very happy. Can I not do something in return for your kindness?

Quicksilver.—Yes. You can keep this box for me.

Epimetheus.—That is not enough to do for you.

Quicksilver.—You will find it difficult enough to take care of this box. You must not open the box. Will you promise?

Epimetheus.—Certainly. I do not care to know what is in the box. I have heard of Curiosity, but we in this country have not met him.

Quicksilver.—You are called Epimetheus, are you not?

Epimetheus.—Yes. At first I was here all alone. I was very lonesome till my friends came. We are all happy. We do not know Trouble, which, I am told, makes one unhappy.

Quicksilver.—What do you call this place?

Epimetheus.—The Paradise of Children.

Quicksilver.—A very good name. Well, I'll be off now. You may expect your new friend soon. But above all, remember, do not open the box.

Exit R.

Epimetheus.—What a funny-looking thing it is! I wonder why he so often said, "Do not open the box"? I suppose something valuable is in it, but I do not care to know.

Epimetheus is about to carry the box into the cottage, when Pandora enters left. (L.)

Pandora.—Ah, it is he!

Epimetheus puts down the box, turns, and sees Pandora.

Epimetheus.—Ah, it is she! Are you my new playmate?

Pandora.—Yes. My name is Pandora. I have come to live in your Paradise.

Epimetheus.—You do not know how happy your coming makes me. We shall be great friends, I am sure.

Pandora.—To be sure. (Sits on a log.) Your friends shall be my friends. What pleasant times we shall have!

Epimetheus.—Yes. Everything is happiness here.

Pandora.—What have you in that box?

Epimetheus.—My dear Pandora, that is a secret, and you must be kind enough not to ask any questions about it. I do not myself know what it contains.

Pandora.—But who gave it to you?

Epimetheus.—That is a secret, too.

Pandora.—How provoking! I wish that great, ugly box were out of the way!

Epimetheus.—Oh, come, do not think of it any more. Let us run out and play with the other children. The others have not seen you yet.

Pandora (To herself).—What can be inside that box? (To Epimetheus.) How did it come here?

Epimetheus.—Please do not think anything more about that box. Do come out and gather fruit with me. I know where the largest figs and the juiciest grapes grow.

Pandora (Scornfully).—Grapes and figs!

Epimetheus.—Well, let us go out and play.

Pandora.—I am tired of merry times. You must tell me what is in the box.

Epimetheus.—As I have already said, I do not know.

Pandora.—You might open it and we can see for ourselves.

Epimetheus.—Pandora, what are you thinking of?

Pandora.—At least you can tell me how it got here.

Epimetheus.—It was left just before you came by a person who looked very smiling and intelligent. He could hardly keep from laughing as he put it down. He was dressed in an odd fashion and his cap looked as if it had wings on it.

Pandora.—What sort of a staff had he?

Epimetheus.—That, too, was odd. It was like two snakes twisted around a stick.

Pandora.—I know him. He brought me here. His name is Quicksilver. No doubt he intended the box for me. Most probably it contains a pretty dress.

Epimetheus.—Perhaps so; but until Quicksilver gives me permission I will not open it. I am going out alone then.

Pandora.—What a dull boy he is! I do wish he were a little more jolly.

She stands gazing at the box.

What an ugly thing it is! And yet how bright it is! And what pretty figures of children! (Bends over the box.) And such beautiful flowers! To think I first thought it ugly! (Starts suddenly.) Hark! What do I hear? (Listens with her ear near the box.) Something seems to say, "Open the box, Pandora. Open the box and see what is inside!" I really think I can untie it. There would be no harm in untying the box, surely. I would not, of course, open it without the foolish boy's consent.

Epimetheus calling off-stage.

Epimetheus.—Pandora?

Pandora.—What is it?

Epimetheus.—I have some figs and grapes for you. What are you doing?

Pandora.—I am admiring this box.

Epimetheus.—That box again? Oh, I wish Quicksilver had left it somewhere else. Will you come out?

Pandora.—No, a little later. (Turns again to the box.) I wonder what is inside. It must have been a very clever person who tied that knot. (Tries to untie the knot.) But now I am getting it. There, it is untied. (Leans over the box and listens.) I am sure I hear something inside whisper, "Let me out, Pandora." Who can it be? I will take one peep—just one, and then I will put the lid on as tight as ever.

Enter *Epimetheus* with a wreath of flowers. He sees *Pandora* just as she begins to open the box. He does not disturb her, as he is a little curious himself. *Pandora* opens the box. Out fly bits of cotton or feathers, representing Troubles. *Pandora* quickly replaces the cover.

Epimetheus.—Oh, I am stung! I am stung! Naughty Pandora, why did you open the box?

Pandora (Screaming.)—I am stung, too!

Epimetheus rushes to her and brushes off the Troubles.

Epimetheus.—Come, let us open the doors and windows and let these frightful creatures out.

They open door and windows.

Epimetheus.—Pandora, what have we done? Noise off-stage. Enter children, crying.

Children.—We are stung! We are stung!

First Child.—Wicked creatures have entered our Paradise to torment us!

Second Child.—We shall never be happy again!

Third Child.—Who sent them?

Epimetheus.—Listen, kind friends. It was I who am to blame. I—

Pandora.—No. You shall not take the blame. It was I who opened the box.

Children.—Box? What box?

Pandora.—This box. All those wicked creatures were locked up in there.

Epimetheus.—Still, I am to blame. I could have stopped you.

Pandora.—No, good *Epimetheus*. It was my curiosity that made me open the box. Oh, dear! What shall we do?

First Child.—These ugly creatures annoy us so much we shall never smile again.

Second Child.—And see, all the flowers are beginning to wither.

Third Child.—Now we cannot always be children. We shall grow old.

All.—What shall we do? What shall we do?

Pandora sinks upon the stone and weeps. *Epimetheus* tries to comfort her. All remain silent. Suddenly there is a distinct tapping on the box. *Pandora* jumps to her feet.

Pandora.—What can that be?

The children gather around to the rear of the box. And *Hope*, dressed in a white gown, is hidden among them.

Hope (Unseen.)—Only lift the lid and you shall see me.

Pandora.—No, no! I have done enough harm already. You are inside the box, naughty creature, and there you shall stay.

Hope.—Ah, Pandora, I am not one of those naughty creatures which sting.

Pandora.—What shall I do?

Hope.—Come, Pandora, you will love me when you see me. Let me out.

Pandora.—Shall I lift the lid?

Epimetheus.—Just as you please. You can't do more harm than you have already.

Pandora.—You are unkind!

Hope.—Naughty boy! He knows he is longing to see me!

Pandora.—I am going to open the box.

Epimetheus.—As the lid is heavy I will help you.

Pandora and *Epimetheus* open the box and as the children stand back *Hope* steps forth. She is dressed

in white, carries a wand and has beautifully colored wings upon her back.

Hope.—Good day, my dear friends.

Pandora.—Who are you, beautiful creature?

Hope.—I am called Hope, and because I am such a cheery little body I was packed into that box to help cure people of all those creatures which were sooner or later to be let loose. Never fear, we shall do pretty well in spite of them.

Children.—How beautiful you are!

Epimetheus.—And how bright!

Hope.—I live to make the earth new and bright. I will tell you what those Troubles are. They are NAUGHTINESS, LIES, MEANNESS, SELFISHNESS, SICKNESS, UNKINDNESS, and those things that make people unhappy. Had Pandora not opened the box, there would never have been sorrow in the world. But now that the box has been opened, I, Hope, am here to make people as happy as I can.

All.—Our thanks to thee, bright Hope. Our thanks to thee!

The Step by Step Language Method

By LUCY LOVELL BROWN, P.S. 177, Manhattan

(Continued from TEACHERS MAGAZINE for February)

OTHER WRITTEN EXERCISES

In the following exercises the book is not used to copy from. Explain each exercise before pupils attempt it.

1. Words, outside of proper nouns, are usually taught as commencing with a small letter, as *has, is, etc.* When these words are used in the book at the beginning of sentences, the first letter of each word is a capital. In that form it bothers most pupils to recognize it. To overcome this difficulty have them write, for desk work, many words in the two forms, as *see, See; it, It, etc.*

2. Also have them write words previously learned and add the *s*, as *boys, runs, etc.*

3. Write known words, adding the syllable *ing* or *ed*, as *going, walked, etc.* This will lead to quick recognition of words, parts of which are already familiar.

4. Place lists of words on the board commencing with the small letter. Pupils copy, and opposite each word they may write the same word commencing with the capital. They can find the capital in the alphabetical row at the top of the board, if they do not know how to make the capital for each word. Their lists will appear thus:

can	Can
is	Is
there	There
here	Here

5. Pupils compose five sentences, or five questions, about any object. The teacher places these on the board; pupils accurately copy.

6. Place sentences as the following on the board, and pupils copy, placing in pictures where the underlined words are:

See the *boy*. Where is *May*?

7. Place list of words on the board, pupils copy and write the plurals also:

girl	girls
cow	cows

8. Write a sentence on the board, or some long word, and have pupils choose letters from the sentence or long word that will compose words. They write a list of them.

9. Write words on board, the letters of which are out of their proper order. Pupils rewrite, placing them properly. *Example—e, th, the.*

10. Make a list rhyming with old, as hold,

cold, etc. Use *ill, an, at, in, it, ight, ing, eat, and, etc.*, in the same way.

11. Place a list of familiar words on the board. Pupils choose from the list, such ones as will make sentences, and write them.

12. Learn to write the words expressing common colors, as red, white, etc. Teacher places list on the board, of things the children are to tell the colors of, as *sky, snow, grass.* They will write such sentences as, The sky is blue, The snow is white.

13. Place sentences on the board, not capitalized or punctuated. Pupils copy, capitalizing and punctuating properly.

14. Place sentences capitalized or punctuated wrongly on the board. Pupils write them correctly on their papers.

15. Copy mottoes or helpful sentences from the board. Use only one at a time, and copy it ten times:

I must be clean.
I must try.
Try, try again.
I will be kind.
Speak the truth.
Be glad.
Be brave.

16. Place the alphabet in a long row, thus: a, b, c, etc. Give pupils long strips of paper. On this they copy the alphabet, and under each letter write a word starting with that letter—

a	b	c
an	boy	can, etc.

17. Give pupils the words, *I can*. They compose sentences, using the words in each. I can go, I can fly, I can walk.

Use *I see* in the same way. Also I like, I have, I take, I want, I use, I hear, I wear, We have, They have, You have, She has.

18. Write *Tuesday* when it is *Tuesday*, and each day at the proper time.

19. Write the name of the month, county, town, State, capital, President, etc.

20 Associate the small letter with the capital by writing one each day, thus: Aa, cC, fF.

21. Make ladders, windows, wheels, or stairs full of some new or difficult word or sound.

22. Copy any memory gem, song, or verse the children are familiar with.

Primary Entertainment

The Call of Spring

By BERTHA E. BUSH, Iowa.

CHARACTERS

Spring	Birds
Grasses	Butterflies
Windflowers	Girls with Skipping Ropes.
Buttercups	Boys with Willow Whistles
Bees	

This exercise may be given by any number of children, and the speaking lines may be assigned to different children or recited by groups in concert. Costumes as elaborate as desired may be introduced; but a white dress and a wealth of flowers for Spring, petal-shaped collars of appropriately colored tissue paper for grasses and flowers, tissue paper wings pinned to the shoulders for butterflies, and smaller ones for bees, will be all that is necessary.

A wood scene. Enter Spring, crowned with flowers and waving a flower-tipped wand.

Spring.

I am the spring-time;
I come in gladness
Over the fields, and the snow melts away;
Brooklets are loosened,
Buds swell and open;

All earth is glad when I take up my sway.

I have been gone quite long enough. The winter has been so hard and cold that there was danger of the people growing hard and cold, too. But I will change all that. My south wind is blowing with delicious warmth. My sunbeams have melted every bit of ice and snow. Everything is ready for my children, and I will call them right away.

Blows several soft, sweet notes on horn, flute or flageolet.

Enter Grasses, marching and humming a tune, to which their feet keep time.

Grasses.—Here we are, dear Mother Spring. We began to push up even before the snow melted. We cover the bare world with a soft, velvety carpet and make it beautiful for your feet.

Recitation by a grass-blade with gestures that include all the rest.

I'm just a little blade of grass,
But I will do my best
To make the spring a bit more green,
And so will all the rest;
And, working all together,
We'll clothe the world with beauty.
'Tis easy to do mighty things
When each one does his duty.

All the Grasses.—We will do our duty, dear Mother Spring. We will do the very best we can.

They march to side or back of stage, and the Windflowers enter, to a subdued humming of "Oo-oo-oo," which is supposed to be the wind.

Windflowers.

On the windy hilltops,
E'er the grass is green,
Rising on our downy stems
We windflowers are seen
First flowers of the springtime,
Pale and soft and shy,
Growing on the hilltops,
Where earth meets the sky.

Spring and Grasses.

Welcome, pale, sweet windflowers;
Growing faintly blue
Far away on distant hills;
Dearly we love you.

A Grass-blade.—Listen! The buttercups are coming!

Enter the Buttercups, running in and calling out merrily.

"We are going to hide, mother. Find us!"

They crouch down behind the rest and hide in corners. Spring goes about hunting them as in "Hide and Seek." As she finds each Buttercup she touches it with her wand and it runs gaily to the front.

Spring (Advancing toward them, shaking her forefinger in reproof).—Oh, you funny little buttercups! You can no more hide yourselves than the sun on a sunshiny morning. You are little suns and make the fields and byways bright for the little children who hunt for you in the first spring days.

Grasses and Windflowers.—Welcome, little buttercups, welcome. We are very glad to see you!

A Grass-blade.—The flowers are here. Now the bees will come.

The bees fly in, humming "Bz-bz-bz!" They flit around the flowers and finally form at the front of the stage.

Bees.

Buzz, buzz, buzz, buzz!
We are coming, coming,
Busy, bustling honey bees,
Don't you hear us humming?
Buzz, buzz, buzz, buzz!
Honey we must gather,
Laying up our winter store
In the pleasant weather.

Grasses, Windflowers, Buttercups and Spring.

Busy, buzzy honey bees,
You are welcome, too!
Spring has many, many sweets
Surely meant for you.

Bird-calls are heard answering each other from each side of the stage. Then the birds fly on to the stage and flit around for some time before gathering together to speak.

Birds.

Sweet, sweet, very sweet!
Oh, the lovely spring!
Sweet, sweet, very sweet!
How can we but sing?

One bird speaks with a gesture that includes all the rest.

We are the merry, merry birds,
Hasting at springtime's call.
We flit and fly and build our nests,
Up in the tree-tops tall.
And there we swing, and sway, and sing,
Above the world so high,
And when our wee bird babies come
We sing this lullaby.

All the birds sing

Rockaby baby, in the tree-top!
When the wind blows the cradle will rock.
When the bough breaks, the cradle will fall.
Down comes baby, cradle and all.

Spring, Grasses, Windflowers, Buttercups and Bees.

We welcome you,
O merry birds!
With gladdest words
We welcome you!

Buttercups (Nodding to each other.)—We have some cousins with wings. They are the butterflies. Where are the butterflies?

Butterflies fly in.

Butterflies.

Airily flitting from flower to flower,
Hovering, fluttering, higher and lower,
We are the butterflies, sailing the breeze.
How could we flutter by blossoms like these?

Each butterfly flits over to a blossom and settles beside it.

The Flowers (Smiling and nodding a welcome).

Welcome, welcome, butterflies,
Flitting, airy things!
Truly you are kin to us.
You are flowers with wings.

Spring.—Now my children are all here, all who should come at this season. How good it is to see them together!

A Buttercup.—But, mother, something is gone. Spring is not complete.

A Windflower.—We do not feel right.

Grasses.—Neither do we.

All.—What can it be?

A Bird.—Sweet, sweet, sweet! I know! It is the boys and girls!

All (Nodding to each other).—Yes, that is it! It is the boys and girls! Dear Mother Spring, please call them!

Spring blows the call notes again. Enter a number of girls with skipping ropes, skipping across the stage to take position at side or back. Then Spring blows her call note again, and a company of boys, blowing willow whistles, march in, performing various evolutions under the direction of their leader.

All the Rest.—Now the spring is complete!

Boys and Girls.—Oh, isn't the spring beautiful!

They all surround Spring, the girls kissing their hands to her, the boys bowing low, and sing.

Tune: "Good-bye, Good-bye to Summer."

(See music below.)

A well-come to the spring-time! A well-come we would bring,
A well-come we would sing, With butterflies and blossoms, And
birds and bees on wing. Old winter's pow'r is o-ver And
Spring with gentle hand With beauty, song and loveliness Fills
all the happy land; Then welcome, welcome, Springtime, O
welcome, welcome, dear; O springtime is the queen-time, the crown of all the year.



Blackboard Calendar Designed by Henry Ahern, New York

Memory Gems for April

(Saturdays and Sundays omitted)

APRIL 3

And when blus'tring March
To the dead past has gone,
Then fair, fickle April
Is next to come on.

APRIL 4

Robin, Sir Robin, gay red-vested knight,
Now you have come to us, summer's in sight.

APRIL 5

Sweet and fair, with a timid grace,
Little white Snowdrop, lifts up her face.

APRIL 6

Now waking up when the sunbeams call,
See purple violet, sweet and small.

APRIL 7

The redbreast trills while his nest he builds,—
I can hum the song that he sings.

APRIL 10

The birds are coming home soon;
I look for them every day;
I listen to catch the first wild strain,
For they must be singing by May.

APRIL 11

We're longing to hunt in the woods, for we
know
Just where the spring-beauties and liverwort
grow;
We're sure they will peep when they hear your
first song,
But why are you keeping us waiting so long?
All waiting for you,
Little bird blue?

APRIL 12

The woodpecker is hard at work—
A carpenter is he—
And you may hear him hammering
His nest high up a tree.

APRIL 13

The bluebird knows it is April,
And soars toward the sun and sings.

APRIL 14

April mornings, rich and rare,
Sunrise glory in the air,
Birds of song are on the wing;—
Oh, the melodies they bring.

APRIL 17

Hear it! A ripple of music! Sunshine changed
into song!
It sets me thinking of summer, when the days
and their dreams are long.

APRIL 18

The woodpecker flew to a maple limb,
And drummed a tattoo that was fun for him.

APRIL 19

Little bird upon the nest,
Sing the song you love the best;
Little nestlings, one, two, three,
"Just as sweet, as sweet can be."

APRIL 20

Sing, O sing, thou merry bird,
As you fly so lightly;
Sing your song of joy and love,
While the sun shines brightly.

APRIL 21

Heaven and earth helps him who plants a tree,
And his work its own reward shall be.

APRIL 24

The tiny, tiny gray-green leaves
Are upward shyly peeping.
But just you wait till Arbor Day,
They'll gaily dance on every spray.

APRIL 25

God sends the sunshine and the rain,
And they shine and fall, you know,
On the little trees we have planted,
And make them grow and grow.

APRIL 26

Little children, join the music
Of the birdie in the tree;
Sing again this happy morning,
"God is good. He cares for me."

APRIL 27

Do not look for wrong and evil—
You will find them if you do;
As you measure for your neighbor,
He will measure back to you.

APRIL 28

If a task is once begun,
Do not leave it till it's done.

A Polka Dot Dress

I wonder if the tall giraffe
Gets tired of wearing spots;
I shouldn't think he'd always like
To dress in polka dots!

Summer Time

High up the old gray garden wall,
The morning-glories climb,
To kiss the stately hollyhocks,
All in the summer-time.

—WILHEMINA SEEGMILLER.

Homes of the World Children*

By ELIZABETH ELLIS SCANTLEBURY.

The Little Indian's Home

Black Hawk and his baby brother are little North American Indians. Their skin is reddish-brown, like cinnamon; their eyes and hair are coal-black, and the hair hasn't a curl nor crinkle in it. The baby's name is White Buffalo. He is taking a ride, in his cradle, on his mother's back. His mother is "dressed up" in a big blanket, and on her feet are soft skin shoes called moccasins. Black Hawk wears a suit of deerskin.

The home of the children is called a tepee. It is made by standing tall poles in a circle in the ground, and making them meet and cross at the top. Then a covering of buffalo skins is stretched around the poles. An opening is left above for the smoke to go out, and another below, where the skins are pinned together, is left for a doorway.

In the tepee is an old, old man, the grandfather of White Buffalo and Black Hawk. He often tells Black Hawk of the time of which his father had told him, when only Indians lived on this big continent of North America. Then they roamed over all the country from the Pacific on the west to the Atlantic on the east; and from the coldest northland to the warm southland.

There were a great many Indians at that time. They were divided into tribes with dif-

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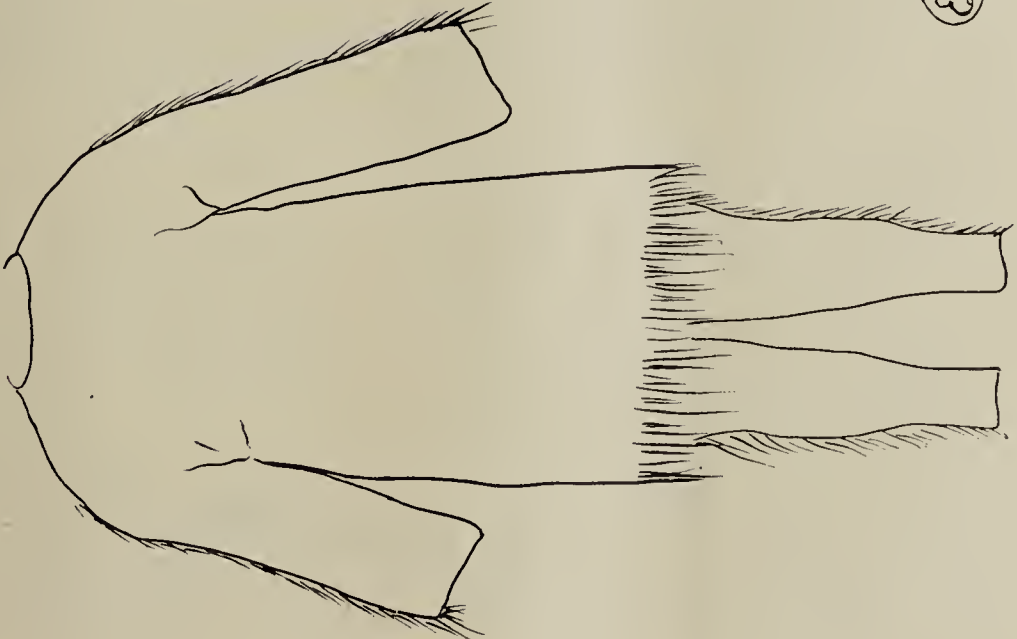
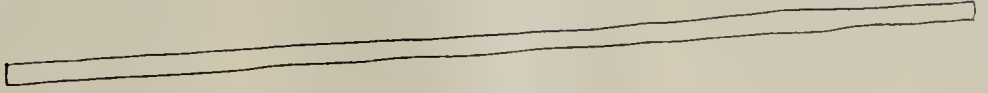
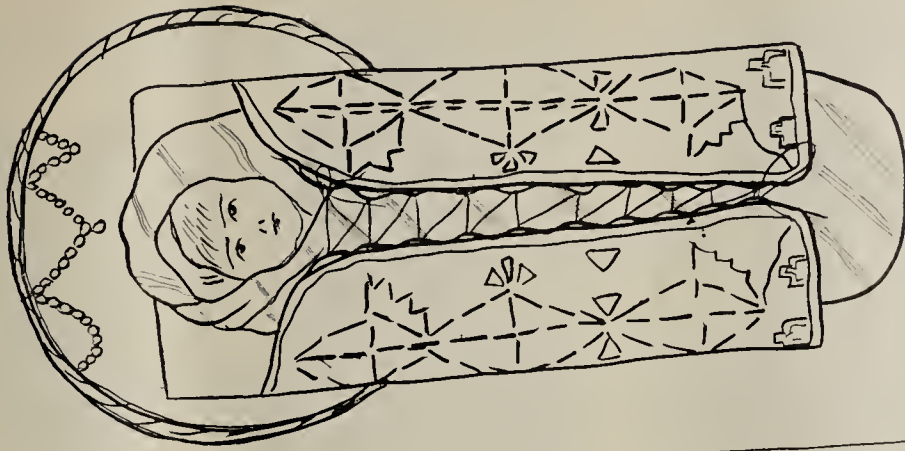
ferent names, like "Crow," "Blackfoot," "Cree," and a great many others. They were not all good friends,—some tribes were bitter enemies. Then when the white men came, some of them were good, but others were very bad to the Indians, so that there was often war between them and between the different tribes.

The old grandfather had been a war-chief when he was young and tall and straight. He has a war-bonnet made from the tail-feathers of the war-eagle, and a robe of buffalo-skin on which is painted all the brave deeds of his life, the number of scalps taken from his enemies, and how he took them. He has told Black Hawk all about them, and of how his band of young warriors, with faces and bodies painted, followed him, one behind the other, softly stepping in each other's tracks, when they went to surprise their foes.

Then there were times when he sat with other chiefs around the sacred council fire. All the chiefs were dressed in soft deerskin shirts and leggings, beautifully embroidered with colored porcupine quills, and with blue and white beads made from the inner side of clam shells. On their feet were moccasins trimmed in the same way, and on their heads were their eagle-feather headdresses. Some of them wore necklaces made from the claws of grizzly bears that they had killed. After a feast had been eaten and speeches made the sacred pipe of peace was unwrapped. The bowl of the pipe was carved of



The Indian Sandtable



Indian Dolls

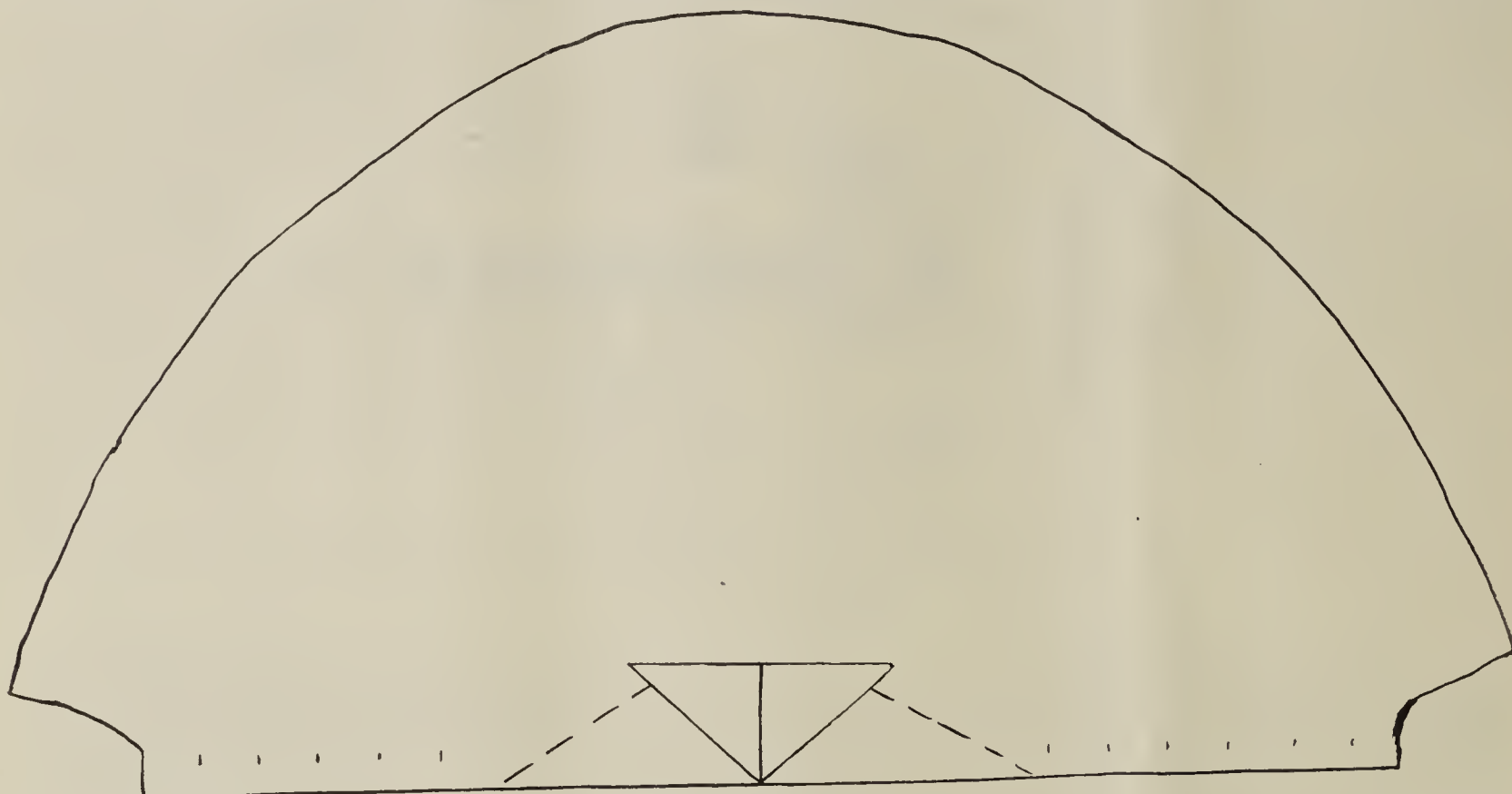
red stone, and the stem was a piece of ashwood two or three feet long. No one dared speak until after the bowl was filled, the pipe lighted and each warrior had taken one whiff of smoke. That was like signing their names to a paper saying they would never fight each other.

Black Hawk's father tells him of the time when he was a little boy, of how he could have no breakfast until he had shot with an arrow a piece of moss thrown up in the air. He tells, too, of riding on his wild pony after the big buffaloes that roamed in herds over the prairies. The big black animals were every bit useful in some way. The skin was made into tepee covers, robes and mats for sleeping on, the horns were carved into spoons and ladles, and from the hoofs, boiled, glue was made to stick the

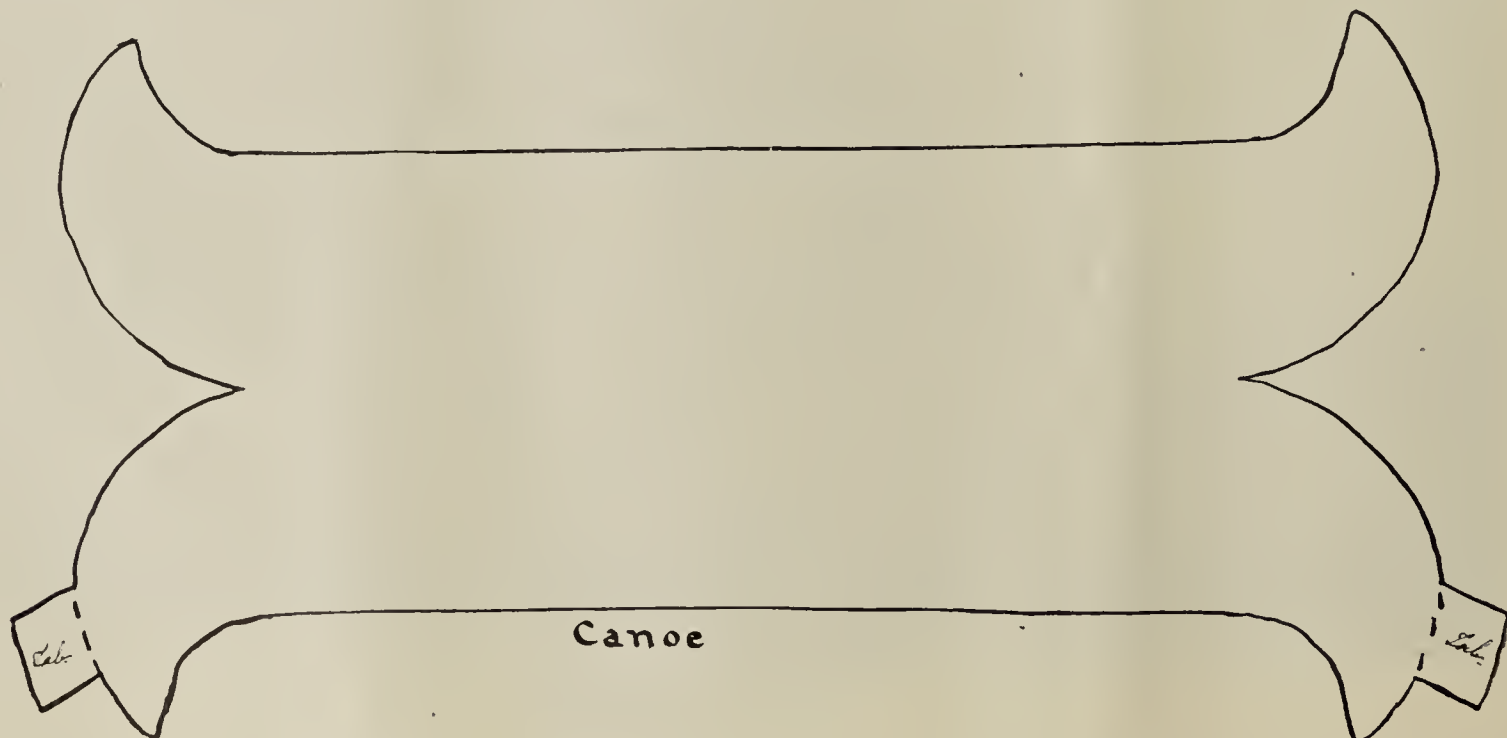
points onto arrows. Then there was all the meat of its huge body to be eaten fresh, or to be cut in strips and dried for some future hungry time.

There were other tribes, Black Hawk's father told him, who lived where they could strip bark from big trees and cover their wigwams, or lodges, with it. They had canoes, too, made of bark stretched over light wooden frames and sewed with thin, strong thongs of deerskin, and with gum from trees spread over all so water could not soak thru. The canoes could be paddled very swiftly over the broad lakes and down long rivers.

Up in the cold north, where snow lay deep on the ground, all winter the Indians made for themselves snowshoes that looked something



Tepee



Canoe



like a long tennis racquet. When the snowshoes were strapped on the Indians' feet they could walk very fast over the snow without sinking in. They could even overtake deer and moose, whose sharp hoofs cut thru the frozen, shining crust.

When Black Hawk listens to the stories told by his father and grandfather, he wishes he could go on the warpath and earn a real eagle's feather by his bravery, instead of the one he has put in his hair just for fun. He wishes, too, that *he* could ride after a buffalo herd and shoot at them with bow and arrow. Instead of doing either, he will soon go to school and learn to write on his life story on paper instead of writing it on a buffalo robe.

Directions.—Hektograph and let the children cut and color dolls and garments; or give them patterns to trace around and cut.

Indian Boy.—Cut costume from yellow brown paper, fringing edges of sleeves and leggings and bottom of tunic.

Indian Woman.—Blanket red, black and a little yellow.

Baby and Cradle.—Striped blanket around baby. Cradle, light brown with black, blue and dark red embroidery. Cut strap beside cradle and paste to two upper corners; then paste on woman's forehead to hold cradle up—or pass it over the head to rest on shoulders.

DIRECTIONS FOR SAND-TABLE

Tepee.—Cut of yellow brown heavy paper. Fold on broken lines. Cut on black. If sticks are scarce, cut triangles at the top of tepee into narrow strips to simulate the absent sticks. Pin together down the front with toothpicks.

Canoe.—Of same paper. Paste tabs to opposite sides.

Early in the Morning

I saw a sign, "Keep off the grass,
Off the grass, off the grass.
I saw a sign, "Keep off the grass,"
Early in the morning.

But the birds they didn't care,
Didn't care, didn't care,
But the birds they didn't care,
Early in the morning.

And the dogs they ran about,
Ran about, ran about,
And the dogs they ran about,
Early in the morning.

So I said, "I won't keep off,
Won't keep off, won't keep off,"
So I said, "I won't keep off,"
Early in the morning.

A big policeman came my way,
Came my way, came my way,
A big policeman came my way,
Early in the morning.

I think it best to mind a rule,
Mind a rule, mind a rule,
I think it best to mind a rule,
Early in the morning.

—WILHEMINA SEEGMILLER.

THE FLAG.

ARTHUR HENRY.

ALYS E BENTLEY.

March time. *f* Hur - rah for our own

mf *marcato.*

ban - ner, The flag for sol - diers true, For

mf *p* sail - - ors and for brave men, And for the chil - dren

too. Hur - rah for blue, for red, for white, The

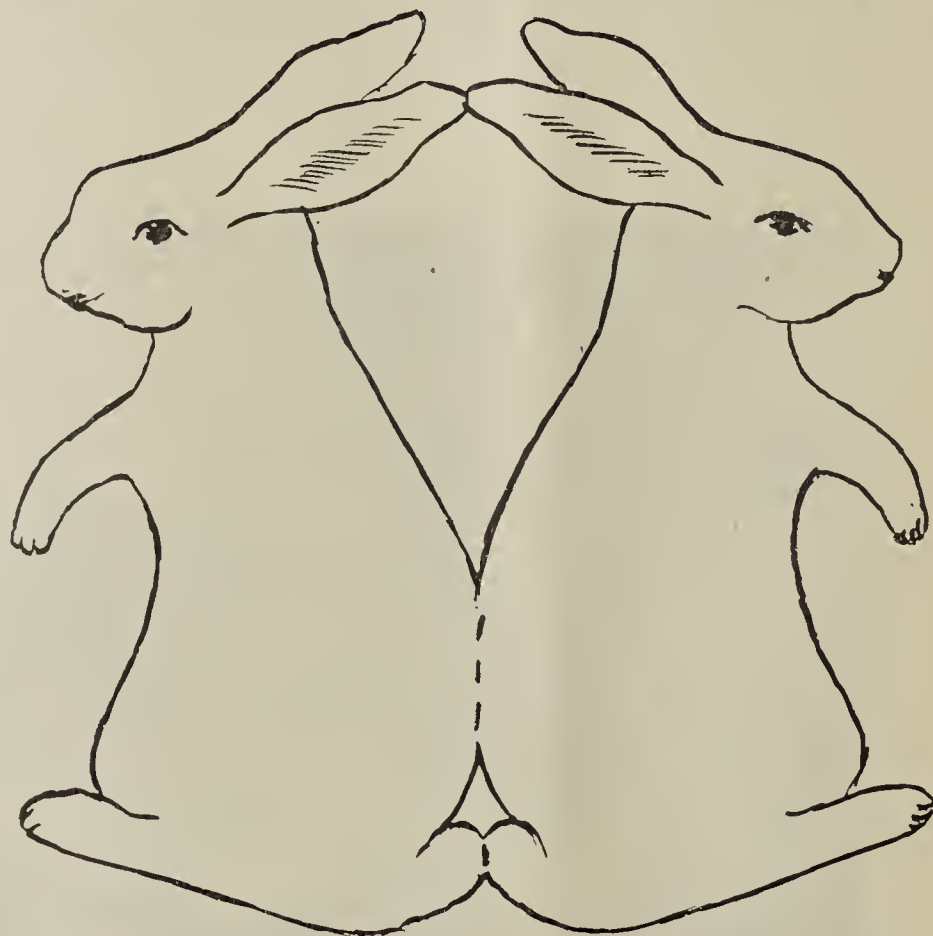
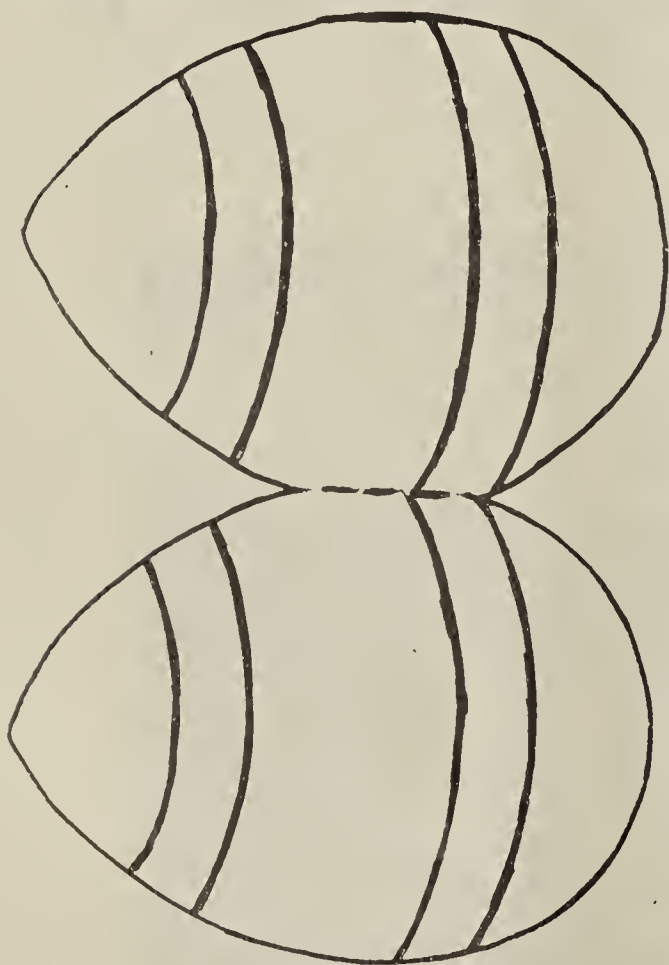
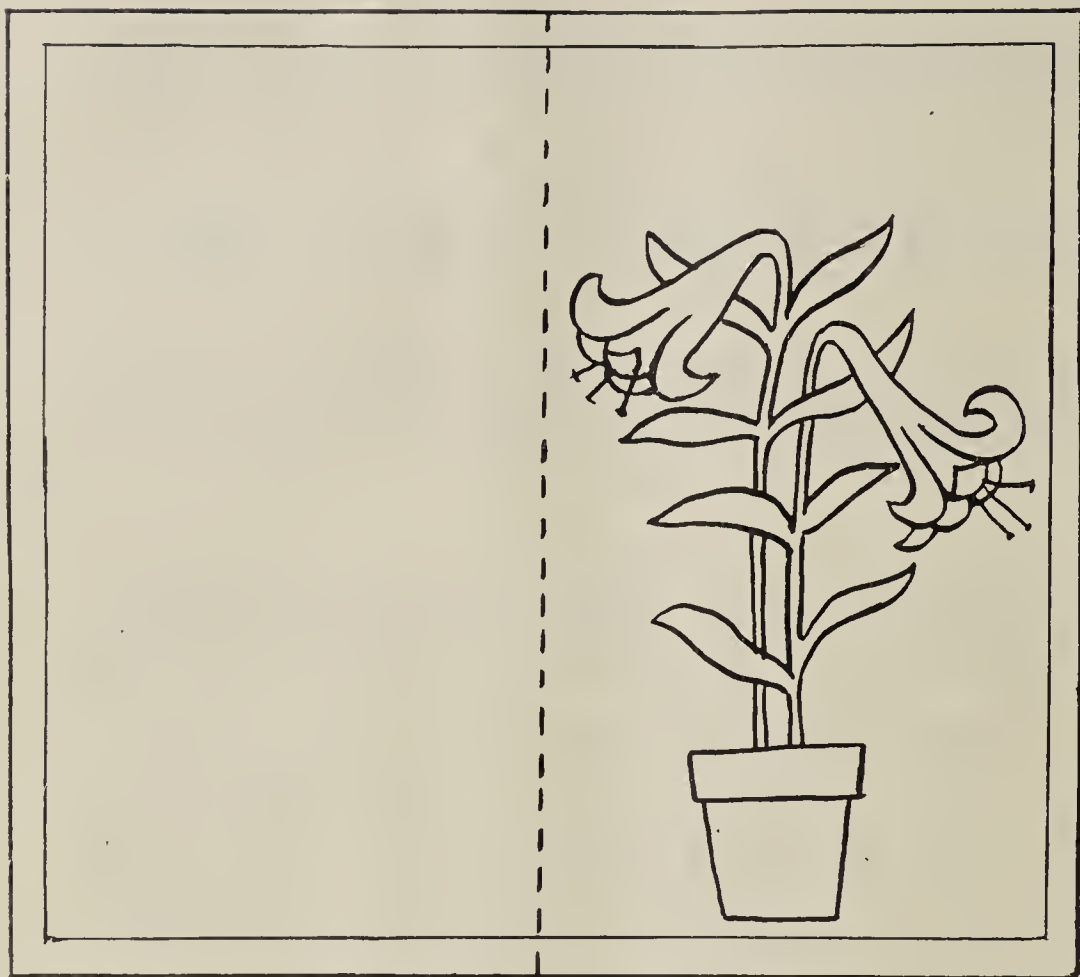
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THE FLAG.

flag of cour-age and of right. The flag! the flag! the
flag we love, Our own red white and blue.

The musical score consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part features a bass line with an 8-measure rest. The second system continues the vocal line and piano accompaniment, with an 8-measure rest at the end of the piano part.





Covers for Easter Booklets. Designed by Ruth Mildred Lang.

THE CHILD WORLD

Supplementary Reading for Primary Grades

Adam and Eve*

One thing was still lacking. There wanted yet the master work of God, one more wonderful than all the wonderful things that had been made. What do you think that could be? Listen!

God said, "*Let us make man in our image, after our likeness. And the men shall rule over the fish of the sea, and over the birds of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.*"

The Lord God formed man of the dust of the ground. And when the body of man was finished, God breathed into his nostrils the breath of life. That is how man came to life and became a living soul.

The name of this first man was Adam.

God now planted a lovely garden in Eden. He made to grow out of the ground every kind of tree that was both pleasant to look at and bore sweet fruit for food. In the midst of the garden stood the tree of life and close by it the tree of knowledge of good and evil. A beautiful river flowed through Eden and watered the garden.

Then God brought Adam into this fine garden and asked him to take care of it and keep it. Here he could wander about in the cool paths or rest under the shady trees when and where he liked.

And God brought to Adam every kind of animal, to see what he would call each. And as every beast of the field and every bird of the air appeared before him, Adam gave names to them all.

But among all the living creatures of the earth and the air there was not one to whom Adam could talk or with whom he might walk hand in hand, and enjoy the world in which God had placed him. So God took pity on him, and said, "*It is not good that the man should be alone. I will make him a companion.*"

* From advance sheets of "Bible Stories Told for Little Children." Copyright, 1911. Young America Publishing Company, The story of "The Creation" was given in *The Child World* last month.

One day Adam lay fast asleep on the grass. As he slept the good Lord took one of his ribs, and then closed up the flesh again. That rib he made into a woman. Then he waked Adam and gave him this woman for a wife.

Adam opened his eyes wide. He could hardly believe that he was awake. But when the Lord told him that this beautiful woman standing by his side was bone of his bones and flesh of his flesh, he gave thanks and took her for his wife.

Now there was nothing lacking to make Adam happy. With Eve to enjoy the life in the beautiful garden of Eden with him, he could not think of anything more to ask for.

The creation was now complete. God had created the heaven and the earth. He had called into being the darkness and the light. He had placed the sun, the moon and the stars, in the sky. He had made the sea and the dry land. He had caused the grass, the flowers and the trees to grow out of the ground. He had filled the waters with fish and the air with singing birds, and he had created animals to live upon the earth. Last of all he had made man and woman in his own likeness.

And God saw everything that he had made, and, behold, it was very good.

Six days it had taken to finish this great work. *And he rested on the seventh day from all his work which he had made.*

And God blessed the seventh day and made it a holy day, because he had rested on it from all his work which he had created and made.

The First Sin

Adam and Eve enjoyed life in the Garden of Eden. The brightest flowers blossomed on every side. Cool springs bubbled up from the ground and birds warbled among the trees. Bushes were covered with sweet berries, and there were orange and pear and cherry trees all loaded with delicious fruit. Oh, it was a beautiful place, this Garden of Eden!

Adam and Eve were very happy. They called the garden their Paradise. They could walk about all day long, eating of the fruits when they were hungry, and quenching their thirst with the clear spring water.

In the midst of the garden stood a tree full of fine red apples. It was called the tree of the knowledge of good and evil. One day God called to Adam; saying, "*Of every tree of the garden thou mayest freely eat;*

But of the tree of the knowledge of good and evil, thou shalt not eat of it, for in the day that thou eatest thereof thou shalt surely die."

Adam told Eve what God had said. They might have the fruit from all the trees except the one in the midst of the garden; but of that they must not eat. If they did they would die.

Several days went by. Adam and Eve paid no attention to the forbidden tree. They did not even look that way.

But one morning as Eve happened near the tree she saw the beautiful apples. She stood and gazed at them some time. The longer she looked the more she wished for a bite. "I might just see how they taste," she said to herself. "But no," she thought, "God has forbidden it."

Suddenly she heard a voice from behind the forbidden tree. She looked up and there beside the tree was a serpent. "Is it really true," the serpent whispered, "that God has said you must eat no fruit from the garden?"

"Oh, no," Eve answered him; "we may eat of the trees in the garden, but of this tree in the midst of the garden we must not eat. We must not even touch the fruit. If we do we shall surely die."

"Nonsense," laughed the serpent, "I do not believe it. God knows that if you eat from this tree you will become as wise as he. That is what he does not want, and that is why he has forbidden you to taste of the apples."

Eve listened, looking all the time at the beautiful fruit. "I do believe the serpent is right," she thought, "else why should God have forbidden us to eat these apples that are so pleasant to look at? I would like to be wise, I am sure. Anyway God will never know, if I take just one."

And what do you suppose Eve did? She raised her arm and picked off an apple.

This was the first sin committed on earth.

Eve offered part of the apple to Adam. And Adam took it and ate too.

As soon as they had eaten the apple Adam and Eve saw that they were naked, so they gathered fig leaves and made themselves aprons. They knew that they had done wrong and they were so ashamed that they could not look at each other.

When the cool evening came on, the Lord walked through the garden as was his custom. When Adam and Eve heard his voice they were afraid and hid themselves among the trees. They thought that if they hid, God might not notice them.

But God called Adam, saying, "*Adam, where art thou?*"

And Adam said, "*I heard thy voice in the garden, and I was ashamed because I was naked, and I hid myself.*"

And God said, "*Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?*"

And Adam answered, "*The woman whom thou gavest to be with me, she gave me of the tree, and I did eat.*"

"*What is this that thou hast done?*" the Lord then said to Eve.

"Oh dear God," said Eve, "the serpent lied to me and I ate."

Then God turned to the serpent. "*Because thou hast done this,*" he said, "*upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life. Men and women everywhere shall hate thee, and shall crush thy head, and thou shalt bruise their feet.*"

To Eve God said, "Thou shalt suffer sorrow and pain, and thy husband hereafter shall rule over thee."

And to Adam God spoke thus: "*Because thou hast harkened unto the voice of thy wife, and hast eaten of the tree, by the sweat of thy brow shalt thou eat bread, until thou returnest to the ground from which thou camest; for out of it wast thou made. Dust thou art, and unto dust shalt thou return.*"

From this time on, Adam and Eve were not allowed to stay in Paradise. God drove them out into the fields. There they toiled from early morning till late at night that they might not suffer from hunger. Often, when all was still in the quiet evening, they often thought to themselves, "If we only had not listened to the serpent. If we had not eaten of the forbidden fruit we might yet be in Paradise. It is wise to obey God."

But it was too late. Adam and Eve could never go back to the beautiful garden, for God had sent an angel to guard the gate. The angel held a great sword in his hand and he would not let them in again.

Games for the Schoolroom and Playground

By MARY TUCKER MERRILL, New Jersey

Bunny's Egg

(For an Easter Party in the Schoolroom.)

A sketch of an Easter rabbit ("Ye timid March Hare," from *TEACHERS MAGAZINE* for March, 1911) standing on its hind legs is made and pinned or hung on the wall. During the painting lesson each child may make for himself an Easter egg, coloring it his favorite color and making it just the right size for the rabbit to hold in his paws.

When ready for the party a pin should be stuck thru each egg. In turn the children are blindfolded, and from a certain distance walk toward the rabbit, trying to pin the egg in its proper place.

The child whose egg is pinned nearest is the winner.

Prince Tiptoe

(A rest exercise for the schoolroom.)

One child (or the teacher) is appointed judge and stands in the front of the room facing the class. Another child is chosen as leader, or Prince Tiptoe.

At a signal from the teacher, the children stand silently in lines in the aisles beside their desks. Prince Tiptoe then announces in a whisper, "Hush! Here comes Prince Tiptoe!" and walks away on tiptoe, the other children immediately following in single file, also on tiptoe. The Prince increases his speed gradually, until all are running, always on tiptoe.

If any child is discovered by the judge making unnecessary noise, or touching the floor with his whole foot, he is sent to prison (his own seat).

The last one left on tiptoe becomes the new Prince, when the game begins again.

Birds

(For the schoolroom—educational.)

Two leaders are appointed, who, in turn, select their own helpers until the class is separated into two divisions. Each leader is given a number of cards upon which are written the names of birds familiar to the class.

The leader of the first division then names a bird and calls the name of a child in the second division, as "John, the Blue Bird." John answers, "The Blue Bird is one of our first spring visitors," or tells some other fact concerning the bird named. If it is not correct, or if he cannot give a prompt reply, he must take his seat.

The leader of the second division then names a bird and calls upon a child in the first division, etc.

The side having the largest number of pupils standing wins the game.

Rabbit Race

(For the schoolroom at recess on a rainy day.)

A given distance is selected for the race,—the blackboard facing the class, or to two corners of the room.

The boys form a line in one aisle, and the girls in another. At a given signal from the teacher both lines start leaping on hands and feet, as a rabbit would in covering ground quickly. The side which reaches its destination first wins.

Anyone who rises to an erect position, or anyone who does not leap properly (moving the two hands together and the two feet together) is counted out of the game.

Token Tag

(For the schoolroom at recess on a rainy day.)

One child is chosen to be It, and runs about the room, up and down the aisles, carrying a token (an eraser, book, or some other object). He places his token on any desk he chooses, and is immediately chased by the owner of that desk, who carries the token along and tries to overtake and tag him before he can reach his own seat. If he is caught, the pursuer becomes It, if not, the game continues until someone succeeds in tagging him.

The Sea and Her Children

(For the schoolroom at recess on a rainy day.)

The children all sit at their desks except one, who represents the Sea, and who has no seat.

Each child having taken the name of some fish, the Sea walks slowly around the room, calling her companions, one after another, by the titles they have chosen. Each one, on hearing his name pronounced, rises and follows the Sea.

When all have left their seats, the Sea begins to run, exclaiming: "The sea is troubled! The sea is troubled!" and suddenly seats himself, an example immediately followed by his companions.

The one who fails to secure a seat becomes the Sea, and the game continues as before.

Chase the Rabbit

(For the playground.)

One child is chosen to be the Rabbit, while the other children kneel on the ground in a ring, with hands on each others' shoulders. The Rabbit then runs around the outside of the ring and touches some child, who immediately rises and runs around the ring in the opposite direction from the Rabbit. He must tag the Rabbit as he passes him and run back to his own place (the Rabbit's hole) as quickly as possible; for if the Rabbit is there before him he becomes the Rabbit.

Water Sprite

(For the playground.)

The children stand in two long lines facing each other, with a large open space (the river) between them. One child, representing the Water Sprite, stands in the middle of the river and beckons to someone on either bank to cross. This one signals (as in Pussy Wants a Corner) to a third child on the opposite side of the river, and the two from the banks then run across to exchange places, the Water Sprite trying to tag one of them. If the Water Sprite is successful, he changes places with the one tagged.

(This is a Chinese game, and according to Miss Bancroft is based upon the superstition that a water sprite waits in the middle of a stream to entice people into it, probably an outgrowth of spring freshets.)

The Bird Catchers

(For the playground.)

Two opposite corners are marked off at one end of the playground, one for a cage, the other for a nest. A mother-bird is chosen, who takes her place in the nest. Two others take the part of bird catchers and stand half-way between the cage and the nest. The other children stand beyond a line at the farther end of the playground, called the forest, and in groups of four or five are named after various birds.

The bird catchers call the name of one of these, whereupon all those who bear that name run from the forest to the nest. The birds caught before crossing the line of the nest are put in the cage.

After the first flight, a second lot are called and the game proceeds as before.

At the end, the birds in both cage and nest are counted. If the mother-bird has a larger number she wins. The object is to defeat the bird catchers.

Warning

(For the playground)

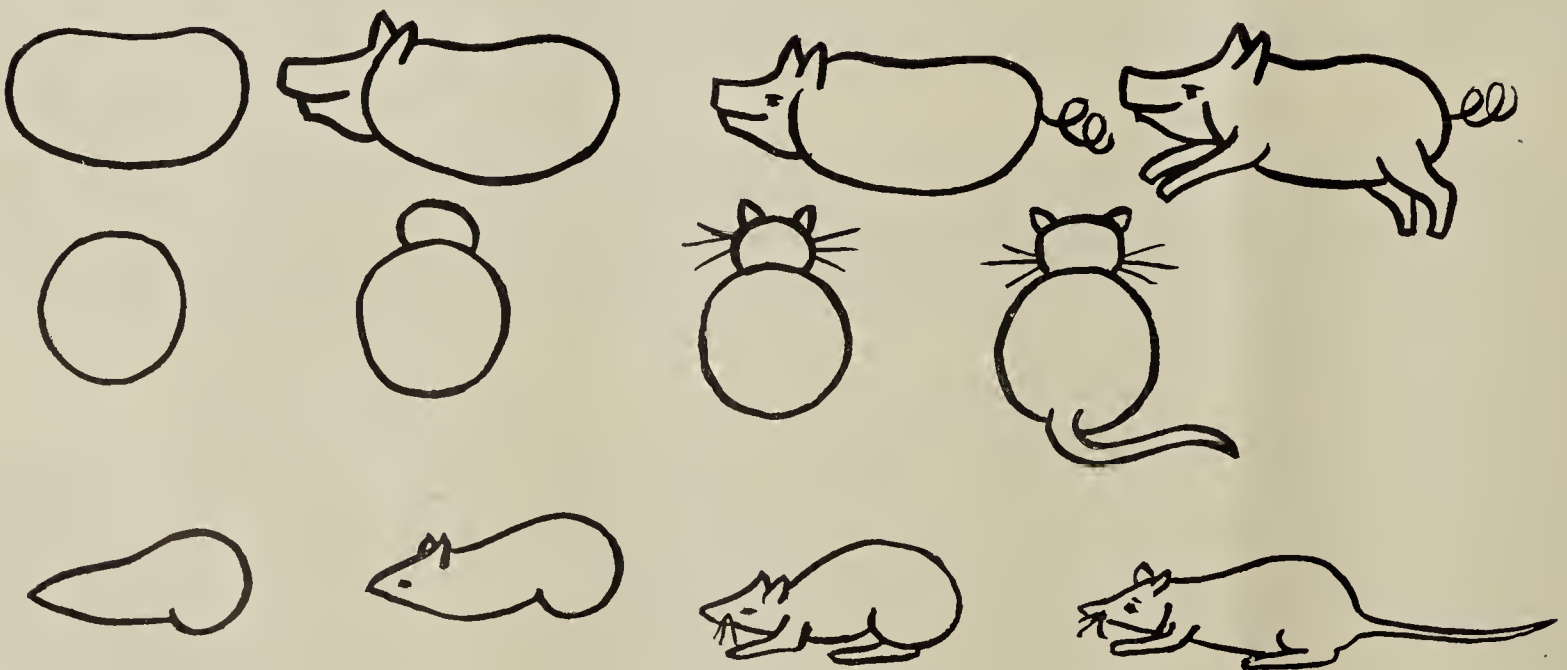
A home is marked out in one corner of the playground; then one child is chosen warner, and takes his station at the home. After first calling "Warning!" three times, he sallies forth with his hands clasped in front of him and tries to touch one of the other children without unclasping them. If, before doing so, he should unclasp his hands, or be made to do so by the others (and they will strive to make him, by pulling at his arms), he must run home as speedily as possible. If he is caught before reaching there, the penalty is to carry his captor home with him. Once home, however, he is safe.

But if he succeeds in touching any one without unclasping his hands, they both run home as fast as they can, and then start out afresh, hand in hand, after duly calling "Warning!" and try to make another capture without breaking hold.

After each capture they hurry home and sally forth afresh after adding the newcomer to their ranks; thus the line of warners is constantly increasing, and the difficulty of escaping it increasing in the same proportion. Its very length, however, becomes a source of weakness, making it not only unwieldy but more likely to be broken in the middle; for a child hard pressed will often make his escape by a frantic burst thru the weakest part of the line. As of course only the children at either end have a hand at liberty, only they can touch, and this gives a child a great advantage in breaking thru.

The success of the warning party depends largely upon the arrangement of their men.

(Continued on page 310)



Teaching Beginners to Write

By LOTTIE LAPPART, Nebraska

Some time during the child's first year in school it is desirable and profitable that he learn to write words and sentences from a printed copy; that is, from the printed words and sentences in his Primer. Even if he has been taught to read and write script from the beginning, when he comes across new print words in his book (that is, those words he had not learned to write while learning his stock of sight words before taking the book), he will not be able to write them on his tablet.

To accomplish this result, I have used the following plan: Have the small letters of the alphabet in script, in a long row at the top of the blackboard. Directly under each small letter place the capital, thus: a b c, etc. At

A B C

some other place on the board, put certain letters in print, as f, t, l, r, a, B, H, K. Point to, for instance, f. Have some pupil show you the corresponding letter in the script from the alphabetical row at the top of the board. He need not know the *name* of the letter in order to do this, nor even the sound, altho he has quite likely learned the sound in his phonetic exercises. In this way have the letters pointed out; then for seat work the pupils may write those certain letters in script that are designated by the print on the board.

After they have done exercises like this for some time, printed words, as dog, and, The, Is, etc., may be placed on the board and they may again point out from the alphabetical row the script letters that compose the words. Be sure to have some of these words begin with a capital, as so many words in the book begin with a capital. Show them that now the letters must "join hands." Each succeeding letter must be joined to the former one.

After pupils are able to write words readily from the print, they may be given work from their books as desk employment. This work is of the nature of simple written language work. The papers containing the pupils' work may be gathered up and examined at any convenient time by the teacher.

The following are some of the exercises that may be used in this manner. Stay with each exercise several days if need be until the pupils know how to do it thoroly, then pass on to the next.

WRITTEN WORK AS DESK EMPLOYMENT

1. Have the new words at the head of each lesson written in script as desk work.
2. Have several sentences copied from the book, and all the punctuation marks carefully placed in.
3. Copy a list of words beginning with capitals from the page on which the lesson is.
4. Copy three questions from the lesson, or from some certain page in the book.

5. Copy three sentences with points (!) from a certain page.

6. Copy sentences containing, or beginning with, certain words, as *cow, is, air*, etc. Designate a certain page from which these are to be chosen.

7. Copy words commencing with a certain letter.

8. Copy words containing a certain letter.

9. Copy words ending with a certain letter.

10. Copy words containing two letters, as *is, go*, etc.

11. Copy words containing either three, four or five letters.

12. | 2 | 3 | 4 | 5 | In the vertical row numbered 2 place words of two letters; in number 3, words with three letters, etc.

13. f | l | m | r | s | In the first row place words containing *f*; in the second row words containing *l*, and so on with all the rows.

14. Have each new word written as many times as it occurs in the lesson.

15. Write the words of the lesson in alphabetical order.

16. Write the words of several sentences of the lesson in vertical columns.

17. Begin at the last word of a sentence and write its words in a vertical column. Write several sentences thus.

18. Copy words you can draw from the lesson as *tree*, etc. Illustrate thus:

tree
run
fat

19. Copy sentences containing names of things and draw a line under the names.

20. Copy sentences containing new or difficult words.



A Paper Cutting for the School Menagerie

The Story of a Maple Tree

By FANNY A. COMSTOCK, State Normal School, Bridgewater, Mass.

This may be told by a single pupil, or by several pupils, with a few simple sketches to illustrate. These can be placed on the blackboard previously, or better, the child who is telling the story, or some other pupil, can make them one by one as the story advances. Or pressed specimens can be used.

The first thing I remember is lying on the ground and looking up into the sky. Above me was a beautiful tree, with green leaves and scarlet keys like these. (Pupil sketches, or shows leaves and keys of the Red Maple mounted on white paper.) I know now that I fell from that tree, and that those keys were my sisters, and I was like them.

All thru the summer I waited, not knowing what was going to happen, sometimes lying still in the grass, sometimes dancing along the ground before the wind. I had plenty of companions, and we all rested and waited thru summer, autumn, and winter, until spring.

One bright morning in April I began to feel as if I hadn't room enough. The sail on my house had carried me far away from the tree on which I grew, and I wanted to get out and see the new country. My house seemed tighter and tighter every day, and I was glad when I found a thin place and pushed thru. I thought I had had enough of rolling and dancing, so I sent a root straight down into the ground as soon as I could. I found my two long, narrow leaves preferred to go out and see the world, so I sent them up into the air as fast as possible. They had been tightly rolled and crumpled in the little brown house, and were glad to be free. (Pressed specimen or sketch of sprouting maple, showing stem and cotyledons.)

These long leaves were very helpful, for they were full of food for making the root. After the root had gone into the ground, fine fibers and hairs grew upon it, and began to take nourishment from the earth. (Sketch.) Then these long leaves made themselves useful another way; they began to digest the food supplied by the root. When I had gone so far, I was an independent plant, tho very tiny. I had a root to take food from the ground, and leaves to transform the food into green plant tissue. I wanted most of all to be taller, for the grass around me was in my way so that I could not see or get the sunshine. So I started a little bud between the long leaves, and it soon grew into a stem and more leaves.

These new leaves were very different from the first ones. (Sketch or pressed specimen.) They were much broader, with a beautiful toothed margin. But the most wonderful part was inside. There were ever so many small bags full of tiny green grains, which, with the help of the sunshine, digested the food supplied by the roots. They did this work only in the daytime, of course, for how could they get sun-

shine at night? Over these wonderful bags was a strong skin on both sides of the leaf, so they were well protected from harm.

For many years all my strength was spent in making roots, stems, and leaves. My roots grew stronger and harder, and my stem was strong and hard, too. When the grass bent low before the wind, I could stand straight and firm unless the wind was very fierce, and then I rocked back and forth. As soon as spring came, my roots would begin taking food, and sending it up. The buds would open and the leaves would begin to grow from nourishment stored the autumn before, in the twigs. As soon as the leaves were open, they would set the green grains at work digesting the sap sent up by the roots, and from this sap all my growth was made. Part stayed in the leaves to make them grow, part went to the branches, and much traveled down along the trunk to make the roots grow.

The birds built nests in my leafy top, and sang to me all the summer. The breeze fanned my leaves, the sun shone upon me thru the long bright days, and made me happy. Yet I had work to do. I knew the winter storms would come, when tender green leaves like mine could not live. So I prepared to let them go when the time should be ready. I made a little row of cells at the base of each leaf-stalk, that



Maple Leaves and Wings

should cut across their strong fibers, and make it easy for the leaves to fall. (Sketch.)

Then, too, I had buds to make, that should grow another spring into leafy branches. At the base of every leaf-stalk I left a little bud. (Sketch.) Inside was a very tiny stem covered with baby leaves, and these were nicely covered with strong scales to keep them safe thru the winter. I began to make these buds in the spring, and they were all ready for winter before cold weather came. I knew my leaves must go, but there were always helpful materials in them, things that could be used another spring. Of course I couldn't afford to waste these, so I had to break up the inside of the leaf, and withdraw the useful parts into the twigs and branches, leaving the useless remnant to be destroyed. This change within the leaf made brilliant colors: scarlet, crimson, orange, yellow; and my leaves were beautiful indeed in their last days. In the height of their beauty they left me. Softly they fluttered down thru the mellow October air, and lay scattered by the roadside, or whirled away before the breath of the storm.

You may think my beauty was gone when my leaves forsook me. But I am never more beautiful than when my leaves have gone. For then my strong branches and delicate twigs show in all their perfection of color and line, standing out clearly against the blue sky.

Yet I knew something more was to come. One summer after I was a tall young tree, a new kind of buds grew on the twigs. When

spring came, before the leaf buds opened, these expanded into flowers, hanging in beautiful dark red clusters. By and by these became the scarlet keys that I remembered so well in the old days, when I was a scarlet key myself, hanging with my sisters on the mother tree.

So at last the story was complete, from seed to seed again. From a small beginning I had grown thru storm and sunshine to something that could help the world. And as my bright red fruits left me one by one, floating down to earth, I was glad and thankful, because I was the mother of trees.

Improvement from Without

There are several advantages in having new departures of social improvements brought first to the attention of teachers. The stirring ones among them, and those who want to have each to-morrow mark a step forward, will take up the plan and spread a knowledge thereof and prepare the way so far as conditions permit. The sleepy ones, who are opposed to everything new, for fear that it will destroy the perfect circles of routine they have drawn around themselves, are sure to help the cause by bringing forward every conceivable argument against the innovation and thereby preparing the leaders for the repetition of these objections as they will arise one after another when at a later time the matter is brought to the attention of the people.



Young Maples, Showing Cotyledons and Rootlets, and a Maple Twig with Buds

Desk Work

For Group and Individual Occupation

By ELLEN MCLEAN

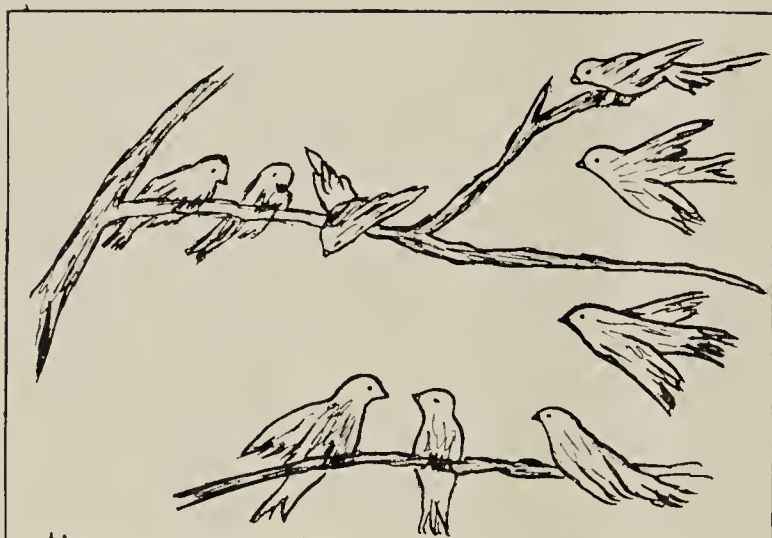
Number Work

(First Year.)

Number cards furnish material for a great deal of drill, and are valuable in that they furnish drill on the weak points of the class.

Hektograph the bird picture and written examples, adding to them if desired. Run off duplicate copies.

Child's Work.—(a) The pupil may write the answers to the questions on his card.



How many birds in the picture?
How many on the top branch?
How many on the lower branch?
How many birds are flying?
How many birds on two branches?
If two fly away from the top branch, how many will be left?
If three fly to the lower branch, how many will be there then?
If four fly from the picture, how many will be left?

(b) The pupil may write complete statements to the questions, as: "There are 9 birds in the picture."

(c) The pupil may use his number cards to form the combinations, as,

$$\boxed{4} \mid \boxed{+} \mid \boxed{2} \mid \boxed{+} \mid \boxed{3} \mid \boxed{=} \mid \boxed{9}$$

(d) Let the pupil write his own questions and then complete the answers.

(e) Let the pupil picture different things in the same combinations upon paper; as chairs, apples, etc. (See illustration.)

h h h h and h h and h h h = 9
o o o o and o o o are 7

Reading

(First Year.)

Prepare a sheet of oak-tag with the picture of "Mary and Her Little Lamb," together with the poem written upon it.

A sufficient number of copies are run off on the hektograph. The poem is cut into separate words. These cut-up words from the poem and a picture are placed in an envelope.

One complete envelope must be provided for each child during the silent work.

Child's Work.—The picture suggests the poem which has been learned previous to the seat-work time.

(a) The child builds the cut-up words into the complete poem, beneath the picture which has been placed by him upon his desk.

(b) For an exercise in sentence-building the child may arrange the words in original sentences, not necessarily using the poem previously used.

Number Work

Cut from any advertisement a sufficient number of like objects. Arrange these in groups on a chart, and paste. Place words or signs between the groups of objects.

When completed the chart may be used for language work, besides serving the drill in arithmetic.

Child's Work.—From the box containing his numbers and signs the pupil builds the complete story upon his desk; as,

$$\boxed{3} \mid \boxed{+} \mid \boxed{2} \mid \boxed{\text{are}} \mid \boxed{5}$$

$$\boxed{3} \mid \boxed{+} \mid \boxed{2} \mid \boxed{+} \mid \boxed{2} \mid \boxed{\text{are}} \mid \boxed{7}$$

At another time later in the term the child may write the number story upon paper. The child may mark off on this paper straight lines to represent the entire example; as,

$$\boxed{111} \mid \boxed{+} \mid \boxed{11} \mid \boxed{\text{are}} \mid \boxed{11111}$$

Writing

An exercise for form and eligibility, rather than for speed. Insist upon correct writing position during the exercise.

The teacher may make a chart containing maxims and proverbs. Arrange them so that the capital letter will be the same in each one. This gives drill on the letter, while the children are not required to write the same sentence a number of times. Careless work is thus prevented and the child is required to pay close attention to the copy.

Suppose the letter to be studied to be *M*. The teacher's chart may contain the following:

Make haste slowly.

Mistakes come through haste.
 Mind one's own business.
 Merry hearts make happy children.
 Mighty trees from little acorns grow.

Other letters may be treated in the same way.
Child's Work.—Let the children copy the contents of the chart upon their penmanship papers.

Arithmetic

A drill exercise for reviewing the work taught during the oral lesson in multiplication and division.

A large chart is made by the teacher. If a calendar bearing large numbers upon it be cut up, the chart may be made to contain the following facts for drill, and can be seen clearly and distinctly by the children:

$\times 3$	$\times 4$	$\div 3$	$\div 4$	$\times 5$	$\div 5$
6	6	30	16	10	35
4	3	21	20	9	50
5	9	9	32	7	25
2	10	15	40	2	10
8	5	24	12	8	15
7	2	18	44	5	30
9	4	33	28	3	45
10	7	12	36	4	55
0	8	36	24	6	60
1	0	6	8	0	40
3	1		48	1	
363	283	149	305	433	
$\times 4$	$\times 3$	$\times 4$	$\times 5$	$\times 4$	
721	269	735	246	368	
$\times 1$	$\times 3$	$\times 5$	$\times 3$	$\times 5$	

Subtraction

A collection of toys should be made by the teacher. It may include ball (5c), story book (10c), horn (8c), Jack-in-the-box (7c), whip (6c), beach-pail (15c), shovel (3c), etc.

Each toy is tagged with a price-mark. The mark should be of stiff cardboard, and should be large enough to be seen at a distance.

When tagged, the toys are strung upon a wire suspended from a convenient place upon the wall. Care should be exercised that the price-mark of each toy be visible to the working group.

Child's Work.—The child pays for the ball with a 10c piece from his envelope containing the toy money used in a previous exercise, and places the change upon his desk.

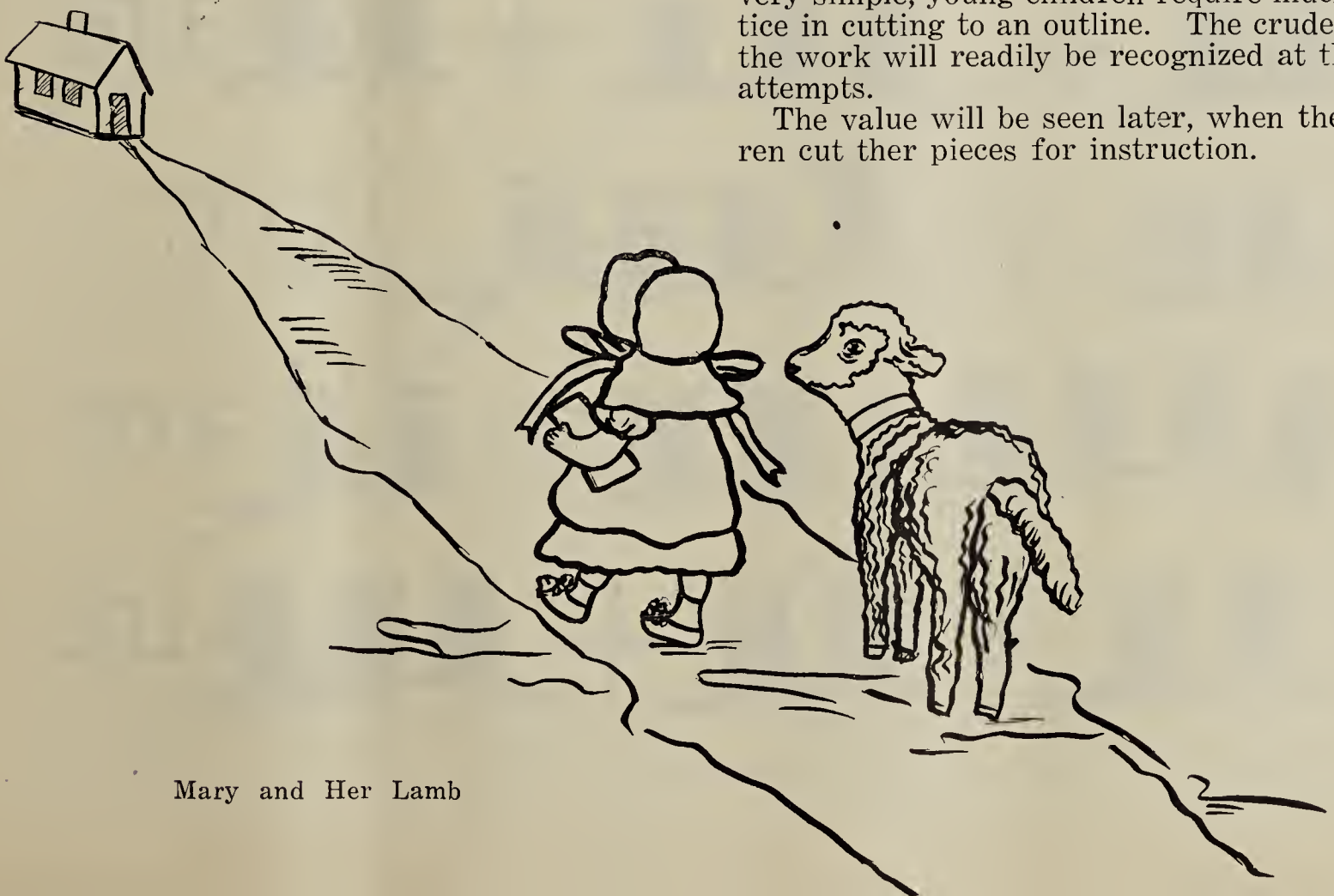
The test for correct work will come at the conclusion of the work, when the teacher calls for the change given from the purchase of the ball, the book, the whip, etc.

Manual Training

A collection of animals may be made by cutting pictures from old books that can no longer be used as text-books. For this work it will not be necessary to confine one's effort to books of the grade but discarded text-books of the higher grade may be utilized.

Child's Work.—The child may cut each object from the picture. While this work appears very simple, young children require much practice in cutting to an outline. The crudeness of the work will readily be recognized at the first attempts.

The value will be seen later, when the children cut their pieces for instruction.



Mary and Her Lamb

Reading and Nature Work

The chart with the owls may be used for this lesson. (See illustration.) After a nature lesson on the owl the children may have a reading lesson upon the interesting facts learned. This lesson is then hektographed, and one copy provided for each child.

The hektographed copies are cut up into separate words and a complete story placed in an envelope.

Child's Work.—The pupil is required to build from the cut-up words any number of sentences about the owl. If time allows, at the end of this silent occupation, the teacher may show her copy and let the children compare their work with it.

The child's desk may contain the following sentences:

The owl comes out at night.

The owl has eyes that see in

the dark.

The owl's eyes are like the cat's

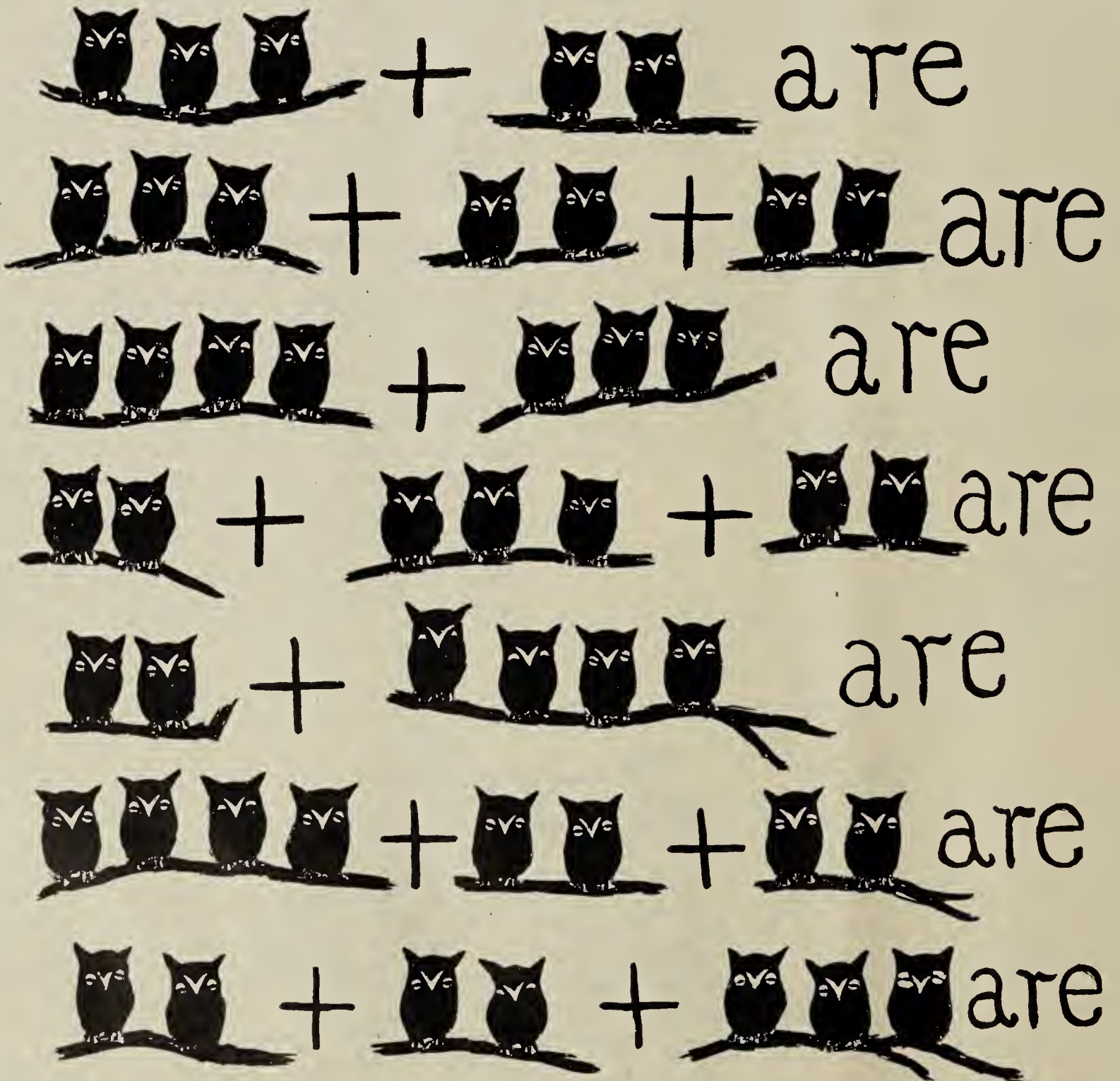
eyes.

The owl lives in a barn.

He sleeps in the barn all day.

He winks and blinks his eyes.

He eats mice and little birds.



Owl Pictures in Number Work

He catches them at night.

Mr. Owl is very wise.

People say, "As wise as an owl."

Reading

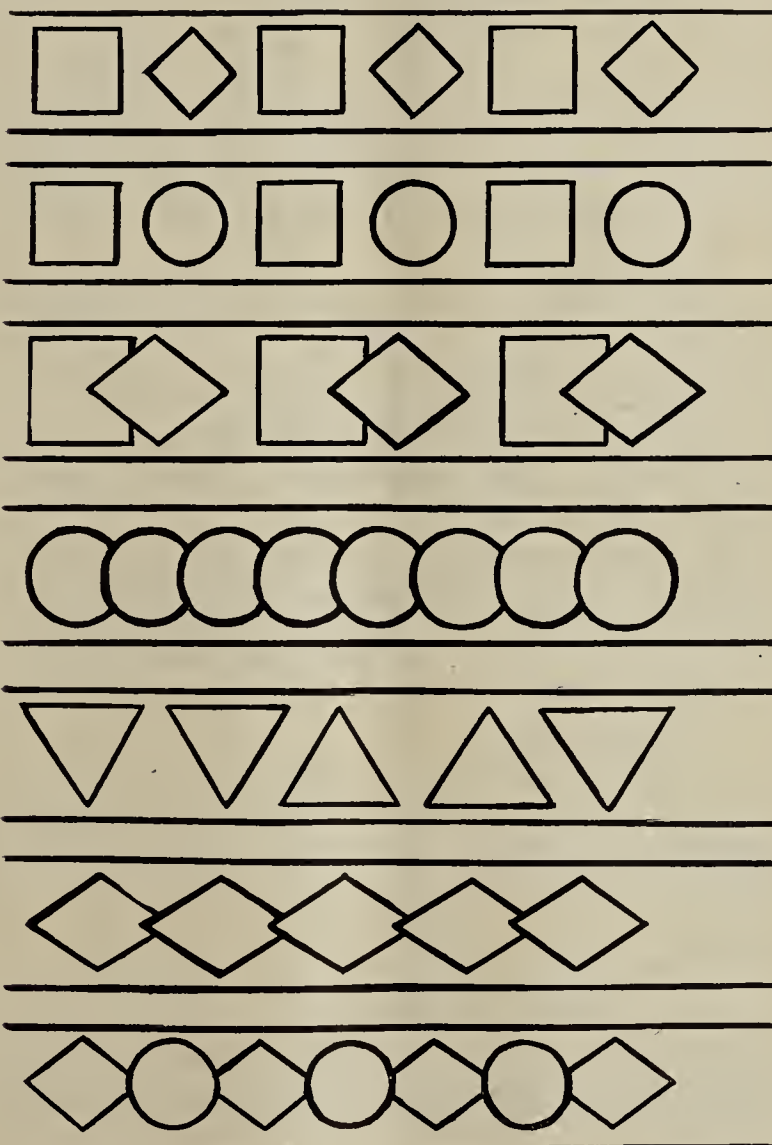
The teacher writes the reading lesson on the blackboard. The child reads thru the lesson upon the board. He searches and finds the words that he does not know. From his box of letters he builds upon his desk the unfamiliar words.

Often this building of the word is an aid to the child's getting it for himself. He discovers a little helping word in it, and thus can read it. At the conclusion of the silent work the teacher may call on the children to help one another with the list of words. Let the brighter members of the class tell the hard words to the slower pupils.

Drawing and Design

The work may be given to the children for silent occupation after several class lessons with the teacher have been held. It has little value if left to the haphazard work of the children.

The tablets that come in the form of rectangles, squares, circles and triangles are to be used. If it is not possible to obtain these from



the supply list, then the teacher will have to cut 4 x 4-inch colored squares into the desired forms. A goodly share of each form is put into envelopes ready for use.

The teacher makes a chart suggesting the combinations of form which may be made into a border.

Child's Work.—The child imitates the teacher's chart, by placing the forms upon his desk. Later the child may work without the teacher's chart, and build original borders. The children may later draw the designs from the chart without using the colored tablets.

Phonics, Spelling and Reading

(Second and Third Years.)

Words beginning with silent initial letters form a stumbling block to many children.

Prepare a chart containing a list of common words in the child's vocabulary. It will serve as an added aid if the silent letters be colored.

- | | |
|-----------|---------|
| knee | gnaw |
| kneel | gnat |
| knife | ghost |
| knit | ghastly |
| knot | gnash |
| knock | gnarl |
| knack | |
| knuckle | |
| knell | |
| know | |
| knowledge | |
| knocker | |
| knob | |
| knapsack | |
| knave | |
| knight | |

Child's Work.—1. The child may form the words upon his desk, with the letters.

2. The child may write the list of words from the chart, a certain number being prepared for a dictation lesson to follow this silent occupation.

3. The child may use the words in sentences.

4. The child may search thru his Reader and tell the number of the page where the words were found; as, page 26, knee; page 9, kneel, etc.

Punctuation

The study of an author and at least one of his works for each month of the school year will mean the beginning of an introduction to the best in literature.

Let the teacher bring to the class books which contain interesting stories of the writer to be studied. Certain portions of the articles may be marked by the teacher. This is a wise procedure if the life story happens to be a long one, covering many chapters.

The children should collect some of their data outside of school—at home or at the Pub-

lic library, if possible. Let them bring the outside books to the class and exchange.

To guide pupils in the right use of biographies and stories let the teacher prepare an outline which may be followed.

Before written work is attempted, let the children have a chance to talk and read about their author. In fact, much oral work should precede the written work, which will come towards the end of the month.

Born:—Where, under what conditions.

Boyhood: — Where; early education; duties.

Interest:—What he liked most to do.

Later life if it bears on his writings.

Things he liked best.

Why you would like him.

Seat Work.—Without copying the facts from their papers, the children write the life of their author. It may be wise to limit the writing to one topic. The length of the work will depend upon the grade of child working, and the natural aptitude of each child in the working group.

Where the children have not a sufficient number of words in their vocabularies to proceed as above the life of the author may be hektographed by the teacher and cut up into separate words. The children, using the teacher's outline, will build up the composition on their desks, using the cut-up words for this purpose.

English

Practical every-day forms ought to be practiced by the children until they have formed correct habits for later life.

The teacher may get a money order blank from any post-office in her town. Certain portions of the money order will be hektographed in hektograph ink. It will be necessary to use only the important titles, lines, rulings, etc. All fine print and explanations may be omitted from the hektographed copy. Duplicates may then be run off on papers that have been previously cut the correct size of the official order.

Before assigning seat work the teacher will let each child in the group see and handle at close range a perfect money order.

Questions may be asked if the children are in doubt as to the use of the order, the foolishness of sending money in envelopes, etc.

A chart may be made as follows, bearing the sender's name and address, together with the receiver's name, address and amount sent.

John Smith, of 428 W. 50th St., New York, sent \$50 to William Rice, 150 Gerard Ave., The Bronx, New York.

Estelle Weed, 58 Mott Ave., New York, sent \$1.25 to A. S. Barnes & Co., 11 East 24th St., New York.

William White, of 45 Haven St., Boston, Mass., sent \$3.75 to John Wana-

maker, Broadway and 10th St., New York.

Your mother sent \$10 to you when you visited at 86 Westen St., New London, Conn.

Imagine you are to send \$5 to Harper Bros., 180 Fifth Ave., New York.

You are sending \$6 to your sister who is visiting at John Small's house, Roxbury, Conn.

You are going to pay \$12 for a suit of clothes bought of Best & Co., 84 W. 23rd St., New York.

Child's Work.—Upon the hektographed blanks the pupil fills out the first blank according to the items on the first line. Care as to punctuation, accuracy, etc., must be observed in correcting the pupil's work.

Arithmetic

A chart should be made to cover the work required in measuring for the second year, in inches and feet.

Make a line 1 in. long.

Make a line 3 times as long. How many inches?

Make a line 5 inches long.

Draw any line upon your paper. Mark off the inches on it.

Measure your finger and write the inches.

Measure the top edge of your book.

How many feet long is your desk?

How many feet long is this room?

Guess.

How many feet wide is this room?

Guess.

Measure the top frame of the picture on page 25 of your reader.

Measure the distance around your handkerchief.

How many feet long is the playground?

How many feet wide is the street?

How many feet high is the blackboard?

James may draw four lines on the blackboard.

Guess the number of inches in each line.

Child's Work.—The pupil writes down the number of inches in the measurements required; as — inches.

_____ inches.

_____ inches.

thumb is 2 inches.

Where the work requires guessing, the results will be verified at a later time by having the things measured.

Correct Use of Threw

Teacher's Work.—Before the children are required to build their sentences or write them, the following class exercise may be had. Have several balls, blackboard erasers, bean-bags for the game. Let the teacher throw one to some child. Ask what was done. Possibly the answer will come, "You *threwed* the ball." If so, ask several children until the correct answer is given, "You *threw* the ball."

This sentence is written on the blackboard, with the word "threw" heavily written in colored chalk. Then the teacher throws the other articles from her desk.

Questions are asked after each action, and the correct sentence is written upon the board. If time permits, different children may throw the articles to the teacher, to some child, at the wall, at the ceiling, at the door, under the desk, into the basket, etc.

Before the seat occupations the teacher will make a chart, asking questions relating to the game played in class. She will also make a set of sentences which will answer the questions as nearly as she thinks the children will answer them from the previous day's work. The sentences will be hektographed and a sufficient number of copies run off on the hektograph. The hektographed sentences are cut up into separate words and placed in an envelope.

TEACHER'S CHART

(Use names of the members of your own class in this exercise.)

- What did I do to John?
- What did I do to Mary?
- What did you do?
- What did Willie do?
- What did teacher do?
- What did Harold do with ball?
- Where did Jennie throw the eraser?
- You threw what?
- What did we do last week?
- Why did the eraser get under the desk?
- How did the ball get into the basket?

Child's Work.—The child in the lower grade builds up the sentence from the cut-up words provided by the teacher. In the grade where the child has learned to write well, he may write the sentences which answer the questions on the teacher's chart.

Child's Desk:

You | threw | the | ball | to | John

You | threw | the | eraser | to | Mary

I | threw | the | ball | to | Elsie

Willie | threw | the | ball | at | the | desk

Drill on the combinations developed during class recitation.

Teacher's Work.—Let the teacher make a chart like the following:

12		48		10
3		16		30
6		24	39	20 ÷ 5
8	× 2	20	30	40
10	× 4	32 ÷ 2	12	35
4	× 5	28 ÷ 4	24 ÷ 3	45
9	× 6	40	36 ÷ 6	15
7	× 3	20	48	50
5		8	18	5
2		4	6	25
11		12	33	55
0		36		60

Child's Work.—The child will write the combinations upon papers. At the close of the silent occupation the papers may be exchanged. The children may exchange and correct papers, and pass back to owner.

At some future time the work that has been incorrectly done must be corrected. The teacher will then collect all the papers. This process gives the teacher a hint for the drill that will be most needed.

English—Correction of Error

A drill exercise whereby the child uses the correct expression a sufficient number of times to have it become a part of his material asset. The teacher prepares a hektographed copy of the sentences and questions given below. Duplicate copies are run off on the hektograph. The copies should be so arranged that a set of questions and the entire list of cut-up sentences form material for each child's envelope:

- What did you give Mary?
- When did you give her the candy?
- Where did you give Esther the rose?
- To whom did you give your book?
- What did mother give you for luncheon?
- Did you give the knife to your brother?
- Why don't you bring me the pencil?
- Did you pass over your paper?
- To whom will we give the prize?
- Why did you give the apple to Mary?
- When did the man give you the cent?
- Why did the boy trade knives with you?

From the cut-up sentences which form the answers to the teacher's questions, the child builds the complete sentence upon his desk; as,

- I gave Mary a pencil.
- I gave her the candy this morning.
- I gave Esther the rose in the garden.

At some future date the child will receive the questions only. This time the child uses no

cut-up sentences. He writes sentences which answer the questions upon the slip.

For drill exercise the child may write a number of sentences telling what things he gave during the day or week.

Phonic Spelling

To give the children drill in recognizing the change in vowel when a final "e" is added.

In the lower grades tell the little people that the vowel speaks its own name when "e" is placed at the end of the word.

The teacher makes a chart showing the lists of words containing the short vowel only.

at	fin
man	trip
hop	car
din	ton
win	pan
shad	sit
rob	rid
cut	us
slid	bar
not	to
hid	slim

The child writes a list of words, and in another column writes the word with the long vowel by adding the "e." The list may be given for a lesson in written spelling.

Arithmetic

Teacher's Work.—String acorns, corn, beads, nuts, buttons, spools, etc., upon a strong wire. Arrange each so that there will be ten on each wire. When needed, the teacher may fasten each end to a tack driven into the molding above the blackboard. Whatever the number

work to be studied may be, the teacher arranges the objects on the wire.

Child's Work.—From the child's box of numbers and signs he may build up the values shown by the objects on the wire; as

2 and 2 and 2 are 6

3 and 3 are 6

4 and 2 are 6

2 and 1 and 3 are 6

English

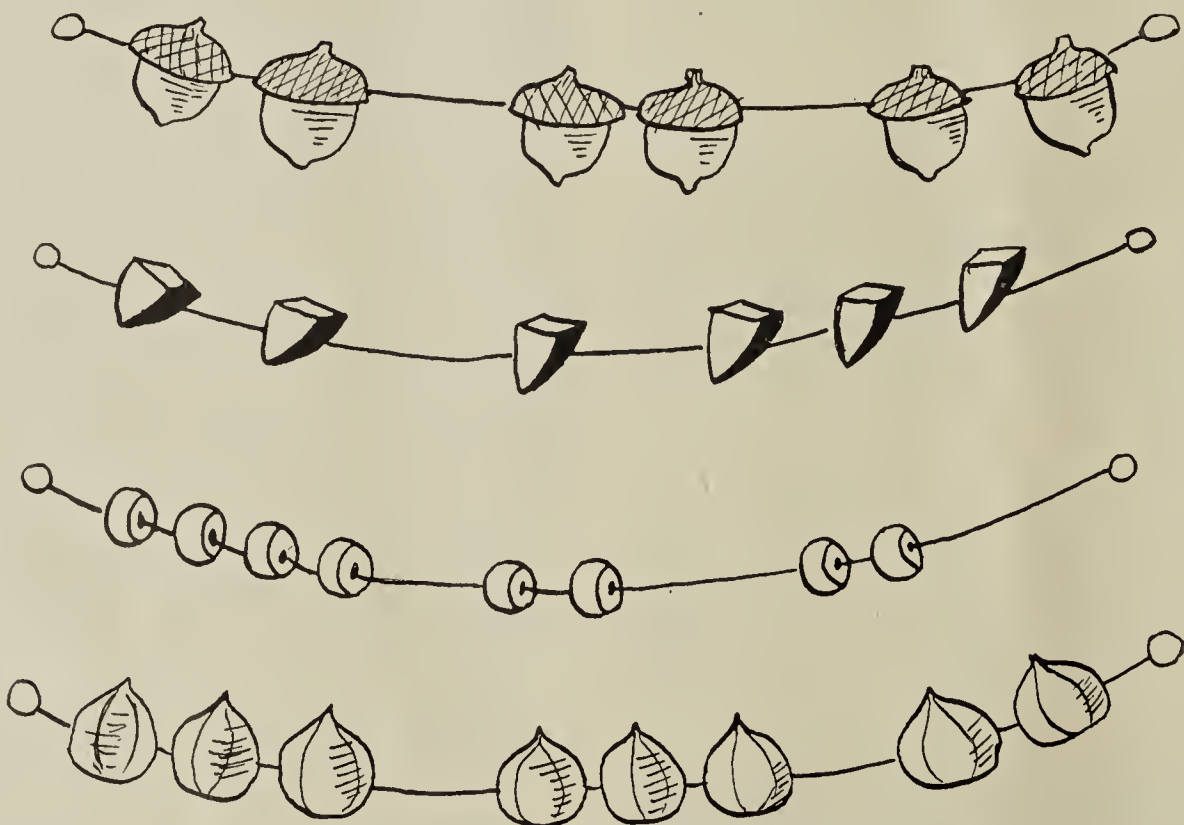
(First Year—Second Half)

Sentences without using paper and pencil.

Teacher's Work.—Underneath each of a number of pictures put a name; as Willie, Alice, John, Elsie, Tom, Mary, and Harry. It makes the work interesting to give the names of some children in the working group.

The teacher prepares a chart of questions as follows:

Where are the children going?
 What has Willie on his back?
 Who follows Willie?
 What does Alice carry?
 Who is the third child?
 What has he brought to school?
 How does he carry his books?
 Name the fourth child.
 Tell all you can about her.
 Tell about her slate, her book, her hat.
 Where is the smallest boy?
 What girl has no hat?



Stringing Nuts for Number Work

Previous to the seat work the teacher hektographs sentences which answer the questions on the chart. The hektographed sheets are cut up into separate words and placed in an envelope.

Child's Work.—The pupil may answer the questions from the chart by building the cut-up words into sentences. He may build original sentences from the cut-up words.

It is a very enjoyable exercise for the children to talk about the other members of their own class.

Dandelion Stars

Once upon a time a great many little stars lived up in the sky.

Their father was the Sun, and their mother was the Moon.

Usually these stars were good little children. They liked to help brighten the sky, and so make the earth brighter.

But one night when their mother called them to come and light the sky, they came very slowly. They wore a cross look on their faces. They did not shine when she told them to do so.

Mother Moon felt very sad. She called up from the earth some good little stars. They were only flowers on earth, but Mother Moon changed them into stars in the sky.

The naughty stars felt themselves falling—falling—falling. Faster and faster they fell, until they sank down into the earth.

They cried and cried, for they were very sorry for what they had done.

At last they fell asleep.

In the morning Father Sun shone out so brightly that everything, even the baby stars under the grass, wakened.

Then they began to cry again. Their father felt very sorry for them. He told them they might shine on the earth.

So now the stars shine in the sky at night, and every morning when Father Sun shines on them, the dandelions open their eyes and shine in the grass all day.—*Adapted.*

Hektograph the following directions and questions. Give a copy, together with a paper on which to write his answers, to each child working in the group. The child is told to answer the questions, using the words found on his paper.

In an earlier exercise the answers to the questions might be hektographed, cut into the separate words and placed in envelopes with the directions. The child could then build the answers by using these cut-up words.

Begin every sentence with a capital letter. Place a period at the end of each statement.

- Did some little stars live up in the sky?
Was their father the Sun?
Was their mother the Moon?
Were these little stars naughty one night?
Did Mother Moon send them down to the earth?
Did she put some good stars in their places?
Did Father Sun feel sorry for them when he saw them on the earth?
Did he tell them they might shine on the earth?
Do the dandelions shine in the grass all day?

Drill Exercises in English

By ELMER E. BEAMS

(Continued from the February TEACHERS MAGAZINE)

EXERCISE VII

Ask your teacher a question about your lessons.
Write four questions about your lessons.
Ask five questions about objects in the schoolroom.
Write questions about the following:

- | | |
|------------------------|----------------|
| 1. Your book. | 6. Dolls. |
| 2. Your pencil. | 7. The horse. |
| 3. Your father. | 8. The man. |
| 4. Your last vacation. | 9. The sun. |
| 5. Recess. | 10. Chestnuts. |

Reproduce your last reading lesson.

Write some fact about each of the following:

- | | |
|---------------------|------------------|
| 1. Silk thread. | 6. Winds. |
| 2. The caterpillar. | 7. Sunshine. |
| 3. Green leaves. | 8. Peaches. |
| 4. Morning-glories. | 9. Spider's-web. |
| 5. Butterfly. | 10. Ripe fruit. |

Write a description of your home.

EXERCISE VIII

Write what you know about books.

Write the names of the months.

Write the names of four holidays.

Imagine you have just returned from an excursion to some lake. Write a brief account of the trip.

Write the date of your last birthday.

Write a note to your mother, telling her about your studies. Imagine you live in Washington, D. C. Write a letter to your cousin who lives in the country, telling her about the city.

Learn a short poem to-night and reproduce from memory to-morrow.

EXERCISE IX

Write from memory all the rules for capital letters that you can think of.

Write from memory some poem you have learned.

Tell in writing what each of the following articles are good for:

- | | |
|-------------|------------|
| 1. Stone. | 6. Snow. |
| 2. Leather. | 7. Rain. |
| 3. Tin. | 8. Gold. |
| 4. Iron. | 9. Silver. |
| 5. Cotton. | 10. Brass. |

Write five sentences in which you use the names of places.

Describe a visit to a store.

Describe some winter sport you like best. Describe a visit to your uncle's.

Mr. Robin Talks

A Cut-Up Story

By F. G. SANDERS

CHAPTER I.

Do you know me?

I am Mr. Robin.

Do you like my brown coat, and my red vest?

I go South for the winter.

I come back north in the Spring.

If you see me first, high up in the air, after I come back, I will bring you good luck.

Look for me in the top of a tree.

You all know my voice.

I think it very fine.

I love worms.

They don't love me.



I hunt for worms, after a good rain.

The earth is soft then, and the worms all pop up their heads.

I run along the grass looking for them.

I have to pull hard sometimes to get them out.

Would you believe it, the worms have hooks to hold on by. I don't call that exactly fair, when I want them so badly.

CHAPTER II.

I have a mate.

She is a lovely bird.

She was shy at first, but I sang to her and she liked my voice so much that she said she would be my mate.



Mr. Robin

We are going to build.

I think the old apple tree might suit us.

We have decided on the apple tree.

It is in the middle of the orchard.

You can always find plenty to eat there.



CHAPTER III.

We have built our house.

It is the dearest little home in the orchard.

My mate has laid four blue eggs in the nest. They are the bluest eggs I ever saw.

She is sitting on the eggs now, to keep them warm.

While she sits on the nest, I sit on the branch of a tree nearby, and sing to her.

CHAPTER IV.

Our four blue eggs are hatched.

Now we have four baby birds.

My mate and I are kept busy getting them food.



The birds grow each day.

I think they are the nicest babies in the orchard.

I will teach them to fly, as soon as they are strong enough.

To-day it rained hard; but we managed to keep our babies dry.

Mrs. Swallow flew past to-day.

I saw her looking at our house. I am sure she was admiring it. Hers is only made of mud, you know.

CHAPTER V.

I gave the children their first lesson in flying to-day.

I must not call them babies any more.

They were a little timid at first. I coaxed them, and kept close to them, and by and by they were able to go from one branch of the old apple tree to another, without help.

How proud I was!

My mate and I watched them and felt so proud.

We were surprised to see Mr. and Mrs. Robin of the next apple tree teaching their children to-day, too. Their little ones did very well, but of course we thought ours did the best.

We are kept busy now showing the children how to hunt for their own food.

CHAPTER VI.

Our little ones are grown up.

They have gone to seek their fortunes.

The nest is left empty, and we are lonely.

But it is the way of the world, and I must not grumble.

I still have my little mate, and she and I are good company for each other.

Easter Reproduction Stories

Next Sunday will be Easter. This year Easter comes on the sixteenth of April.

Easter always comes in the spring. This year Easter comes in April, but sometimes it comes in March.

I like Easter lilies. They are white and waxy. They are very sweet.

Every year, at our house, we hunt for Easter eggs. Mother hides the eggs and we find them.

Easter eggs have bright colors. Some of them are pink, some are blue, and some yellow.

Sometimes Easter eggs are hen's eggs dyed or trimmed with colored paper. Sometimes the Easter eggs are candy; which kind do you like best?

Last Easter grandma gave me a little yellow chicken. It was alive. It ran about and said, "Peep, peep."

My Easter chicken grew up to be a hen. This spring she lays an egg every day.

We always have eggs for breakfast on Easter Sunday. Do you?

On Good Friday we eat hot cross buns. Do you?

Sometimes we find Easter eggs in our yard. We play they were left there by a rabbit. Of course the rabbit does not really leave the eggs. That is only our play. Mother puts the eggs in the nest.

Helen has a new spring hat. She will wear it for the first time on Easter Sunday.

Spring Humors

Come to most people and cause many troubles,—pimples, boils and other eruptions, besides loss of appetite, that tired feeling, biliousness, indigestion and headache.

The sooner you get rid of them the better, and the way to get rid of them and to build up the system is to take Hood's Sarsaparilla—the Spring Medicine par excellence.

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Easter Number Work

1. Jack found 7 blue candy Easter eggs, 6 pink ones, and 13 white ones. How many Easter eggs did he have?

2. If a rabbit has 2 eyes, 2 ears and 4 feet, how many eyes, ears and feet have 5 rabbits?

3. A florist had Easter lilies in his window. Six plants had 3 blossoms each, 4 plants had 2 blossoms each, and one plant had 4 blossoms. He sold 5 of the plants that had 3 blossoms. How many blossoms were left in the window?

4. Mary had 6 Easter eggs, Isabel had twice as many, and John had three times as many. How many Easter eggs in all?

5. There were twenty Easter eggs in a basket. Eight were pink. Half the others were blue and the rest were white. How many white eggs?

6. Half my rabbits are grown up, and half are babies. Three of the little rabbits ran away. These three were half of the baby rabbits. How many rabbits have I in all?

7. If there are 15 Easter eggs in a pound, how many eggs are there in 5 pounds?

8. A grown-up rabbit costs 50 cents, and a young rabbit 20 cents. How much will 3 grown-up rabbits and 2 young rabbits cost?

9. The old gray hen hatched 11 chickens, but one got lost. Farmer Brown put 4 others with the gray hen's brood. How many chickens in all?

10. Seven rabbits, and 28 Easter eggs, and 45 chickens are how many?

11. Thirty Easter eggs. Subtract 3, subtract 2 more, add 1, subtract 6, divide by 2, add 4, subtract 6, multiply by 2. How much?

12. Two rabbits. Multiply by 3, double the number, divide by 12, add 7, subtract 2, add 8, divide by 7. How much?

13. Write an example about 15 Easter eggs.

14. Write an example about 12 Easter rabbits.

15. Write an example about some chickens.



Warning

(Continued from page 296)

It is essential that the game should be played within reasonably narrow limits, for the chance of the warning party is to pen the fugitives up, to run them down in an open field is simply out of the question.

The warners are allowed to resist their adversaries only passively; no kicking or similar mode of offense is permissible.

The last man untouched becomes warner for a fresh game.

Dead Sea Drying Up

It was reported some years ago that the Dead Sea was drying up, and the same report was made about Great Salt Lake. It appears, however, that the low water was only temporary, for both these lakes are ris-

ing again. This is probably the result of some climatic cycle which scientists do not understand, says *The Pathfinder*. The Dead Sea is about forty miles long by ten miles wide, and recently its shore line has been greatly changed by the rising waters.

This body of water is peculiar, as being 1,300 feet below the level of the sea, sunk in a deep depression of the land. Its waters are nearly one-fourth salt, so that they easily bear a man up. The Dead Sea basin is rich in minerals of many kinds, including coal and oil. The Turkish Government has never done anything to have these resources developed, but now it has sold the mineral rights to a foreign syndicate for \$350,000. Before many years all this part of the world, so long neglected, will be developed industrially and commercially.

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GET THE BEST

Trailing Arbutus

In spring, when branches of woodbine

Hung leafless over the rocks,
And the fleecy snow in the hollows

Lay in unshepherded flocks,

By the road where the dead leaves rustled,

Or damply matted the ground,
While over me lifted the robin
His honeyed passion of sound.

I saw the trailing arbutus

Blooming in modesty sweet,
And gathered store of its richness

Offered and spread at my feet.

It grew under leaves, as if seeking

No hint of itself to disclose,
And out of its pink-white petals
A delicate perfume rose,

As faint as the fond remembrance

Of joy that was only dreamed;
And like a divine suggestion
The scent of the flower seemed.

I had sought for love on the highway,

For love unselfish and pure,

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Arithmetic	Physics
Elementary Algebra	U. S. History
Higher Algebra	Civil Government
Bookkeeping	Elementary Economics
Plane Geometry	Pedagogy and Methods
Grammar and Analysis	History of Education
Reading	Educational Psychology
Composition and Rhetoric	Physiology and Hygiene
Am. and Brit. Literature	Geography
General History	Physical Geography
Music	Elementary Agriculture
Drawing	Botany
ACADEMIC DEPT. - EACH SUBJECT IS A COURSE	
Arithmetic	First Year Latin
Elementary Grammar	Second Year Latin
English Grammar	Practical Rhetoric
Rhetoric and English	Eng. and Am. Literature
Composition	Physics
Elementary Agriculture	Botany
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Teacher's Magazine

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And had found it in good deeds blooming,
Tho often in haunts obscure.

Often in leaves by the wayside,
But touched with a heavenly glow,
And with self-sacrifice fragrant,

The flowers of great love grow.

O lovely and lowly arbutus!
As year unto year succeeds,
Be thou the laurel and emblem
Of noble, unselfish deeds.

—HENRY ABBEY.

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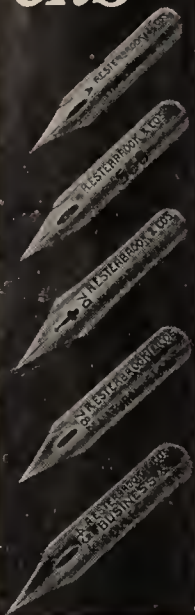
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Some Small Sweet Way

There is never a rose in all the world
 But makes some green spray sweeter;
 There's never a wind in all the sky
 But makes some bird-wing fletcher;
 There's never a star but brings to heaven
 Some silver radiance tender;
 There's never a rosy cloud but helps
 To crown the sunset's splendor;
 No robin but may thrill some heart,
 His dawn-like gladness voicing;
 God gives us all some small, sweet way.
 To set the world rejoicing.
 —Selected.

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(Air—"America.")

We, children of the free,
 Come here to plant this tree,
 With prayer and song;
 A living sign to stand,
 Of love to Fatherland,
 While years prolong.

'Tis meet a leafy shade
 Should shelter boy or maid,
 Who hither hies,
 To spend in studious hours
 Fair childhood's growing powers,
 And seek truth's prize.

In every flower and tree,
 God's forming hand we see,
 And His great love,
 And every bud and leaf
 Increases our belief
 In heaven above.
 Dear God of Nature, grant
 This tree which now we plant
 May live and grow,
 To bless with grace and shade,
 This loved and cherished glade,
 Our love to show.
 —P. HARLOW, City Editor,
 Leader.

The Wise Old Owl

A wise old owl lived in an oak,
 The more he saw the less he spoke.
 The less he spoke, the more he heard;
 Why can't we all be like that bird?

SPECIAL N. E. A. TRAINS

Write for Itinerary

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 Chicago & Northwestern Railway,
 CHICAGO

Two Roads

In winter-time it's straight and hard,
 The road to Knowledge Land;
 By Study Lane and Schoolbook Place,
 With pencil in your hand.
 Your eyes must see, your ears must hear
 The things there are to learn;
 And never to the right or left
 Your little feet must turn.

But when the summer comes,
 oh, then
 You'll find that Greenfield Way,
 And Woodsy Path, and Sunset Hill
 Will lead you day by day,
 (If you will look and listen well,
 And read on every hand
 The open books Dame Nature leaves)
 To that same Knowledge Land.

—Selected.

The Violet

A blossom of returning light
 An April flower of sun and dew,
 The earth and sky, the day and night,
 Are melted in her depth of azure blue.

—Selected.

There Is No Opium

Nor anything injurious in

Hale's Honey

Of Horehound and Tar

There is nothing better for coughs, colds and sore throat. All Druggists.

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 Cure in One Minute

Nest Eggs

Birds all the summer day
Flutter and quarrel,
Here in the arbor-like
Tent of the laurel.

Here in the fork
The brown nest is seated;
Four little blue eggs
The mother keeps heated.

While we stand watching her,
Staring like gabies,
Safe in each egg are the
Bird's little babies.

Soon the frail eggs they shall
Chip, and, upspringing,
Make all the April woods
Merry with singing.

Younger than we are,
O children, and frailer,
Soon in blue air they'll be,
Singer and sailor.

—ROBERT LOUIS STEVENSON.

Arbor Day Invocation

Like the glad birds of spring-
time,
Our praises we sing,
To God the great giver
Of every good thing;
Till earth, with glad voices,
Shall echo again,
From woodland and meadow,
From mountain and plain.

The ever-glad chorus,
The springtime is here;
With bird songs, with flowers;
And all her glad cheer;
While over the land that
We treasure so dear,
We scatter God's blessings
Afar and a-near.

God bless us, we pray Thee,
A young student band;
Ever help us in truth
And uprightness to stand;
And bless Thou the labor
Our hands do to-day,
'Mid the bird songs and flowers
Of beautiful May.

—EMMA S. THOMAS.

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Spring's Return

March brings breezes loud and shrill,
Stirs the dancing daffodil.
Spring returns to earth once more,
And winter-time is going,
Is going, is going,
Is going with hastening feet.

Flowers are strewn in all her ways,
And gentle winds are blowing,
Are blowing, are blowing,
Are blowing with fragrance sweet.

Hail to thee, O gentle Spring,
With leaves and flowers and music,
And music, and music,
And music we love to hear.

—Selected.

The Lilac

The sun shone warm, and the lilac said,
"I must hurry and get my table spread,
For if I am slow, and dinner late,
My friends, the bees, will have to wait."

So delicate lavender glass she brought
And the daintiest china ever bought,
Purple tinted, and all complete;
And she filled each cup with honey sweet.

"Dinner is ready!" the spring wind cried;
And from hide and hiding far and wide,
While the lilac laughed to see them come,
The little gray-jacketed bees came hum-m!

They sipped the syrup from every cell,
They nibbled at taffy and caramel;
Then, without being asked, they all buzzed, "We
Will be very happy to stay to tea."

—CLARA DOTY BATES.

The Lion

The lion, the lion, he dwells in the waste,
He has a big head and a very small waist;
But his shoulders are stark, and his jaws they are grim,
And a good little child will not play with him.

—HILAIRE BELLOC.

PREVENTION OF DISEASE CONTAGION AMONG SCHOOL CHILDREN

How it Can be Accomplished.

THE prevention of disease contagion among school children has long been a subject of serious study and exhaustive experimentation.

Medical science has demonstrated that disease contagion is easily transmitted by dust, and that circulating dust, moreover, is the greatest carrier and distributor of disease germs known. The true remedy then—the true preventive of disease transmission—lies in the extermination of dust and its millions of living bacilli.

Dusty floors simply teem with these micro-organisms. Sweeping will not dispose of them. The action of the broom merely swishes the dust and germs into the air and affords an opportunity for them to circulate with every current of air. We must, then, regard dry-sweeping as particularly dangerous, and there should be a crusade in every school, every store, in every public building against the practice.



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Little Robin Redbreast

I'm little robin redbreast,
My nest is on a tree;
If you but look in yonder glen,
My pleasant home you'll see.
We made it very soft and nice,
My darling mate and I;
And all the time we worked at,
We sang most merrily.

And did you hear the concert
This morning from our tree?
We give it every morning,
Just as the clock strikes three.

We praise our great Creator,
Whose holy love we share;
Dear child, learn thou to praise
Him, too,
For all His tender care.

—SELECTED.

Dainty Little Maiden

Dainty little maiden, whither
would you wander?

Whither from this pretty home,
the home where mother
dwells?

"Far and far away," said the
dainty little maiden,

"All among the gardens, auriculas,
anemones,
Roses, and lilies, and Canterbury-bells."

Dainty little maiden, whither
would you wander?

Whither from this pretty house,
this city-house of ours?

"Far and far away," said the
dainty little maiden,

"All among the meadows, the
clover and the clematis,
Daisies and kingcups and
honeysuckle flowers."

—ALFRED TENNYSON.

Put Flowers in Your Window

"Put flowers in your window,
friend,

And summer in your heart;
The greenness of their mimic
boughs

Is of the woods a part;
The color of their tender
bloom

Is love's own pleasing hue,
As surely as you smile on
them,

They'll smile again on you.

"Put flowers in your window,
when

You sit in idle mood;
For wholesome, mental ali-
ment,

There is no cheaper food.
For love and hope and charity
Are in their censer shrined,

And shapes of loveliest
thought grow out

The flower-loving mind."

Blood Troubles and Skin Diseases

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No matter what degree of eruptive skin trouble you may have, Stuart's Calcium Wafers will purify and enrich the blood. These little wafers go into the stomach just like the skin impurities get in. They tone up this organ, enter the intestines, are absorbed by the lacteals and lymphatics, are drawn into the blood, course quickly to every organ and atom of the body, and remove secretions and decay. The lungs are assisted, the liver is aided, the stomach reinforced, and skin diseases are assailed from their source. All retreat, for disease, is cut off from the rear, and very quickly nature routs the effects of such maladies which appear in the form of pimples, eruptions, blackheads and scaly formations.

You have science backed up by years of actual proof when you take a Stuart Calcium Wafer. Not a mere feeble effort at relief, but a remedy of nature that has relieved human subjects greater in number by far than the entire army of America and Canada. For chronic or temporary blood disorders and skin diseases these wafers are without an equal.

If you will go to your druggist and ask him the virtue of Calcium Sulphide his answer will confirm these statements.

Stuart's Calcium Wafers, he will also say, are the most popular and scientific method of using this wonderful ingredient. They sell for 50c per package, or send us your name and address and we will send you a trial package by mail free. Address F. A. Stuart Co., 473 Stuart Bldg., Marshall, Mich.

Spring Time

'Tis spring-time, bright spring-time! All nature is gay;
For winds cold and piercing have all passed away;
And now the bright sunshine gives warmth to the air,
And changes delightful are seen everywhere.

The farmer with keen plow is tilling the ground,
Then seeds with his hand he will scatter around;
The little birds build their warm nests in the trees,
And twitter and chirp as they fly in the breeze.

The buds on the hedge-rows all open out so,
And gay-colored blossoms begin now to grow;
The daisies, and cowslips, and primroses sweet,
We make into bouquets, so pretty and neat.

The call of the bluebird so joyous doth rise,
As cheerful and happy now onward he flies;
The lambkins are skipping and running with glee,—
A pleasing example to you and to me!

A Thanksgiving

For the wealth of pathless forests

Whereon no axe may fall;
For the winds that haunt the branches,

The young birds' timid call:
For the red leaves dropped like rubies

Upon the dark green sod;
For the waving of the forests,
I thank Thee, O my God!

For the rosebud's break of beauty

Along the toiler's way;
For the violet's eye that opens
To bless the new-born day;

For the bare twigs that in summer

Blossom like the prophet's rod;

For the sweetness of the flowers,

I thank Thee, O my God!
—LUCY LARCOM.

Flower in the crannied wall,
I pluck you out of the crannies;

Hold you here, root and all, in my hand,

Little flower, but if I could understand

What you are, root and all, and all in all,

I should know what God and man is.
—TENNYSON.

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Ballad of the Fly

Baby bye,
Here's a fly,
Let us watch him, you and I.
How he crawls
Up the walls,
Yet he never, never falls.
I believe with six such legs
You and I could walk on eggs.
There he goes
On his toes
Tickling baby's nose.
(Etc., etc., in appreciative strain, as found in the old school readers.)

The New Ballad of the Fly

Baby bye,
Here's a fly,
By the state he's doomed to die.
Since he brings
Germlike things
On his legs and wings
Countless millions of the same
Have their lodgings on his frame.
His offense
Is immense,
Hang his impudence.

See him pass
Bold as brass,
With a buzz that's full of
"sass,"
'Sz—'sz—sizz!
There he is
On the grub, gee whiz!
See him with infected feet
Walking on the bread and
meat;
Then the whim
Seizes him
In the milk to swim.

Baby bye,
Shun the fly,
Pure food sharps will tell you
why.
'Tis no joke,
They will soak
Fly-protecting folk.
Therefore, get your little ax,
Slay the "musca" in his tracks.
Don't delay!
Haste to slay!
Little fly, good-day, good-day!
—Pittsburg Chronicle Dispatch.

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

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1911

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the paint or the
floor looks the louder
the call for that big cake of

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Birds, Beasts and Fishes

The Dog will come when he is called,

The Cat will walk away;

The Monkey's cheek is very bald,

The Goat is fond of play.

The Parrot is a prate-apace,

Yet knows not what he says;

The noble Horse will win the race,

Or draw you in a chaise.

The Pig is not a feeder nice,

The Squirrel loves a nut,

The Wolf would eat you in a trice,

The Buzzard's eyes are shut,

The Lark sings high up in the air,

The Linnet in the tree;

The Swan he has a bosom fair,
And who so proud as he?

Oh, yes, the Peacock is more proud,

Because his tail has eyes;

The Lion roars so very loud,

He'd fill you with surprise.

The Raven's coat is shining black,

Or, rather, raven-gray;

The Camel's bunch is on his back,

The Owl abhors the day.

The Sparrow steals the cherry ripe,

The Elephant is wise,

The Blackbird charms you with his pipe,

The false Hyena cries.

The Hen guards well her little chicks,

The Cow—her hoof is slit,

The Beaver builds with mud and sticks,

The Lapwing cries "Peewit."

The little Wren is very small,

The Humming-bird is less;

The Lady-bird is least of all,
And beautiful in dress.

The Pelican she loves her young,

The Stork its parents loves,

The Woodcock's bill is very long,

And innocent are doves.

The streaked Tiger's fond of blood,

The Pigeon feeds on peas,

The Duck will gobble in the mud,

The Mice will eat your cheese.

A Lobster's black, when boiled he's red,

The harmless Lamb must bleed,

The Codfish has a clumsy head,
The Goose on grass will feed.

The lady in her gown of silk,

The little Worm may thank;

The sick man drinks the Ass's milk,

The Weasel's long and lank.

The Buck gives us a venison dish,

When hunted for the spoil;

The Shark eats up the little fish,

The Whale produces oil.

The Glowworm shines the brightest night,

With lantern in his tail;

The Turtle is the cit's delight,
And wears a coat of mail.

In Germany they hunt the Boar,

The Bee brings honey home.

The Ant lays up a winter store,

The Bear loves honeycomb.

The Eagle has a crooked beak,

The Plaice has orange spots,

The Starling, if he's taught, will speak;

The Ostrich walks and trots.

The child that does not these things know

Might well be called a dunce;

But I in knowledge quick will grow,

For youth can come but once.

—ANN AND JANE TAYLOR.

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O country dear, whose record full of glory

Brings tears of gladness into watching eyes,

Whose deeds of heroes, handed down in story,

Thrill human hearts with wonder and surprise,

We pledge to thee our service and devotion,

To keep the rights by honored soldiers won,

Long as thy shores are washed by either ocean,

Thou fairest, greatest land beneath the sun.

—Selected.

TEACHERS MAGAZINE

FOR PRIMARY GRADES

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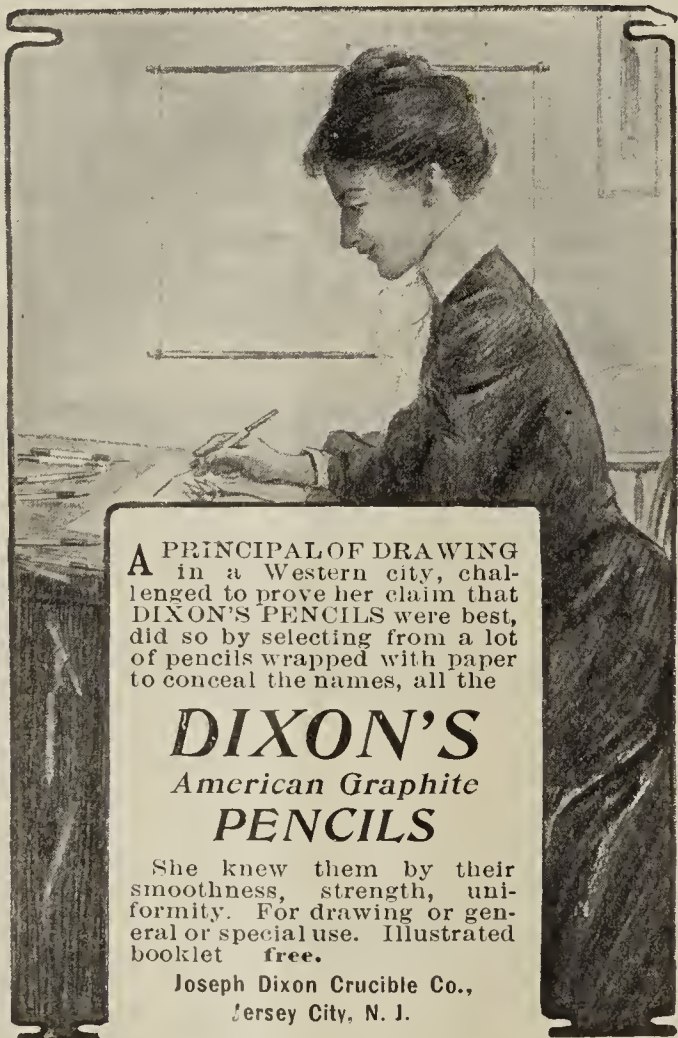
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Vol. XXXIII.

May, 1911

No. 9

The Appreciative Shall Be Appreciated

Appreciation is a big word. It ought to have a big place in our lives. Teachers are hungering for appreciation. So are their pupils. So are the principals, the superintendents, the school trustees, and the townspeople.

Appreciation is learned like any other art. By practice. Fault-finding does not have to be learned. Any fool can find fault. The more perfect he is, the more fault he can find. The eye of the expert readily detects the diamond in the rough. Those who do not know would quite likely pass it by as worthless stuff. Appreciation reveals the master eye.

If you want to be appreciated, be appreciative yourself. That is the first rule of wisdom. As such it is especially commended to teachers and most particularly to teachers of little children. The younger the plant, the more it is in need of the kindly warmth of the sun. Thunder, lightning, hail, and frost are not good growth-developers. And acid kills. Keep this in mind, my sister and my brother of the acid tongue.

The appreciative shall be appreciated. Give and ye shall receive. You may not receive immediately. But it will come in the end. Just keep on investing. The more you have invested, the more will come back to you. This is a safe and sound proposition. There are no losses.

Be wise: Be appreciative.

The pupils need your good example in this, as in other things. So do the parents of your pupils. So does the world at large. Teaching by example is the most effective method yet discovered.

When you have assigned a task, be particularly careful to give earnest and appreciative attention to the results of the efforts of your pupils. Lack of seriousness in this regard is fatal. Once the pupils know that any piece of work done by them will be scrutinized, and every special effort recognized and commended, they will put forth the best that is in them. On the other hand, if they once come to suspect

that their work is treated with slight, if any, consideration, they will—many of them, at least—grow careless themselves.

It is strange that so many teachers will put forth great efforts to teach a thing, and then be indifferent as to the results of their work. They are not alone in this. There are ministers who make their supreme effort in the pulpit, and give no heed to the influence of their words in the lives of their hearers. The sower who takes no thought for the harvest is not of the sons of wisdom. Watch the potato-diggers pick up the fruits of the soil and separate them according to the good points noted. The potato-diggers are worth copying.

We are dealing with human beings. They have feelings, they are more or less sensitive. They feel their own limitations only too keenly at times. They need the assurance that they have in them gifts they can share with others, that they can do things that will help others. They want encouragement. Here is the test of efficient teachers: Their pupils go out of themselves, express *themselves*.

Appreciation should be freely accorded also to our fellow-teachers. Never *de*-preciate in any way the character or work of your predecessor. One teacher encourages her children to send cards of greeting to their former teachers, once a year. Let us prove in other practical ways that we feel we are debtors to our profession, especially to those who are helping us thru books and magazines to get greater satisfaction out of our work.

Be appreciative of the good that comes to you, be appreciative of the struggles your pupils go thru to meet their obligations to you, be appreciative of the earnest efforts of the young to conquer the tasks you set before them, be appreciative of the co-operation of the parents, be appreciative of your town, appreciate your own opportunities, be appreciative in all things.

The appreciative shall be appreciated.

Memory Gems for May

(Saturdays and Sundays omitted)

MAY 1

On goes the river,
And out past the mill,
Away down the valley,
Away down the hill.

MAY 2

All things bright and beautiful,
All creatures, great and small,
All things wise and wonderful—
The Lord God made them all.

MAY 3

There's nothing so kingly as kindness;
There's nothing so royal as truth.

MAY 4

Pine tree and willow tree,
Fringed elm and larch,—
Don't you think that May-time's
Pleasanter than March?

MAY 5

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

MAY 8

God make my life a little flower,
That giveth joy to all,
Content to bloom in native bower,
Altho its place be small.

MAY 9

Write it on your heart that every day is the
best day of the year.

MAY 10

O Blue-jay up in the maple tree,
Shaking your throat with such bursts of glee,
How did you happen to be so blue?

MAY 11

The best hearts are always the bravest.

MAY 12

May shall make the orchards bloom;
And the blossoms' fine perfume
Shall set all the honey-bees
Murmuring among the trees.

MAY 15

Have you had a kindness shown?
Pass it on.
'Twas not given for you alone—
Pass it on.

MAY 16

Your merry heart goes all the day,
Your sad tires in a mile-a.

MAY 17

The birds that have no barn nor harvest-
weeks—
God gives them food;
Much more our Father seeks
To do us good.

MAY 18

The robin will wear on his bosom
A vest that is bright and new,
And the loveliest wayside blossoms
Will shine with the sun and the dew.

MAY 19

Thru the long night-watches
May Thine angels spread
Their white wings above me,
Watching 'round my bed.

MAY 22

Sweetheart, my dear, the spring is here.

MAY 23

Lay aside your cloak, O Birch Tree!
Lay aside your white skin wrapper,
For the summer time is coming,
And the sun is warm in heaven,
And you need no white skin wrapper!

MAY 24

Sing high, sing low! The breezes blow
Across the lips of Spring.

MAY 25

And the brook seemed thus to sing:
Patience conquers everything.

MAY 26

In spring, when stirs the wind, I know
That soon the crocus buds will show;
For 'tis the wind who bids them wake
And into pretty blossoms wake.

MAY 29

Summer is coming, is coming, my dear,
And all the winters are hidden!

MAY 30

And this be our motto, "In God is our trust,"
And the Star-Spangled Banner in triumph shall
wave
O'er the land of the free, and the home of the
brave.

MAY 31

"What in all the world, in all the world,"
They say,
"Is half so sweet, so sweet, is half so sweet,
As May?"



	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Blackboard Calender designed by Henry Ahern, New York

Carita—A Little Italian Girl

By MATTIE GRIFFITH SATTERIE

The news came to the school that little Carita was very ill.

We were all much grieved. The pretty child was a great favorite with both teachers and pupils. She was a little brown gypsy of a girl, eight years old, with a pair of great brown eyes. Her soft, olive-tinted little face was shaded by masses of heavy black curls, and her beauty was enhanced by the sweetest expression! Her smile was like sunlight.

Carita was one of the brightest pupils of her class. She was devoted to her school, often telling me she hated to have school close on Friday afternoon.

When she made this remarkable statement she added, with a look that feared she did not carry conviction, "Oh, Capa Maestra, I would just like to live right *here*, HERE, and *never* go home!"

So, great indeed was our anxiety when we heard of our little girl's illness. She was struggling with the dread pneumonia. The child was in an almost hopeless condition.

Little Giovanni, Carita's small brother, came to me one morning when the child had been suffering a week, and said, his great dusky eyes full of childish grief, "Oh, Capa Maestra, Carita is sick, sick like *anyt'ing*. She doesn't know my mother when she speaks to her, and she rolls her head around all the time and just says, like dis, 'Oo-oo-ooo,' all de time."

A committee of teachers from the school waited upon the little invalid. They found Carita wildly delirious, lying on her poor little bed in one of the dark bedrooms of her four-roomed home.

The mother, Teresina as we always called her, was one of the most promising mothers of our parish. She was a widow, with seven children, all still of school age. The eldest, Luigi, not quite thirteen years old, was a good boy who helped his mother in every imaginable manner.

After school he ran errands, sold papers for the newsstand man on the corner, helped the bootblack boy when he needed help, and brought every cent of his little earnings to his mother—and they were most acceptable.

The mother worked in a rag shop for five dollars a week. She had a brother, a street-sweeper, who, altho he had a goodly family of his own, gave her brotherly aid every month.

She always said, as a sweet smile would lighten her careworn face, "Oh, Capa Maestra, Nino is a good man. May the saints preserve him!"

Teresina was a devoted and tender mother. The children were always kept clean and neat. No matter at what sacrifice of comfort and time, Teresina, with motherly love, cared for her numerous brood.

Despite the skill of the kind-hearted doctor and the good nurse from the City Mission, Carita's case seemed desperate.

However, one morning the nurse came to the school to tell me that the crisis had passed the night before, and dear little Carita was still living.

Great was our rejoicing, altho we were still anxious, particularly as in the days that followed the child did not seem to gain strength, hardly appeared to rally. She lay there on her hard little bed, sweet and patient, would always give any of us her radiant smile when the smallest attention was shown her, but the fact was forced upon us that our little girl was growing weaker.

Poor Teresina's face was tragic in its patient misery. Every time I looked into those heart-broken mother eyes I was simply overwhelmed.

We had many conferences, the doctor, nurse, and myself, upon the apparent hopelessness of the little one's condition. The doctor would always end our consultations with the words, "If I could only get the child away into some healthy country place, she *might* have a chance."

One morning he rushed into my office at school, with his handsome, boyish face bright with unselfish pleasure, his gray eyes sparkling, as he seized my hands and actually danced, saying, "I have found a place for Carita. A cousin of mine, a dear good woman, who lives in B——, the healthiest part of New Jersey, has offered to take the child into her own family and nurse her back to life; and, what is *more*, to health. What do you say to *that*?"

What I said was to lay my head on the desk and sob like a great big baby.

The afternoon of the day in which we had this conversation, the good nurse, with Carita's mother as assistant, carried the child out to the New Jersey town. She was ensconced in the pretty home of the hospitable and charitable family.

Carita remained in this charming refuge three months. We received weekly accounts of the child's improvement.

One morning late in May Carita came in to see me. Carita, rosy, plump and bright! Prettier and sweeter than ever. After an affectionate greeting she laid her little brown hand on my arm and in her old winsome way prattled to me of her visit.

"Oh, Capa Maestra," she chirped, "I did have such a lovely time! Mrs. Morton has four young lady daughters. Their names are Miss Ethel, Miss Jessie, Miss Susie and Miss Minnie.

"Miss Ethel made me this lovely dress and white apron, and I have a trunk full of lovely, *grand* clothes. Miss Jessie curled my hair and, Capa Maestra, she put this pretty ribbon bow

right here," pointing to a blue bow nestling among the masses of her black curls, and I have five more lovely ribbon bows in my trunk.

"Oh, Capa Maestra, I had a sweet, sweet time; the very loveliest time that ever was. Let me see, what time is it now? Ten o'clock. At ten o'clock Miss Susie always gave me my mutton broth, and at twelve o'clock Miss Minnie gave me my bowl of bread and milk. Capa Maestra Cora, it was so lovely there, so lovely.

"One day I was taking my mutton broth and it was good, good, like I don't know what, and then I thought I must be in *Heaven*. Yes, I said aloud when I was so sick down in my house in Thompson street, and I was burning up with the fever, then I died, and this is Heaven, and these are the angels God sent to take me to Heaven! Of course," with a sigh, "I know now, I *only thought it*. Why, Capa Maestra, your eyes are all wet!"

Primary Language

By FANNIE C. O'CONNOR, Texas

Much, in fact, most of the language in the primary grades is of an informal nature. True, there is a special period marked "Language" on the program, but should you spend the day in a first-grade room, and look with eyes that see, and listen with ears that hear, you would see that every lesson is in some way or another a language lesson, for language is expression, and the first-grade teacher is always contriving ways to have the little ones express their thoughts and impressions on whatever subject she may have in hand. The aim, of course, in all the grades is correct and fluent expression.

Now, fluent expression must be preceded by thought; the idea, the image, the knowledge, if you will, must be in the mind before it can be expressed. You cannot draw water from an empty well, and you cannot get expression from a mind that is blank. The first step, then, is, obviously, to give the child the ideas and knowledge that we expect him to express later. To do this, we begin by strengthening and developing those powers of the mind which are most active and impressionable at this age—the imagination and memory.

Like many other things, the best way to do this is the simplest and the easiest. We begin with stories, we continue with stories, and we conclude with stories. All teachers should be story-tellers, but the first-grade teacher must be past mistress of the art, if her stories have the desired effect, which is that her hearers actually see with the mind's eye, and hear with the mind's ear.

Now, there are stories galore for little children and big children, and one thing must always be borne in mind. No story should be beyond the comprehension of the children to whom it is told. If it is, it fails in its purpose. Either adapt it, or omit it altogether. Rather let it be too simple than too far beyond the audience, if we may call our classes so. There is such a host of fairy tales, myths, fables and folk lore, that one never need be at a loss for good, suitable material.

Depict the story as vividly as words will admit, make the listeners laugh with the hero, and last of all, tell plenty of stories. Every

story told or retold is a step in the developing of the mind. It not only adds to the child's store, but it increases his imaginative faculties, and strengthens his wings for further flights of fancy. So much for the story which is told to cultivate the imagination.

The story for reproduction should be short, full of action, and to the point. A model in choice of words, it should be made up of short, simple sentences, and only important incidents, necessary to the climax, should be related.

In having this exercise in reproduction, it is well to have the story telling by the teacher and the retelling by the class take place at different periods. Tell some of the stories, three or four, in the morning of the day when you are going to have reproduction, or the day before, if preferable. Simply tell the stories,—that's all for the time being. Make no comment on them, but tell them just as you do the other stories. Then when the language period proper comes, ask "Who wants to tell the story of The Lion and the Mouse?" or "Who would like to tell one of the stories that I told you yesterday?" And when you call on one of the volunteers, let him tell his story without interruption. Refrain from questioning, correcting, or prompting. It is his impression of the story that he is giving, and let the flow of his thoughts have undisturbed expression. Any forgotten incidents, or wrong constructions, can be attended to after he has finished, but never while he is talking. To break the thread of his conversation, for any cause, is likely to make him self-conscious, which is one thing we always want to guard against.

When pictures are being used for a language lesson, let the pupil look at the picture, let him take it all in, seeing those things that strike him, before you let him talk about it. Then say, "Tell us what your picture is about." Let him talk without interruption, and do your questioning after he has finished. You will know then how much he has seen, and if he has gathered from the picture the idea that the artist meant to convey. His manner and ready flow of speech will tell. If he has failed to grasp the meaning of the picture, then it is time

for you to lead him to it with suggestive questions. Before beginning picture lessons, it is a good plan for the teacher to tell about some pictures as she shows them to the class. In this way they will get some idea of how to describe pictures when they see them. If this is done by the teacher several times before placing the pictures in the hands of the pupils, better results will be obtained, and they will understand pictures better than if they are left to their own untrained observation.

In nature study, a great deal is taught and learned by observation. Indeed, the object is to cultivate the observing powers. The aim is not only to have the child tell what he sees and knows, but to teach him more about nature, and lead him to observe the different natural forms that surround us, that from his store of knowledge he may express himself. In other words, we give him something to think about; we teach him about it; we first get him thoroly familiar with it, and then we let him talk about it.

This, after all, is the aim of primary language—that the children shall tell what they know. But the knowledge, or the ideas, must be present in their minds before they can talk about it, and that is why we tell them stories, show them pictures, and give them lessons on nature, that they may have the ideas to express.

The memorizing of poems and verses is another helpful factor in the teaching of language. Apart from its psychological value in cultivating the memory, and its moral effect of storing the mind with beautiful thoughts, it is of practical use and assistance from the fact that it increases the vocabulary in the easiest and best way. It gives to the student a facility and ease of expression, and familiarizes him with words and phrases he might never otherwise acquire. A teacher of my acquaintance was once complimented upon the fluency, ease and readiness of her language, and the charming way in which she expressed herself. Said she, "I acquired that since I have been teaching." Then she explained that on her way to and from school, which was a half-hour's ride from home, she was in the habit of memorizing, word for word, certain of her favorite authors. Not only did her capacity for memorizing increase, but so did her vocabulary. The beautiful thoughts and expressions of these gifted writers became her own, and it was a pleasure to hear her, so easy and ready was her flow of speech.

But the aim of our language teaching is not only to get our pupils to express themselves fluently, but also and always in correct English. This requires training—training of the ear particularly. The ability to quote every rule in the grammar will be of no avail if our children are not trained from their earliest childhood to the use of correct forms. A pupil may know the grammar from cover to cover, and yet if he is accustomed to the use of incorrect

forms he will unconsciously disregard every rule.

Unfortunately, many of our pupils never hear anything else except at school, and when they are corrected in the use of certain bad forms it runs off them like water off a duck. A little girl just starting to school was telling her teacher an experience, and the words "*I seen*" occurred over and over again. Time and again she was corrected, until, finally, a little neighbor said, confidentially, "When you're at school, Jennie, you must always say 'saw,' but when you get home," with a triumphant note, "you can say 'I seen' all you want."

I think correcting these grammatical errors may do some good, but it is little. The ear must be trained to the right sound, and ear training secured by drill, drill, drill, and practice, practice, practice upon the correct form or sound, is of far more value than all the correcting. In fact, in the lower grades it is about the only thing we can do.

I have been trying successfully a plan for the last year, and it seems to help. I have printed on a big card, in letters that can be seen all over the room, such phrases as, "I came," "I saw," "I did," "I have," "You have," "Baby has," etc. These are put up across the front of the room, and left there for practice. Some of them are words the children did not know, but I told them, and at odd times during the day we say them over. Often I give rapid little drills like this, "I saw a big fire." "Nellie saw the parade." "I saw Alice at school." I do not put these on the board. It is not a reading lesson, it is a drill in correct speaking. I say them and the children repeat after me. Sometimes the phrases are, "I have a blue box." "Jack has a white rabbit." "Lily has a new doll." They are just everyday phrases to train the ear. I think it is effecting some good, but best of all is the silent lesson taught by the great black letters constantly before the eyes. They are always there, and whenever the children turn their eyes to the front they see them. Many is the time I have noticed someone catch sight of a card, and the little lips move, framing the words, "I saw," "I did." The eye is helping the ear, and both are acting on the organs of speech.

I have no special arrangement for these cards, except that they always remain in the same place. But someone called my attention to the way in which they had been carelessly placed. They read, "I came," "I saw," "I did." One would naturally have finished up with, "I conquered." But this is a first-grade room, and my last sentence read, "I did." Besides, I don't know yet if I have conquered. I am making an effort to form habits of correct speaking by training the eye, ear and tongue, by persistent practice on the correct form, and this takes time, but I think it will be effective in the end, for patience, persistence, and perseverance always tell in the long run.

Primary Entertainment for May

May Days

By BERTHA E. BUSH, Iowa

May	Mother's Day
May Day	Bird Day
Peace Day	Memorial Day

Any number of boys and girls.

Costumes.—May should wear a white or light dress looped up with flowers. May Day carries a May-basket. Peace Day should be all in white and carry a white banner inscribed "Peace." Mothers' Day should carry a bunch of white carnations, enough to supply one to the mother of each pupil. If real carnations are not available, the children will enjoy making them out of tissue paper in their hand-work periods, and appreciate them even more, perhaps, than if they came from a florist. Bird Day should carry a picture of a bird, and Memorial Day an evergreen wreath.

Enter May from one side, boys and girls from the other side.

May.—Good-morning to you, boys and girls. I am May, and I come to stay with you for a while because I love you and want to make you happy. No month in all the year has more delightful children than I have. There is May Day, which has been loved for hundreds of years; Mothers' Day, which is only three years old, but just as dear and deserving as the oldest holiday in the year; Peace Day, and Bird Day, and, last, the beautiful Memorial Day. I will bring them in to you and present them.

Goes to the door and brings in May Day.

May Day.—I am May Day. Can you see what I have in my hand? (Children nod and smile.) Long before there was even a Christ-

mas, I was celebrated by the Romans every year. For centuries people have sung May songs, and danced around Maypoles, and crowned May-queens, and gone out in procession to bring home the May. Nowadays the boys and girls hang May-baskets on May 1st, and have no end of sport. Tell me, are you glad to see me?

Boys and Girls (Gathering around May Day and May).—Yes! Oh, yes!

They join hands and form a circle, dancing around the two and singing, to the tune of "Buy a Broom."

A welcome to May Day,
Fair May Day, sweet May Day!
A welcome to the May Day!
A welcome we sing.
O May Day, sweet May Day,
Fair May Day, dear May Day,
Most happy and gay day,
A welcome we sing.

They circle around May Day till the close of the song, then drop hands and salute her with a bow, the boys lifting hats, the girls kissing hands to her. Then they march back to the other side of the room, May Day falling in with them and marching last, while May goes to the door and brings in Peace Day.

Peace Day.—I am Peace Day, the eighteenth day of May. I was chosen because The Hague Peace Conference was opened on that day. Massachusetts schools were the first to celebrate Peace Day, but now the school superintendents have recommended that all the schools

A welcome to the May Day, fair May Day, sweet May Day,
A welcome to the May Day, A welcome we sing. O
May Day, sweet May Day, fair May Day, sweet May Day Most
happy and gay day, A welcome we sing.

in the country observe it. My purpose is to help the nations settle their disagreements without war, and promote peace everywhere.

A Boy (Stepping forward and bowing).—We are very glad to welcome you, Peace Day. Come, schoolmates, let us greet this guest fittingly.

All come forward and form a circle around Peace Day, singing,

A welcome to Peace Day,
Fair Peace Day, sweet Peace Day!
A welcome to Peace Day,
A welcome we sing.

Kneeling and stretching out their arms to Peace, they repeat,

Gentle Peace, we pray thee come
Into every heart and home;
May all war and anger cease,
All our land be crowned with peace.

They rise and march away, Peace falling in after them. May brings in Mother's Day.

Mothers' Day.—I am Mothers' Day, newly established to come on the second Sabbath of every May, but I hope I have come to stay, because if anyone deserves honoring it is the mothers. My flower is the white carnation, one of the sweetest and most fragrant flowers that grows,—a fit emblem of motherhood. Would you each like to take one to your own mothers?

A Girl.—Oh, yes, yes, indeed! We want them very much, and we are very glad to have a day in which to honor our mothers. Nobody can tell how good and dear they are.

All advance eagerly, singing,

A welcome to Mothers' Day,
Mothers' Day, Mothers' Day!
Welcome to Mothers' Day,
Gladly we sing.

They form a circle about Mother's Day and repeat,

Day of days with snow-white flowers,
Honoring mothers, honor ours!
Give us of your blossoms; pray,
For our mothers dear to-day.

They file past Mothers' Day and she gives them each a carnation, which they take at once to the mothers who are present, putting a flower for each absent mother on the desk of her child. May brings in Bird Day.

Bird Day.—I am Bird Day. I was established for the sake of the birds, in order that they may be preserved and appreciated, and they tell me that I have done much good already. Just hear my birds singing their thankfulness.

Boys hidden from sight at the four sides of the room whistle bird calls and bird trills, answering each other from east and west and north and south. The boys and girls surround Bird Day, repeating,

Welcome, welcome, day of birds!
Gladly do we hush our singing;
Sweeter songs than those with words
Everywhere to-day are ringing.

They march back to first position, followed by Bird Day. May leads in Memorial Day. In front of this

day march one or more drummers, or a drum and fife corps, playing softly, and behind is a pupil bearing the most beautiful American flag that can be obtained.

Memorial Day.—I am Memorial Day. In my hand I carry the evergreen wreath, a fit emblem of the honor we would pay to those who saved our country. With drums beating and flags flying the old soldiers march to the cemetery to honor their dead comrades. I invite you to join in honoring both the living and the dead. Will you do it?

All.—We will! We will!

Who should wreath the soldiers' graves?

Veterans old and bent and gray?

Yes, but sturdy boys and girls

Also have a part that day.

Let us bring our fairest flowers,

Lay them softly on the sod,

Where our fallen heroes sleep

And, remembering them, thank God.

(With heads bowed.)

Lord, we thank Thee for our land,

Thank Thee for her hero band;

Make *us* serve our country, too,

Ever loyal, firm and true.

May.—I thank you, boys and girls, in behalf of my Memorial Day. The day would fail of its purpose entirely if no young folks took part in its ceremonies. Will you not join in a march to this martial music and sing me a song of the flag as you march?

Memorial Day, the drummers and May herself join the march, but the flag-bearer stands in the center holding the flag well up. They all march around it and then to their seats, where they remain standing till the flag-bearer dips the flag once, when they salute it and take their seats.

Gelatine Pad for Reproducing Writing

By HENRY R. SANFORD, A.M., Ph.D.,

State Institute Conductor of New York.

Soak in cold water till soft, 4 ounces of common glue; then add 1 ounce of gelatine which will be soft within a few minutes; drain off all the water not absorbed; add 1 pint of glycerine and apply gentle heat. When thoroly mixed, turn into a zinc pan of convenient size, having a tin cover. While the mixture is liquid, any bubbles can be easily drawn to one side of the pan and removed by a sheet of paper held with the edge dipping just below the surface. Set aside to cool until the next day.

Write with an ordinary pen on good letter paper whatever is to be copied, using ink made of b. b. b. violet aniline, dissolved in hot water. The ink must be as thick as will flow from a pen; use no blotter. When dry, the writing must appear golden. If any of the writing is of a violet color it will not print. Trace over such writing with more ink.

Apply the writing, face downward to the pad. On removal after a brief interval, a reverse impression of the writing will be found

on the pad. Now apply in rapid succession sheets of print paper until the sufficient number of copies has been taken.

Remove any remains of ink from the pad by gentle washing, using tepid water and a soft sponge.

More copies can be made in a cold than in a warm room. Under favorable circumstances more than 200 copies have been made from one writing.

An indelible aniline pencil may be used instead of aniline ink.

Reproduction Stories

Why Cats Wash After Eating

Once a cat caught a sparrow. He was just about to eat it, when the sparrow said, "A gentleman never eats until after he has washed his face."

The cat put the sparrow down. As soon as he began to wash his face the sparrow flew away.

Ever since then, cats have washed their faces after eating, so they may not lose their dinner.

Hyacinthus

One day Apollo was sitting on a hillside watching his sheep. All at once he heard another shepherd boy playing. Apollo went over and asked his name.

"Hyacinthus," said the boy.

"Let me play on your pipe," Apollo said.

So Apollo played the pipe, and even the birds, the bees and the brooklets stopped to listen.

Apollo and Hyacinthus became great friends.

West Wind was very jealous of the two friends.

One day Apollo and Hyacinthus were playing quoits. Apollo threw the quoit.

West Wind blew the quoit until it bounded back. It hit Hyacinthus and killed him.

Apollo was very sorry. Where the blood of Hyacinthus dropped he made a beautiful flower grow.

It was the flower we call the hyacinth.

Lions

The lion is called the king of beasts. He is very strong.

He has a mane on his head and neck.

His fur is yellow.

The mother lion is called a lioness. She has no mane.

The baby lions are called cubs.

The lion belongs to the cat family.

My Cart

My cart has four wheels. They are painted yellow.

Each wheel has a hub and eight spokes.

The body of the cart is painted red.

My cart has a long handle. I haul sand and gravel in my cart.

When John mows the lawn I haul some of the grass to the stable. I give the grass to Dobbin. He eats the grass.

The Birds

The birds go South for the winter. When spring comes, the birds return to the North.

They have new coats of feathers in the spring.

They sing their sweetest songs in the early morning.

They build nests in the spring and hatch baby birds.

The birds like the springtime, as well as we do.

The Tree That Tried to Grow

One time there was a seed that wished to be a tree. It was fifty years ago, and more than fifty—a hundred, perhaps.

But first there was a great bare granite rock in the midst of the Wendell woods. Little by little, dust from a squirrel's paw, as he sat upon it eating a nut; fallen leaves, crumbling and rotting,—and perhaps the decayed shell of the nut,—made earth enough in the hollows of the rock for some mosses to grow; and for the tough little saxifrage flowers, which seem to thrive on the poorest fare and look all the healthier, like very poor children.

Then, one by one, the mosses and blossoms withered, and turned to dust; until, after years, and years, and years, there was earth enough to make a bed for a little feathery birch seed which came flying along one day.

The sun shone softly thru the forest trees; the summer rain pattered thru the leaves upon it; and the seed felt wide awake and full of life. So it sent a little pale-green stem up into the air, and a little white root down into the shallow bed of earth. But you would have been surprised to see how much the root found to feed upon in only a handful of dirt.

Yes, indeed! And it sucked and sucked away with its little hungry mouths, till the pale-green stem became a small brown tree, and the roots grew tough and hard.

So, after a great many years, there stood a tall tree as big around as your body, growing right upon a large rock, with its big roots striking into the ground on all sides of the rock, like a queer sort of wooden cage.

Now I do not believe there was ever a boy in this world who tried as hard to grow into a wise, or a rich or a good man, as this birch seed did to grow into a tree, that did not become what he wished to be. And I don't think anybody who hears the story of the birch tree, growing in the woods of Wendell, need ever give up to any sort of difficulty in the way, and say, "I can't." Only try as hard as the tree did and you can do everything.—FRANCIS LEE.

Fun With Match Boxes

By BERTHA JOHNSTON

A Match-Box Village

In our first article of this series we gave directions for the making of a wagon, a gable-roofed house, and a trolley car. In this number we shall suggest how the various buildings and shops which are to be found in nearly every well-regulated town may be made.

To enter our town it is necessary to cross a bridge which is constructed as follows, altho the word "constructed" is not quite accurate in this case, as we make our bridge by cutting away rather than by building up and putting together.

THE BRIDGE

From the drawer of the match-box cut away entirely one of the enclosing short sides. Cut the other partly away. That is, separate the short edges of the end of the box from the short edges of the long, narrow sides by a slit. This leaves the end of the box free as a flap, which can be used to extend the length of the bridge.

Stand the box upside down, $\frac{1}{4}$ inch from what is now the top, draw a line straight across parallel to the top, $\frac{1}{4}$ inch from each end, on the side of the box; draw a vertical line reaching to the horizontal line already drawn, to make the guiding lines for cutting the first piers, at each end of the bridge. Now cut the middle pier, drawing it first, $\frac{1}{4}$ inch wide, and reaching to the horizontal line already drawn. Midway between the outside and the middle piers draw and cut others. Draw and cut similar piers on the other side of the box.

From the side of the box, that was cut away completely (at the beginning), may be cut two additional piers to hold up the extension. If the picture be drawn on the board, the children may be able to copy without very explicit verbal directions. The less experienced may cut straight piers; the more experienced may like to indicate foundations, as shown in some of the piers in the illustration.

Tell the children that an easy way to find the middle without the use of a ruler is to take a piece of paper the exact length of the box, fold it in half, thus getting the middle of the paper, and then placing the crease on the edge of the box and indicating the middle by a dot. The point midway between the piers can be found in the same way.

A tiny boat, small enough to pass between the piers, may be made by taking a piece of the match-box 1 inch long and $\frac{3}{8}$ of an inch wide. At one end cut two parallel slits about $\frac{1}{4}$ inch deep; these tiny flaps may be folded to form the stern of the boat. Cut two slanting slits at the other end to fold up so as to make the pointed bow.

The children may draw lines across the bridge to represent the boards of which it is formed. If the teacher knows something of

the famous bridges of the world a very interesting lesson might be given upon the bridge; the part it plays in bringing people together and the part it has played in history. As examples, we would cite the bridges of Xerxes, and how made; the bridge kept by Horatius and his brave fellow-Romans; the Swiss bridge painted with the famous Dance of Death. Many boys would be interested in discussing the various kinds of bridges and the reasons for building them differently; the suspension bridge, the cantilever, etc.

THE BLACKSMITH SHOP

A little talk upon the importance to the community of the blacksmith may precede the building of his shop. To make this, measure from one end of the drawer of a box a distance of $2\frac{1}{2}$ inches, and make a dot on the long edge; on the opposite long edge make a similar dot and draw a line connecting the two. Letter the side of the box as shown in the illustration. Cut along c, a, b, and along g, e, f, and remove this part of box, leaving two side flaps which will form the doors of the shop.

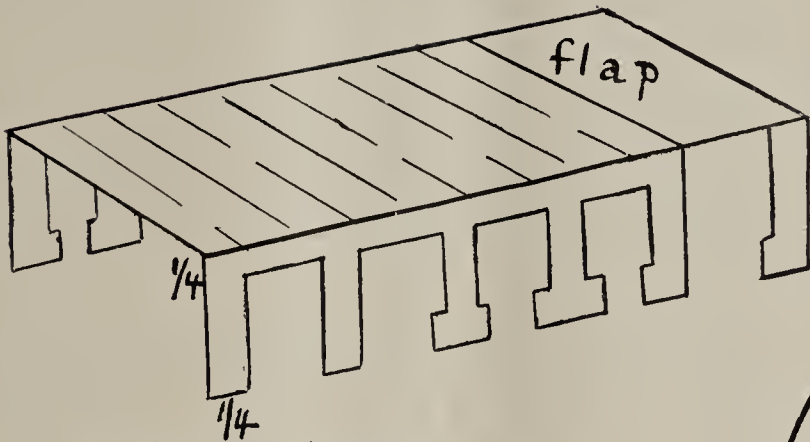
To make an anvil, cut a pattern first, of paper. To do this, take a piece of paper measuring 1 inch by $1\frac{1}{4}$. Fold it and cut pattern as shown in illustration. Cut a slit $\frac{1}{8}$ inch deep from d. Open out, and bend at d-g, to represent the foundation of the anvil, and fold down at a-d and a-d, to form the part over which the blacksmith molds his horseshoes and other things.

The pattern may then be placed on part of a match-box and the outline drawn around it to make a stiffer anvil, but the paper one can be made to serve as a tiny toy. Cut a few tiny horseshoes and hang one at the door of the shop, with the open part up so that the good-luck will not run out. This will be an excellent time to have a little talk on superstition and the absurdity of thinking that good or bad luck would really depend on such a contingency. The really bad luck is to have the shoe badly made, so that it will not serve its purpose. Recite the old rhyme, "For the want of a nail, the shoe was lost," etc.

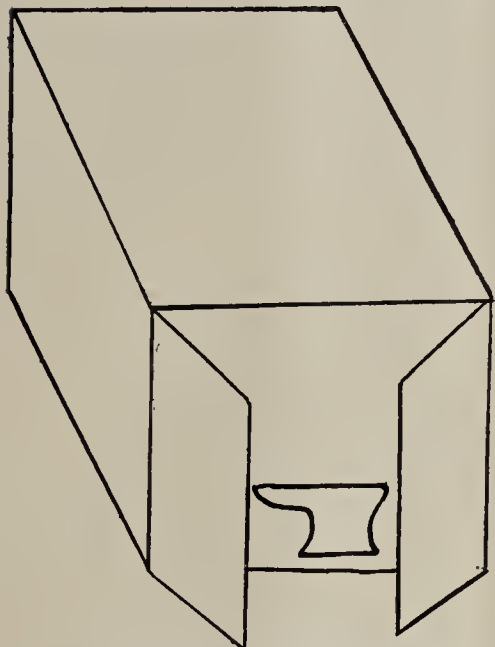
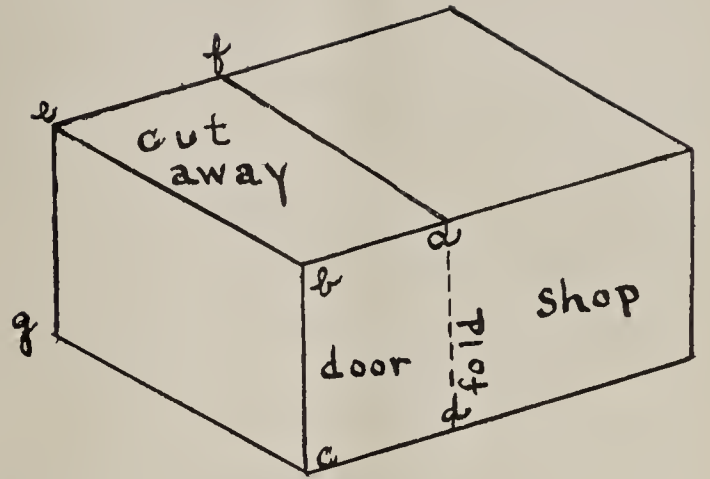
TREES

Silhouettes of trees may be cut from the match-box cardboard as seen in the illustrations. The mass of the foliage may be increased by cutting such a mass, and inserting in a slit cut in the first tree at right angles to it. If a slit be cut into the standard so that one-half may be bent in one direction and the other bent in the opposite direction, the tree will stand quite firmly.

Tell the children to observe trees in the mass, so as to copy the effect. As some observer has said, every tree has its characteristic gesture.



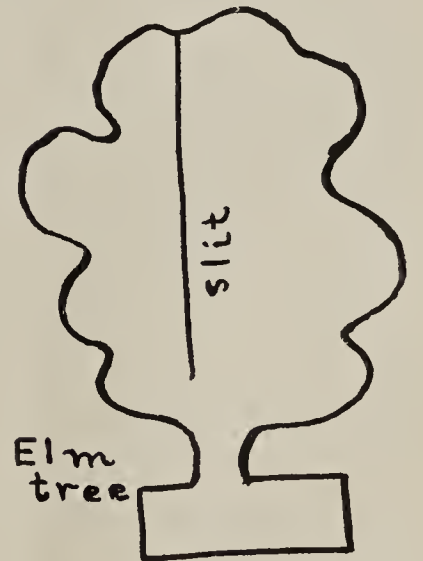
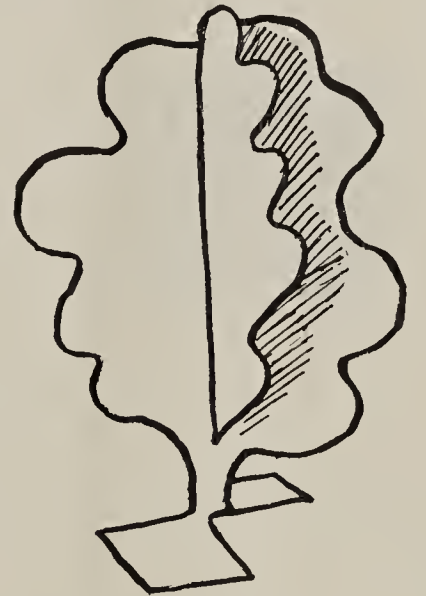
Bridge, with piers with and without foundations.



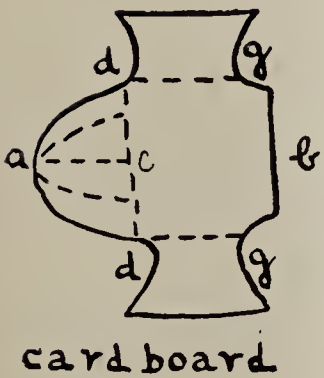
Blacksmith shop



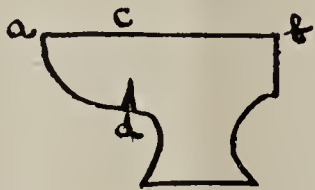
Evergreen tree.



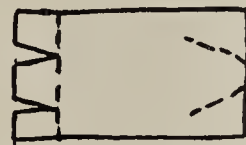
Elm tree



cardboard



anvil



plan of boat



boat bent into shape
boat-one inch long.

Diagrams for Constructing the "Match-Box Village"

How to Make a Flag

Prepared by MISS GRACE C. PARSONS, Instructor in Sewing and Drawing, Vocational School, Albany, N. Y., for "The American Flag," published by the N. Y. State Education Dept.

I. *Size*, 9 feet 9 inches by 6 feet 6 inches.

This particular size is suggested for convenience of measurements. The proportions, however, are close to those prescribed by United States Army regulations.

II. *Material*.

8 yards of red bunting.

3½ yards of blue bunting.

8 yards of white bunting.

½ yard of canvas.

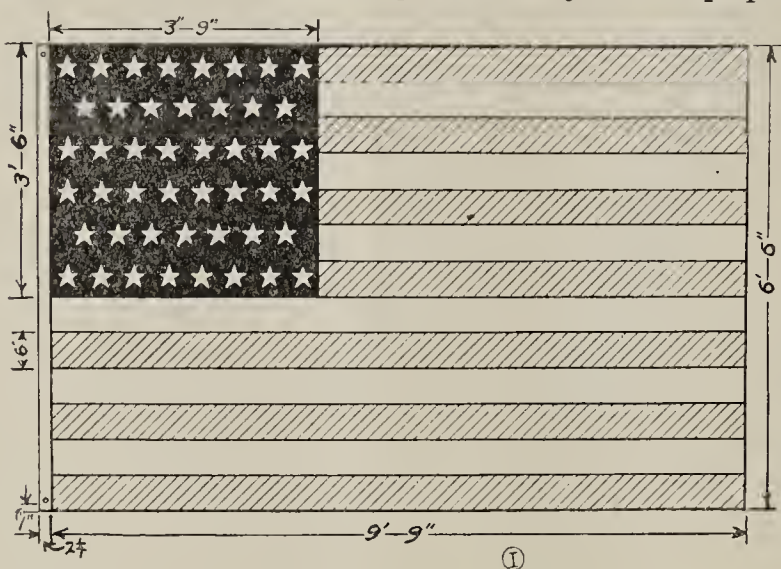
1½ yards of stout muslin.

2 harness rings.

2 spools of white thread, No. 60.

III. *The Plan*.

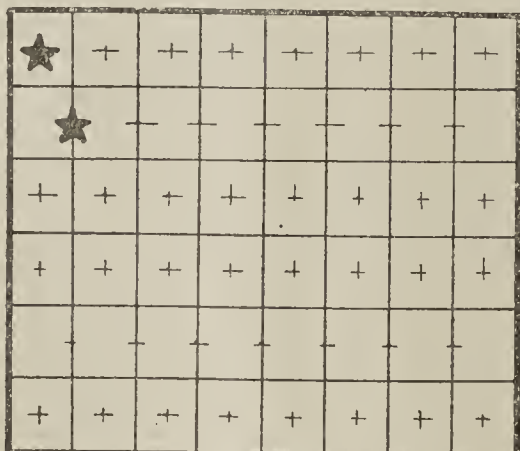
The planning of the flag can be done as a class lesson—a drawing made by each pupil.



The field of the union should be 3 ft. 9 in. x 3 ft. 6 in., the stripes 6 in. wide, and the canvas binding at back 2¼ in. wide, when finished (see diagram I).

The forty-six stars are arranged in six rows, eight in the first, seven in the second, eight in the next two, seven in the next, and eight in the last (see diagram I).

The arrangement of stars will be according to diagram II. The length of the blue field can be divided into eighths and the depth into sixths. This makes forty-eight oblongs. The rows having eight stars will have the stars

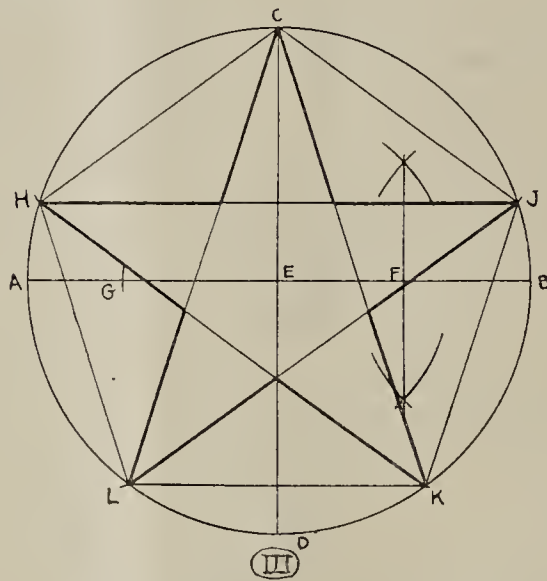


placed in centers of oblong, those having seven stars, the center of star placed on line (see diagram II).

Two rings ¾-inch in diameter are placed in the canvas strip 1 inch from the end.

IV. *The Star*.—The class can make the pattern for a five-pointed star. The geometric problem of constructing a pentagon within a circle is the one involved.

Draw a 4-inch circle. Draw the horizontal and vertical diameters AB and CD. Make the point of intersection F. With F as center and CF as radius, describe an arc, cutting AE. Mark point of intersection G. With GC as radius and C as center, describe two arcs on either side of C, cutting circumference at H and J. With H and J as centers and same radius describe two more arcs, cutting circumference at K and L. Connecting points on circumference gives pentagon. Connect CK and CL, JL and JH, and HK. This will give the five-pointed star. Cut this out for pattern (see diagram III).



A star may be cut quickly by folding as in diagram IV.

V. *Computing Amount of Material and Cost*.

After the drawing has been made and the stars cut, the class can compute the amount of material necessary and the cost.

The bunting comes one yard wide.

Let the children find the number of stripes of red and of white that can be cut from one width of goods. One-half inch must be allowed for seams, and one inch for hem at end of flag. Plan to have the two outside red stripes selvage.

Compute amount of blue needed. It will probably be necessary to have a seam lengthwise thru the middle of the blue field.

Then figure the amount of muslin for ninety-two stars like pattern and the amount of canvas for binding.

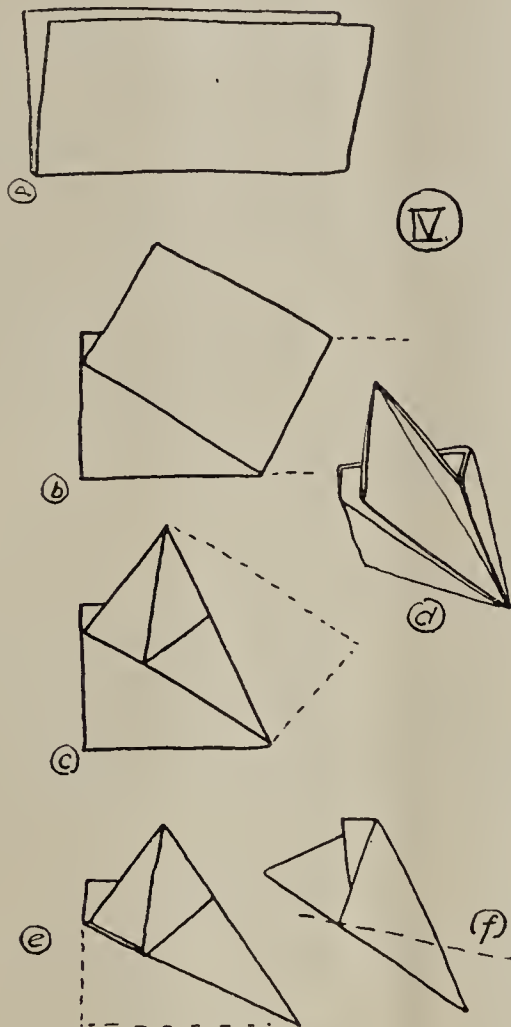
The flag should be re-enforced at each back corner, where the rings are placed, by an extra piece of bunting (6 in. x 7 in.), stitched flat like a patch. This will come on the blue field and on the lowest red stripe.

VI. *The Making.*—The two pieces which strengthen the corners where the rings are placed should be stitched down first.

The seams are felled and made as narrow as possible (3/16 in. finished). They should be carefully basted and stitched on a machine.

The blue field can be divided up in sections as planned on drawing (diagram II). This can be marked out by stretching a chalked cord at opposite division points and snapping it down on cloth.

To mark the centers make a pattern of one oblong and punch a small hole in center. Lay pattern on each oblong of cloth and chalk center.



(f) shows reverse of (e)
Cut on dotted line at (f)

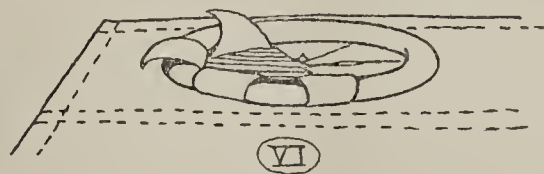


Each star can be overcast with a shallow but close stitch before sewing to field. It can then be basted on one side of the field, then on the opposite side, but finally stitched to the blue. The stitching should be from point to point thru the center as in diagram V.

In seaming the blue field to the stripes, seam across the flag first, then down the length in one seam.

Stitch hem on end of flag with three rows of stitching and canvas binding and canvas binding at back with two rows.

The harness rings can be laid on canvas an inch from the end and marked for inside circle—the goods cut from center of circle to mark in three or four places, turned back on ring and buttonholed over with stout linen thread (see diagram VI).



The work can be divided up as seems feasible. A group of girls can sew the stripes together—another group can baste the stars on while a third group is overcasting the edges of the stars.

Respect the Flag

The flag should not be hoisted before sunrise nor allowed to remain up after sunset.

At "retreat," sunset, civilian spectators should stand at "attention," and the men should remove their hats during the playing of the "Star Spangled Banner." Military spectators are required by regulation to stand at "attention" and give the military salute.

When the national colors are passing on parade, or in review, spectators should, if walking, halt, and if sitting, rise and stand at attention, the men removing their hats.

When the flag is flown at half staff as a sign of mourning it should be hoisted to full staff at the conclusion of the funeral

In placing the flag at half staff it should first be hoisted to the top of the staff and then lowered to position, and preliminary to lowering from half staff it should be first raised to the top.

On Memorial Day, May 30, the flag should fly at half staff from sunrise to noon and full staff from noon to sunset.

Extra copies of the March TEACHERS MAGAZINE have been called for. Any subscriber sending a copy of this number in perfect condition, to the editor, may have his subscription advanced three months.

The Step by Step Language Method

By LUCY LOVELL BROWN, P. S. No. 177, Manhattan, New York City.

Written Work

For general outline, see *TEACHERS MAGAZINE* for November, 1910.

The present article is a continuation of the one published in March. Last month *TEACHERS MAGAZINE* credited, by mistake, an article written by Miss Lottie Lappart, of Nebraska, to Miss Brown, and published it under the title of the series. The installment printed below was the one that was intended to be published last month. Pussy willows are not quite out of season in the early part of May, and if they were, the children's memory of them would still be clear and bright.

B. Nature Lesson

Aim.—To teach each child to write a *nature story* of one paragraph, which is interesting, original and correct.

Much of our best literature deals with some subject in nature or is filled with allusions to nature. What can better prepare our children to appreciate, understand, and enjoy this literature than their own little experience in studying and writing about nature?

At this stage they can write only one paragraph well, but that one paragraph gives them much pleasure if the "Four Steps for a Written Lesson" are carefully taken up one by one, so that they do not encounter too many difficulties at once and become discouraged.

SUBJECT—THE PUSSY WILLOWS STEP I. ORAL PREPARATION

In a nature lesson, this should begin with an observation lesson, if possible. With this subject, it is quite easy to obtain a specimen for each child, which is the most satisfactory way of giving the lesson. Where so large a number cannot be obtained have at least a spray for each section, and when the first child in each row has handled and examined it, have it passed to the second, and so on down the row, so that each child may, for a moment at least, be in direct contact with the subject to be studied.

First have the children tell just what they see, having them make complete sentences as they talk, the teacher correcting all errors in English as they recite. Such sentences as the following will probably be given: "The pussy willows look like fur. They are soft. They have brown stems. They look like little kittens," etc.

After the children have told about the facts that they have discovered, the teacher asks questions to bring out other facts, as, "Where do the pussy willows grow? When do they come out? Where did they sleep all winter? What happened to their little brown houses? Why do we like to see the pussy willows?"

Many of the city children do not know where the pussy willows grow, and this information must be given to them by the teacher. The teacher should take time enough to discuss each question so that each child in the class can give an intelligent answer to each question.

The teacher then asks each child to tell what he wants to write in his story. A bright child who has followed closely the development of the lesson tells a story similar to the following:

The pussy willows grow by the brook. They come out in the springtime. They sleep in their little brown houses all winter. They grow too large for their little brown houses. Then the little brown houses fall off. We like the pussy willows. They tell us that spring is coming.

To show how much variety may be obtained, ask several children to answer the same question, as, "Where do they grow?" The different answers may be as follows: "The pussy willows grow by the roadside near the water," or "They grow in the country," or "They grow on bushes," or "They grow near the brook."

The child now has an abundance of material to draw from to tell his story. Does he know how to express it correctly in complete sentences? If not, each child should recite day after day until he can do so. When this has been accomplished, then Step I. has been completed.

The recitation is sometimes conducted by having each child give only one sentence the first day, two sentences the second day, and so on until each child has four sentences that he can express orally in correct form.

STEP II. SPELLING PREPARATION

A child has many more words to learn to spell in a nature lesson than in a simple picture lesson, but if the list is too long for one day, five or ten words a day may be given until each child has learned to spell and write correctly all the words that he wishes to use in his composition. The teacher makes the list of words on the blackboard as the children tell their stories, such as:

Pussy Willows

gray	soft fur
grow	near
brook	water
their houses	brown
brookside	coming, etc.

It is very helpful to the children to make groups of words in the spelling preparation, like "their houses," and "soft fur." It teaches the correct use of homonyms and adjectives by association.

It is often easier after the first lesson of the oral preparation to spend only half of each period in oral preparation and the other half in the spelling preparation, giving about ten words each day.

The children should copy these words very carefully, and study them. The most satisfactory way is to use them for the regular spelling lesson for the following day.

DIFFICULT WRITING COMBINATIONS

Many children, in writing words, make o for a, m for n, j for y, u for w, and l for b, *i.e.*, they write only a part of the letters m, y, w, and b, as "Willian, Marj, broun, riblon," etc.

To correct these errors, make a list of words for each difficult letter or combination, as:

<i>m</i> list	<i>ow</i> list
made	bow
same	cow
lame	crow
mite	throw
flame	down
meet	town
smell	brown

Have the children copy these words from printed or written lists. It requires more mental effort to transpose these words from print and write them correctly than it does to copy them from a written list. Therefore, the printed lists are preferred. As the class writes these words, the teacher goes rapidly to each child to see if the letters are correctly made in each word. After using a letter fifteen or twenty times correctly, a child seldom fails to write this letter correctly. Ten minutes a day spent upon writing these lists of difficult letters and combinations in the early stages of his composition work, will eliminate many of the spelling errors in all of his later composition work.

STEP III. WRITTEN PREPARATION

The written preparation may be given by having one child tell his story to the class and having the teacher write it on the blackboard as the children spell it for her, word by word as described in the picture lesson. (TEACHERS MAGAZINE for March, 1911. Step III, Written Preparation.)

Another helpful device is to have two children write their stories on the blackboard before school opens in the morning, or at noon-time. When school opens, the teacher corrects these compositions with the help of the class. The errors made by these children on the blackboard are probably mistakes common to the class, but having them corrected by the class will prevent their occurrence on the majority of papers when the composition is written by the class. Daily practice in correcting errors in the blackboard work will raise the class standard of correctness very rapidly.

STEP IV. WRITTEN LESSON

During this period each child writes his story on a paper and the teacher passes rapidly from pupil to pupil, correcting one error on each paper as described before in the first written work. (See TEACHERS MAGAZINE for March, 1911. Step IV.)

C. Child Life Composition Picture

(For general outline see TEACHERS MAGAZINE for November, 1910.)

These pictures come in sets of fifty, which are all alike, so that each child may have a picture to study at his seat. The children are much interested in these because they can all see the details of the picture. In giving the lessons with these pictures, the four steps are followed, as in the preceding lessons.

D. Letter Writing

Aim.—To teach each child to write a short letter that is correct and original.

STEP I. ORAL PREPARATION

Make the letters real letters to real people. For example, let the pupils write to other pupils who have sent them nature materials to study. These letters teach politeness, friendliness and good form in letter writing. Children delight in writing and receiving real letters, so letter writing should not be made a tiresome make-believe exercise when it may afford so much real pleasure.

In the oral preparation ask the children what they wish to say. They will usually give expression to very sweet thoughts, but if not, the teacher suggests a few appropriate sentences and theirs will then follow. Teach them to express their thoughts correctly in complete sentences.

STEP II. SPELLING PREPARATION

The teacher writes on the blackboard the proper nouns used in the heading, also such words as truly, sincerely, and respectfully and any other words to be used in the letter.

These words are to be copied and studied.

STEP III. WRITTEN PREPARATION

One child stands before the class and tells what he wishes to write. The teacher writes this letter on the blackboard as the children dictate it to her, each child spelling one word as in the picture lesson (see TEACHERS' MAGAZINE for March, 1911. Step III, Written Preparation), making the letter form correct in every particular—heading, salutation, margin, complimentary close and signature.

STEP IV. WRITTEN LESSON

Have the children copy the letters for several lessons at first, for there are so many points to be observed in the form of a letter that it requires much close attention to master it. Continue to have copied letters until the majority of the class are so familiar with the form that very few or no mistakes are made. Then erase the body of the letter and let each child copy the form only from the blackboard, using his own sentences in the body of the letter.

When this has been done several times, erase the form also and let each child write his own letter without help.

Games for the Schoolroom and Playground

By MARY TUCKER MERRILL, New Jersey

Zoo

(For the schoolroom—educational)

Each child, seated at his desk, is given the name of an animal and is provided with ten slips of paper, numbered conspicuously from one to ten, but arranged irregularly in a pile. Each child holds his slips with the numbers turned downward so that he may not see them.

The first child to begin turns up his top slip (turning it away from himself so that the others see it first) and lays it down in front of him. The next child then does the same. Should the two slips happen to coincide, that is, should the first child have turned up number five and the second child turn up number five, they must each at once call each other's names, as "Rhinoceros!" "Hippopotamus!" or whatever name was assigned to them. The one who last calls the other's name must keep the slip.

Should the slip turned up by the second child not correspond to that turned by the first, he also lays it down in front of him. The third child then turns up a slip, and this continues until a slip is turned that corresponds with any that has already been turned up, when those two children must immediately call each other's names.

The child wins who first gets rid of all his slips.

When I Was a Gardener

(A rest exercise for the schoolroom)

This game requires a leader, who takes up the line of march, the rest of the children following and imitating his movements as they sing. (See music.)

At the beginning of each new verse the leader must give the other children some new action to imitate. He may represent the gardener digging a garden, planting the seeds, raking, hoeing, pulling up weeds, watering the flowers, etc. (Adapted.)

When I was a gardener, And a gardener was I
And this a way, And this a way, And this a way went I

Flower Garden

(A memory test for the schoolroom)

The children are all seated at their desks, with the exception of from ten to twelve, who stand in a line in front of the class, each being given, or choosing, the name of a flower. The children who are seated then put their heads down on their desks and close their eyes, while those who represent flowers change places in the line. When they are rearranged those who are seated sit up and open their eyes, and being called upon individually by the teacher, try to name the flowers in their new arrangement.

Appropriately named, this game may be made to correlate with any subject in which familiarity with proper names is desired, as history, geography, etc.

My Farm Yard—An Old Game

(For the schoolroom at recess on a rainy day)

Names of farmyard folk are given to the children, who are seated at their desks. One child begins the game by repeating the following words, and at the proper time imitates the cry of the animal he represents:

I had a little rooster, and my rooster pleased me.

I fed my rooster beneath that tree;
My rooster went (then the rooster crows);
Other folks feed their rooster, I feed my rooster, too.

Or—

I had a little lamb, and my lamb pleased me.
I fed my lamb beneath that tree;
My lamb went (here the lamb cries out),
Other folks feed their lamb, I feed my lamb, too.

And so on, each child in turn repeating the above words in connection with the animal he is to imitate.

At each verse the animals who have previously figured join in, and the game becomes quite noisy and a source of much merriment.

Garden Scamp

(For the schoolroom at recess on a rainy day)

All but two of the children form a circle around the room (in spite of desks), turning up seats so as to stand in among them. The enclosure thus made serves as a garden. Within this, one of the two not included in the circle, who is assigned to be the Scamp, takes his place. The other one becomes the Gardener and moves around on the outside of the garden.

The Gardener starts the game by calling to the Scamp inside, "Who let you into my garden?" The Scamp answers, "No one!" and proceeds to run away, the Gardener chasing him and following exactly in his path, in and out, over and under the desks, under the arms of the other children, who must lift their hands to let them pass. He must also go thru all the movements performed by the Scamp, who may jump, turn somersaults, double unexpectedly on his path, or resort to any other device for making the chase difficult.

If the Scamp is caught he becomes the Gardener, and a new Scamp is chosen.

Black and White

(For the schoolroom at recess on a rainy day)

The children are separated into two equal divisions, one child having first been chosen as a leader. All of those belonging to one side tie a handkerchief on the left arm, to indicate that they belong to the Whites, while all those belonging to the other side are known as the Blacks.

After the Blacks and Whites have scattered and mingled indiscriminately, they stand around the room, watching for a signal from the leader, who is mounted on a desk facing the entire class. In his hands he holds and twirls a flat disk which is white on one side and black on the other, and hung on a string to facilitate twirling. When he stops the disk one side only is visible. If it should be the black side, the Blacks may tag any of their opponents who are standing upright. The Whites should, therefore, drop to the floor as in Squat Tag. Should the white side of the disk be shown, the Whites may tag the Blacks.

Anyone tagged is counted out of the game. The side which holds out longest wins.

Chicken Market

(For the playground)

Two of the largest and strongest of the children are selected, one to be the Market Man, the other a Buyer. The rest of the children are chickens and stoop down in a row and clasp their hands under their knees.

The buyer comes to the market man and asks, "Have you any chickens for sale?" The market man answers, "Yes, plenty. Come and take a look at them." Then the buyer goes to the different chickens and pretends to test them (trying in every way to make them laugh).

When a chicken is found that appears satisfactory, the market man and the buyer take him by the arm, one on each side, and swing him back and forth three times. Should he stand this test without loosening his own grasp, he is supposed to be all right, and is taken away by the buyer. The game ends when all of the chickens have been tested and sold.

Any chicken that smiles or whose arms give way in the swinging test is counted out of the game.

According to Miss Bancroft, this game is played in various countries: in England as a "Sale of Honey Pots," in China as a "Fruit Sale," etc. The version given here comes from Italy.

The Fox and the Goose

(For the playground)

The children stand two and two, hold of hands, in a circle, excepting in one place, where they stand three deep, thus:



One child, the Fox, stands outside of the circle a short distance away, and is on no account allowed to go within it. It is the object of the Fox to touch or tag the third one, the Goose, whenever he finds her, but when he attempts this she darts into the circle and takes a place before one of the others. Then the third one, who is thus left on the outside, becomes the goose, and she likewise slips into the circle, and takes her place in front of another. The Fox is thus led from point to point in the circle, for he must always aim at one who forms the outside of a row of three.

Anyone caught changes places with the Fox.

Cross Tag

(For the playground)

One child is chosen to be It, and he calls out the name of some other child to whom he at once gives chase. At any point in the chase, however, a third child may run (cross) between the one who is It and the one whom he is chasing, whereupon the third child becomes the fugitive, diverting the chase to himself. A fourth child then does a like service for him and so on indefinitely.

When a child is tagged he becomes It and the game begins again.

Mother, Shake the Cherry Tree

Words by Christina Rossetti.

Music by Mary Carmichael.

Allegro.

Mo - ther, shake the cher - ry - tree; Su - san, catch a cher - ry;

Oh, how fun - ny that will be, Let's be mer - ry!

One for bro - ther, one for sis - ter, Two for mo - ther more;

Six for fa - ther, hot and tired, Knock - ing at the door.

Ed. *

THE CHILD WORLD

Supplementary Reading for Primary Grades

Cain and Abel

God gave children to Adam and Eve. The oldest were two boys. Their names were Cain and Abel.

Cain became a farmer and tilled the soil. Abel became a shepherd and kept sheep.

The two brothers were as different as brothers can be. Abel always tried to do what was right. But Cain was not a good man at heart.

One day in the Fall the two brothers were in the field together. The harvest of fruits and grains had been gathered in, and Cain and Abel wanted to thank the Lord for the good things he had given them. So each built an altar and started a fire on it.

When Cain saw that his fire was blazing brightly he placed upon it an offering from the fruits of the ground. Abel laid upon his fire one of the fattest and best lambs from his flock.

Cain's heart was not right. God saw it, and so he was not pleased with the sacrifice. Abel loved God with all his heart. That is why the Lord was pleased with the offering Abel had made as a sacrifice to him.

This made Cain angry. He stood with his face gloomy and scowling. Then God said to him: "*Why art thou angry? If thou doest well shalt thou not be accepted? And if thou doest not well, sin lieth at the door.*"

Still, the more Cain thought about it, and how Abel's sacrifice had been accepted rather than his, the angrier he grew. Finally when he met his brother in the field alone one day, he rose up and killed him.

When Cain saw that Abel was dead he was frightened and buried the body in the ground.

And the Lord came to Cain and asked, "*Where is Abel thy brother?*"

And Cain answered, "*I know not. Am I my brother's keeper? Am I to look after him all the time?*"

And God said, "*What hast thou done? The voice of thy brother's blood crieth unto me from the ground. And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand. When thou tillest the ground, it shall not henceforth yield unto thee her strength. A wanderer shalt thou be on the earth.*"

And Cain said unto the Lord with a deep groan, "*My punishment is greater than I can bear. From thy face shall I be hid. I shall be a wanderer on the earth, and everyone that findeth me shall slay me.*"

And the Lord said unto him, "Whoever kills Cain shall suffer punishment seven times as great."

And God put a mark on Cain, so that all the world might know that he was not to be killed.

Cain left his father and mother and everything that he had, and started out all alone, into the wide world. How he must have trembled with fear as he went out into the strange fields and dark, unknown woods all by himself! If he sat down to rest he must always have been thinking how Abel his brother looked as he lay on the ground dead. If a leaf rustled on the tree he would start with fright.

He had done a great wrong. That is why his conscience would give him no rest. And like all people who have not a good conscience, he was afraid,—afraid of the dark, afraid of even the least noise, afraid to look at people, for fear his sin would find him out.

Noah and the Ark

When the children of Adam and Eve were grown up they too had children of their own. These had other children, and so in time there were many people on the earth. But nearly all these people were wicked and did not even try to do as God wished.

And God saw that the wickedness of man was great in the earth. And the Lord was sorry that he had made man on the earth, and it grieved him at his heart.

And God said, "*I will destroy man from the face of the earth; both man and beast, and the creeping thing and the fowls of the air. For I am sorry that I have made them.*"

But there was one man different from all the rest. Noah was his name. *Noah was a just man; he served and obeyed God.*

God called to Noah and said to him, "*The end of all flesh is come. I will destroy them with the earth. Now go and make thee an ark*" (that is a great boat). And God told Noah how to make the ark. He said to him: "*Rooms shalt thou make in the ark, and thou shalt cover it with pitch outside and in. A window shalt thou make in the ark. The door of the ark thou shalt set in the side thereof. With lower, second and third stories shalt thou make it.*"

"*Behold, I, even I, do bring a flood of waters upon the earth, to destroy everything that breathes the air. And everything that is on the earth shall die. But thou shalt come into the ark, thou, and thy sons, and thy wife, and thy sons' wives with thee.*"

"*And of every living thing of all flesh, two of every sort shall thou bring into the ark, to keep them alive with thee; they shall be male and female.*"

"*Of fowls after their kind, and of cattle after their kind; of every creeping thing of the earth after his kind; two of every sort shall come unto thee to keep them alive.*"

"And thou shalt bring into the ark all kinds of food that is eaten, for thee and for them.

Noah did as God had commanded him. He took planks and beams and built a great boat for an ark. He covered it with pitch inside and out so that it might not leak. He fixed boxes and stalls for the animals, he made a door at the side and built a window at the top.

The ark must have been a queer boat, with neither sails nor oars to make it go. How the neighbors must have laughed at Noah and mocked him in those long months while he was building it!

But God had told Noah just how the boat was to be made, and he obeyed the command without even asking why.

After the ark was all finished, Noah began to catch the animals. Two or more of every kind of animal and every kind of bird was taken into the ark.

Last of all Noah went in himself, with his wife and his sons and his sons' wives, because of the flood that was soon to come. When they were all safe inside, God himself shut the door of the ark.

Very soon it began to rain. The water fell from the sky in streams. All day and all night the rain kept pouring down, and again the next day and the next, and so it continued day after day without stopping.

Before very long the ground was soaked with water. The rivers overflowed their banks and the ponds grew to be great lakes. Finally the water began to creep into the houses, and even to cover up the smaller huts.

The people were terribly frightened when they found they could not get away from the water. As it rose higher they climbed to the roofs, but the water reached just as high, and soon many of the wicked people were drowned. Some who were very good climbers made their way to the tops of the tall trees, but very quickly the water was over their heads, and they too were drowned.

For forty days and forty nights it rained. At last even the highest mountain peaks were buried.

And now nothing could be seen except the water and the sky. Everywhere there was the same blue water, and all was absolutely still.

But wait. There was something to be seen after all. Out on the surface of the water the ark was floating, with Noah and the animals snugly housed inside. It moved about, here and there, as gently as an autumn leaf floats on the surface of the pond.

Cut up Story: Rag—A Dog

I am called Rag. I am a black dog, and I belong to a little boy.

His name is Tommy. I like Tommy better than anybody else in the world.

While Tommy is away at school, I wait at home. Dogs do not have lessons, you know.

I wish they would let me go to school with Tommy, all the same. I do not like to have him out of my sight for so long.

Some boys are not so nice as Tommy. They throw stones and shout at me, if I wait in the street near the school for Tommy to come out.

I cannot think what they do it for. I should be glad to play with them if they would only let me.

There are other little boys and girls who run away when I go near them. If I run up and try to kiss their hands and faces, they cry.

How funny that is! They think I want to bite them!

I never bite anything but my supper, and the nice bones that Tommy gets for me.

Tommy never forgets to feed me. He never forgets that dogs are often thirsty, and want fresh water as well as food.

When I think that it is time for Tommy to come back from school, I begin to prick up my ears.

When I see him coming, I wag my tail as fast as I can. I bark for joy I am so glad to see my dear master.

When Tommy plays ball, I take care of his coat. I watch to see that no one takes it. Sometimes Tommy lets me carry the ball.

TO BE COPIED.

Dogs like boys and girls.

Boys should never throw stones at dogs. Rag takes care of Tommy's coat.

QUESTIONS.

Whom does a dog love best?

Why need we never be afraid of dogs?

What does a dog like to eat?

What is the only thing a good dog bites?

What did Tommy never forget?

What did Tommy give his dog besides food?

Desk Exercises

By ELLEN MCLEAN

Drawing

Upon a large chart the teacher draws a rectangle and divides it into smaller rectangles. The scale should be five inches for each rectangle. Upon this ruled rectangle the picture of a horse is drawn. Directions are then written upon it to serve as a guide for the children's work. (See illustration.)

The pupil draws upon his paper a rectangle to the scale on the teacher's chart. This drawing is done very lightly. Then the horse is drawn upon the rectangle. The guide lines of the rectangle serve to make the work easier and better. Note that the head fits into the small rectangles in the upper corners. The neck slants from corner to corner of box 1-2. Show that the lines of the horse extend above or below a line, and how great a distance.

The children will be pleased with their results, these are so much more satisfactory than when done freehand.

Study of Corner Design

Prepare an oak-tag sheet, large enough to be seen easily from all parts of the room. The corner design illustrated will be drawn with a brush or waxed crayons. They are to be suggestive, not copied by the children.

Let the pupils imagine the corner as a triangular park, and their first work will be to design a plot of ground in the corner. The second thing will be to have streets leading from this corner plot. The children may color in solid, either the parks as in No. 5, or simply color in the streets as in No. 4.

After making their design the pupils will transfer it to the four corners of their constructed booklet. With a very light wash the filling in may be done. A contrasting color in crayon may be used on the outline to complete the work.

Arithmetic

A large chart should be prepared by the teacher. It should be ruled in red lines, and should contain the date, the name, address, and business of the maker; the name and address of the debtor.

Since this is to be used as a model, it should be done carefully and accurately.

Upon unruled paper the children should be required to rule their papers according to the model before them. Upon the paper they should copy exactly the items upon the teacher's model. Constant drill in this work will be



Suggestions for Corner Designs

necessary, before the children are asked to add any other items.

When the class teacher deems it advisable, the items bought may be noted, together with the receipted statement.

Bills

This exercise calls for hektographed copies of the ruled bill form, or some blank forms from a business house.

Upon a chart or upon some space at the blackboard the teacher writes the name, address, etc., of a business house, and the same of the buyer, plus the items and prices of the things bought.

The child is to make out the bill.

Since no time is required for ruling the papers, the children ought to be able to make out several bills in a short time.

This is a test of the accuracy and care shown in the work that has gone before. Any children who are unable to do this work must go back again to the preceding exercise and be given drill in the work that they do not know. The others may advance to other things.

Multiplication Tables

A chart may be made by using the numbers from a large calendar. The teacher cuts and pastes the numbers that are required for the table to be taught.

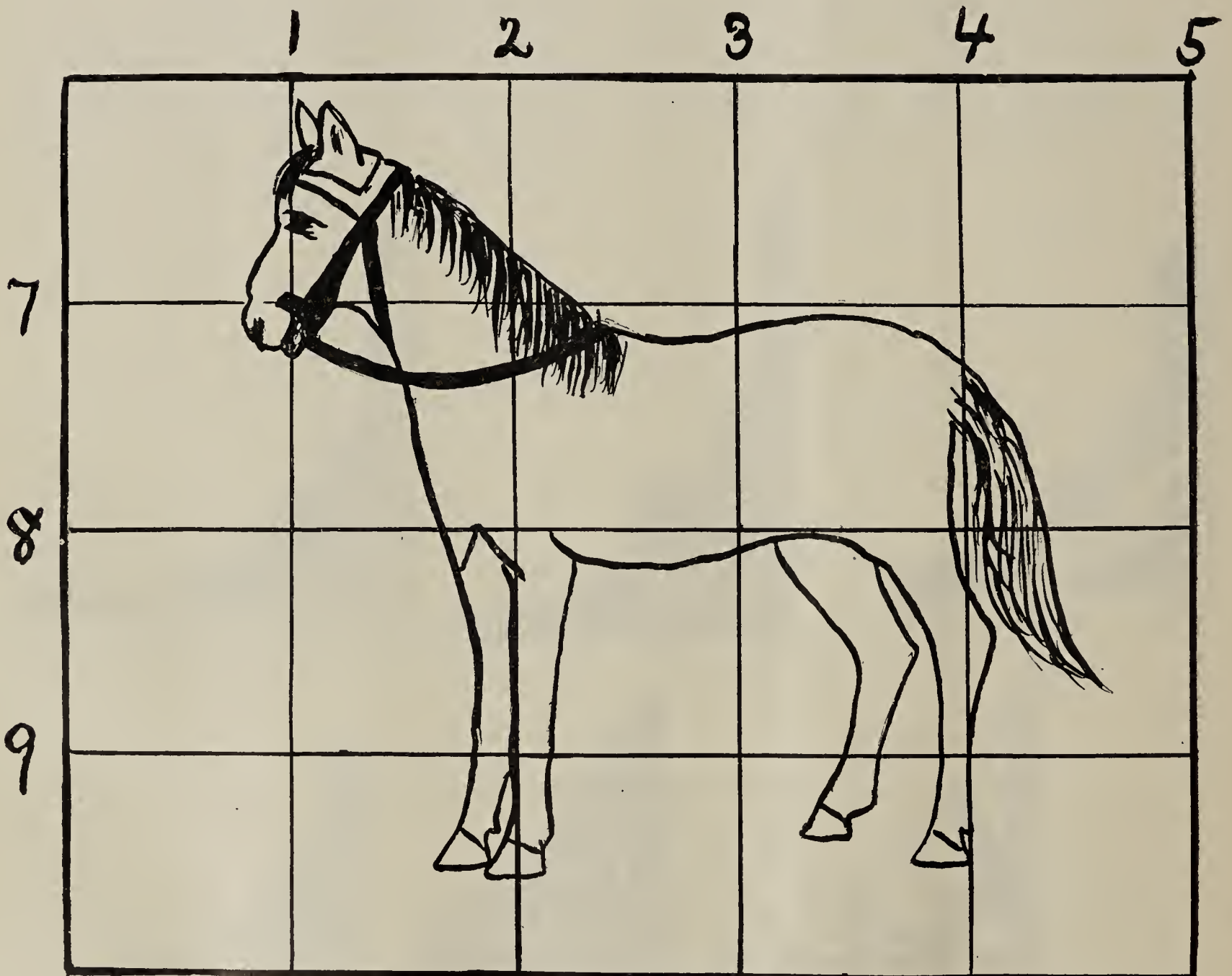
She uses a brush and ink to make the signs \times and $=$.

$0 \times 3 = 0$	$7 \times 3 = 21$
$1 \times 3 = 3$	$8 \times 3 = 24$
$2 \times 3 = 6$	$9 \times 3 = 27$
$3 \times 3 = 9$	$10 \times 3 = 30$
$4 \times 3 = 12$	$11 \times 3 = 33$
$5 \times 3 = 15$	$12 \times 3 = 36$
$6 \times 3 = 18$	

The reverse side of the chart may be used for another table.

Child's Work.—1. The pupil may build the table from his desk, with his numbers.

2. He may write the table several times upon paper.



Horse Drawn with the aid of Squares

3. He may write the tables from memory, referring to the teacher's chart only when in doubt.

Punctuation

Use of the quotation for the unbroken and the broken quotation. (Only by constant repetition and drill can correct habits be formed.)

Let the teacher choose a selection which has good literary value, and hektograph it. In the teacher's copy all marks of punctuation are omitted. She should provide one copy for each child. In the first half of the fourth year the selection should embrace the unbroken quotation. For the last half of the year the work may be the broken quotation.

The pupil receives his copy of the quotation. He reads thru it for the thought. He then puts in the marks of punctuation that have been omitted by the teacher. In this exercise the child puts the marks upon the hektographed copy.

He does no rewriting of the selection, since punctuation is the point at hand.

Reading and Memory Work

The child arranges his poem without using paper and pencil. In order to do this he must read each line thru, thus getting drill in reading.

The child has, for example, memorized the beautiful poem, "The Pet Lamb," by Wordsworth. The teacher hektographs the poem and the picture suggesting the little girl feeding her lamb.

It will be necessary to run off enough copies to give one complete poem and picture to each child. The hektographed sheet is then cut into separate lines, but not into separate words. The cut-up lines and a picture are placed in an envelope.

The child repeats the poem to himself. He searches thru his envelope and recognizes the picture. He searches thru the cut-up slips and finds the first line of the poem. This he places under the picture. He repeats the second line and searches for it, and continues this until he has built the entire poem upon his desk.

Spelling Review

The teacher will tell her children that they are to make a dictionary. In doing this they become bookmakers, since they may arrange their words in any way they wish, provided they keep them alphabetically arranged.

The pupil begins his first word with "a," his second word with "b," his third word with "c," and continues thus until he reaches the letter "z."

The best bookmakers will be the children who have the words alphabetically arranged, correctly spelled, neatly and nicely arranged.

The books may be collected by the teacher, marked with a star, and hung upon the wall

to be used later, when the teacher gives a test in oral spelling.

Arithmetic

Measurements with the square inch, providing work in concrete comparison, etc.

Previous to the seat occupations the teacher and the class may work together. Give practice in using the ruler, marking off inches, and marking all parallel lines in order to get the squares accurately done.

The following chart may be used for any number of exercises in measurements.

1. How many inches in the length?
2. How many inches in the width?
3. How many square inches in your rectangle?
4. How many square inches in first row?
5. How many square inches in second row?
6. How many square inches in 3 rows?
7. How many square inches in 4 rows?
8. How many square inches in the box?
9. What part of the box is the first row?
10. What part of the box are the 1st and 2nd rows?
11. What part of the box is 1 square inch?
12. Cut your rectangle into 6 square inches.

Arrange your square inches into a box (rectangle) having different length from what you had before.

The pupil answers the questions on the teacher's chart. He cuts his rectangle into squares and arranges them to form a new rectangle.

Reading, Phonics, Spelling

A large chart should be made with the picture of a brick house on it. Each brick should contain a word of the jingle, "This is the House That Jack Built."

The entire jingle should be written in hektograph ink upon a 12 x 9-inch oak-tag sheet. A sufficient number of copies should then be run off on the hektograph to enable each child to have one for the seat-work period.

Let the children cut up the words of the jingle into separate words and place them in an envelope.

A Reading Exercise.—Let the children have the teacher's chart before them. With large splints let them build the house in outline upon their desks. In this house they are to build the bricks with the words in proper sequence.

Phonics Exercise.—The children know the following words as sight words: malt, Jack, cow, horn, lay, dog.

These words are underscored on the teacher's chart.

Hektographed lists of words containing the phonograms are made. These are cut up and placed in envelopes or boxes ready for the seat occupations.

Child's Work.—The child builds the lists upon his desk according to the position of the words in the jingle on the teacher's chart.

The child's desk with the completed phonic list may have this order:

malt	Jack	cow	horn	lay	dog
------	------	-----	------	-----	-----

salt	back	now	born	hay	log
------	------	-----	------	-----	-----

halt	lack	how	corn	bay	hog
------	------	-----	------	-----	-----

stack	plow	morn	clay	clog
-------	------	------	------	------

tack	bow	forlorn	stay
------	-----	---------	------

quack

gay

play

day

Spelling.—Sufficient oral drill must have been given to allow the child to get the thought and the meaning of the words from the jingle. The teacher must be sure that the children know the words as sight words. Then she may assign three words for the work of one day.

The children may build the words from the cut-up letters (in the box) that have been used in previous exercises. If the child builds each word four times, repeating the letters each time as they are placed in position, he has employed the best means of the visual and auditory imagery combined.

A quick, rapid oral drill at the close of the exercise will be the test of the child's preparation during the silent occupations.

Original Sentence Structure.—Give the children an opportunity to select their own words to be used in sentences. The entire sentence is then copied from the teacher's chart. Attention should be called to the capital and period.

Later the children may use the teacher's chart as a guide for the spelling of difficult words, and this time their effort may be directed to telling the sentence in their own words.

The teacher may prompt in this way:

Tell one thing Jack did.

What was placed in Jack's house?

What came after this in the story?

Tell one sentence that you like very much.

English

Abbreviations of the most important and practical titles, months, days, etc.; states (some of them); business abbreviations.

A hektographed sheet should be prepared, containing the complete word and its abbreviation. These sheets are then cut up into two sets of words, the entire noun and its abbreviation.

Both cut-up sets of slips are then placed in an envelope ready for future seat work.

The child places the names in one column, and at the right of it the proper abbreviation; as

August Aug.	dozen doz.
barrel bbl.	Monday . . Mon.
quart qt.	Tuesday . . Tues.
Captain . . . Capt.	Mister . . . Mr.
Doctor Dr.	Mistress . . Mrs.
Street St.	ounce oz.
Debtor Dr.	Superintendent . Supt.

Later the child may be required to write the list from memory.

Letter Writing

A model letter is written upon a chart. Care must be observed as to form, punctuation, etc. The value is enhanced if the letter of some English man of letters be used for the model. Stevenson, Brookes, Longfellow, etc., have written letters to children which may be used with profit.

After the study for form, etc., has been observed, the children may be asked to copy the letter from the teacher's chart.

At the conclusion of this form of seat-work the papers may be exchanged and mistakes noted by the classmates.

At a later date the form only may be exposed. The body of the letter may be hidden from view and the children required to supply it.

At still another time the body of the letter may be shown and the children asked to complete the entire letter.

Drawing

Make a collection of large animal pictures. These may be obtained by cutting up the picture-books that the children will gladly contribute.

The best collection will be made from the colored picture-books that are found in the shops at Christmas time, and which may be had for five or ten cents each.

The cutting of these pictures would better be done by the teacher or by reliable older-grade children. A supply of the pictures will serve as dessert, after the class exercises have been done to the best of the child's ability.

Upon large drawing papers the child may trace the outline of the animal he selects as his particular choice.

Fractions

Material.—Large sheets of paper, ruler, and pencils.

The teacher writes upon the blackboard the fractional part that each line is to be divided into: $\frac{1}{2}$, $\frac{1}{4}$, $\frac{3}{4}$, $\frac{1}{8}$, $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, etc.

A rectangle to cover the entire paper will be made by the child. This rectangle will then be divided into eight parts along the sides. Connecting lines are drawn so that the large rectangle will contain about forty small rectangular boxes.

The child is to divide and fill in the first row, to picture $\frac{1}{2}$; the second row of rectangles, to picture $\frac{1}{4}$, etc.

Let the child be the discoverer that the larger

the denominator the smaller the part of the rectangle.



Saving Time

By BESSIE L. ILES, Michigan

One of the most important factors in the daily routine of our school duties is the saving of time. I will give a few little suggestions which I have found helpful in my own work.

When calling classes, especially in the lower grades, call two or three classes at once. This saves time and confusion, and really is a benefit to all who are in the classes. I always call my first, second, and third grades together, and find that each class takes interest in the others and gets a great deal of good from hearing the recitations of the others.

It does no harm to let there be a little rival spirit between the classes in regard to neatness, deportment, and general standings, while in class.

Always have some busy work ready, and when any of the little people are out of work just give them something to do: it will keep them quiet and busy, besides saving the time that you would use in stopping to plan something for them. If the busy work is anything which needs explanation, don't take time to do it yourself, let one of the older pupils do it for you.

It is not necessary that number work, language work, etc., when written, should be corrected by the teacher. Let an older pupil look over the papers and grade them, then you can glance them over in a few minutes, making corrections where necessary.

As soon as the first signal for the dismissal of one class is given, let it be understood as a signal for the next class to rise and come to the front, ready for recitation. Then the other signals can be used by both classes, and if each class takes opposite sides of the room for passage, all confusion will be avoided.

If you have an extra heavy quantity of work during the day, just plan a little, combine some of the classes when possible; for instance, lan-

guage and reading, history and geography, etc. You may think that this will be very hard work, but I think you will be surprised to find how easily it can be done, and how interesting these lessons can be made. Of course, don't do this every day, but once in a while it is a great help.

Supposing that you have two classes in geography, studying Africa. Don't have two recitations, but only one. Make this interesting for both classes, and behold, you have saved about fifteen minutes. This plan can also be used in combining other classes.

As soon as the bell rings for school have the pupils form in line, all being ready as soon as the bell stops ringing, and then march to their seats. By thus doing the confusion and loss of time generally connected with this time is banished. Also have signals for the getting of books, passing of papers, pencils, etc.

In short, plan ahead. Don't be blind to your own faults and shortcomings, and try to improve yourself as well as your school. Make the most of every minute, for minutes make hours; and there are not many hours in a school day. Do your very best in the time you have, be systematic, keep good order, be the friend as well as the teacher of your pupils, and I am sure that that long program will not look so bad to you, and when night comes you will feel well satisfied with your day's work.

Educational Foundations will enter upon its twenty-third year in September. A partial program for the new volume is published in the May number. Inspector James L. Hughes, of Toronto, contributes a splendid article on "Mistakes of the Old Training." Other important contributions make the number a most valuable one to students of education. Subscribers to *TEACHERS MAGAZINE* may obtain copies at 10 cents each, as long as the supply lasts. Address, The Ives-Butler Company, 31-33 East 27th St., New York City.

Salute to the Flag

The American Flag Association, which was organized in New York City in 1897, is a society of individual members, and also a union of flag committees of the patriotic societies of the United States. The object of the association may be stated to be "the fostering of public sentiment in favor of honoring the flag of our country, and preserving it from desecration, and of initiating and forwarding legal measures to prevent such desecration." The object is one to which all patriotic citizens can subscribe. The association has already circulated widely its suggested salute to the flag for schools. This salute is not prescribed by the Education Department; but is printed below for the information of school officers and teachers and its use when practicable is recommended.

At a given hour in the morning, the pupils are assembled and in their places in the school. A signal is given by the principal of the school. Every pupil rises in his place. The flag is brought forward to the principal or teacher. While it is being brought forward from the door to the stand of the principal or teacher, every pupil gives the flag the military salute, which is as follows:

The right hand uplifted, palm upward, to a line with the forehead close to it. While thus standing with palm upward and in the attitude of salute, all the pupils repeat together slowly and distinctly the following pledge:

"I pledge allegiance to my flag and to the Republic for which it stands,
One nation indivisible, with liberty and justice for all."

At the words, as pronounced in this pledge, "to my flag," each one extends the right hand gracefully, palm upward, toward the flag until the end of the pledge affirmation. Then all hands drop to the side. The pupils, still standing, all sing together in unison the song "America."

In the primary departments, where the children are very small, they are taught to repeat this, instead of the pledge as given for the older children:

"I give my head and my heart to God and my Country,
One Country, one Language, one Flag."

In some schools, the salute is given in silence, as an act of reverence, unaccompanied by any pledge. At a signal, as the flag reaches its station, the right hand raised palm downward, to a horizontal position against the forehead, and held there until the flag is dipped and returned to a vertical position. Then, at the second signal, the hand is dropped to the side and the pupil takes his seat.

The silent salute conforms very closely to the military and naval salute to the flag.

Principals may adopt the "silent salute" for a daily exercise and the "pledge salute" for special occasions.

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NEW YORK

Dick Whittington and His Cat

A Dramatization for Fourth Grade. Reprinted, by special permission, from the Kalamazoo Normal Record.

By LYDIA BEST, Class of 1911

Dramatis Personæ.—Dick Whittington, Mr. Fitzwarren, The Captain and his Mate, the Cook, Miss Alice, Servants, Travelers.

Property List.—Broom, kettles, brushes for scouring, a dish of potatoes, bundles for servants, a cat, a bundle of clothes on a stick, book, chests for the treasure, pieces to represent gold.

Dress of actors similar to that worn in the reign of King Edward the Third of England.

ACT I. SCENE I.

Scene—A street in London.

Dick discovered standing on sidewalk before R. 2 E. Cook appears at the door R. 2 E. with a broom to sweep the doorstep.



1. Set Trees. 2. Mat and Carpet. 3. Lamppost

Dick (To the cook).—Alas! I have had nothing but hard luck since I came to London. No bed! No food! Nothing. I have asked people for only a half-penny, but no one paid any attention to me except one good-natured gentleman who took me to his hayfield, where I worked and lived merrily until the hay was made. Now I am as bad off as I was before. I have had no food for three days. Will you give me something to eat?

Sinks exhausted on doorstep R. 2 E.

Cook (Crossly).—What business have you here, you lazy rogue? There is nothing else in these days but beggars. If you don't betake yourself away, we will see how you will like a sousing of some dishwater I have here that is hot enough to make you jump.

Threatens Dick with her broom.

Dick (Weakly).—Have you nothing for me to eat?

Cook (Angrily).—You beggar, get away from here before the Master comes for dinner. It is time he was here now. (Looking up the street, where Mr. Fitzwarren is seen coming from his shop L. U. E.) Ah! there he comes now. He will make you go.

Exit hastily.

Mr. Fitzwarren (Seeing Dick).—Why do you lie there, my lad? You seem old enough to work. I am afraid that you are lazy.

Dick (Looking up).—No, sir, I would work with all my heart; but I don't know anybody and I am half starved.

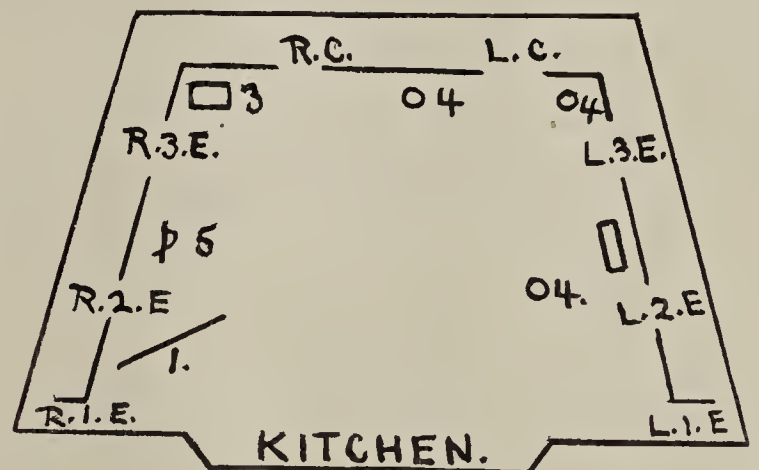
Mr. Fitzwarren (Kindly).—Poor fellow, get up and let us see what ails you. (Dick tries to rise). Poor boy. I will have you carried in (calls a servant) and then I will see what I can do for you. Maybe the cook will have some work for a boy who is willing to work. You must rest here for a few days anyway.

Servant carries Dick into the house and Mr. Fitzwarren follows R. 2 E.

ACT I. SCENE II.

Scene.—Kitchen in Fitzwarren's house.

Dick discovered at the bench near R. 1 E. scouring a dish; cook by stove near L. 2 E., stirring a pudding.



1. Bench for Scouring, etc. 2. Stove. 3. Table for Eating. 4. Stores. 5. Water-pail.

Cook (Angrily).—I should think you would work faster after all that Mr. Fitzwarren has done for you, giving you new clothes, good dinner, and allowing you to stay at his house as scullion. Scullion! Indeed, you are a fine scullion!

Dick.—I am doing my best.

Cook.—Come, hurry up here; don't you know that all these potatoes have got to be pared before dinner?

Points to a pan of potatoes sitting on a stool in front of stove L. 2 E.

Dick (Resentfully).—I am hurrying. You told me to scour this kettle before I pared these potatoes.

Cook (Angrily, coming over and boxing Dick's ears).—Don't you talk back to me, you beggar. Do as I tell you and keep still.

Goes back to stove.

Dick (Apart).—How I wish Miss Alice would come in some time when the cook is scolding me. (Sadly.) It is so hard to do anything to please the cook. Miss Alice is kind and pleasant. How I love her!

Cook (Seeing that Dick has stopped for a minute).—Get to work, you lazy rogue.

Enter Miss Alice R. C. E., coming toward the cook.

Miss Alice (Sternly).—Cook, don't you think that it is a shame to use Dick so cruelly?

Cook (Sullenly).—He doesn't work at all. He just sits around and dreams.

Miss Alice.—Dick is a good worker, and he doesn't have much time, I am sure, to do any dreaming. Do you, Dick?

Dick.—No, Miss Alice.

Miss Alice (Turning to Cook).—If you were kinder to poor Dick I am sure that he would be more willing to work for you. Unless you do treat Dick more kindly, you shall certainly be turned away.

Cook at stove looks sullenly at Dick, who works cheerfully.

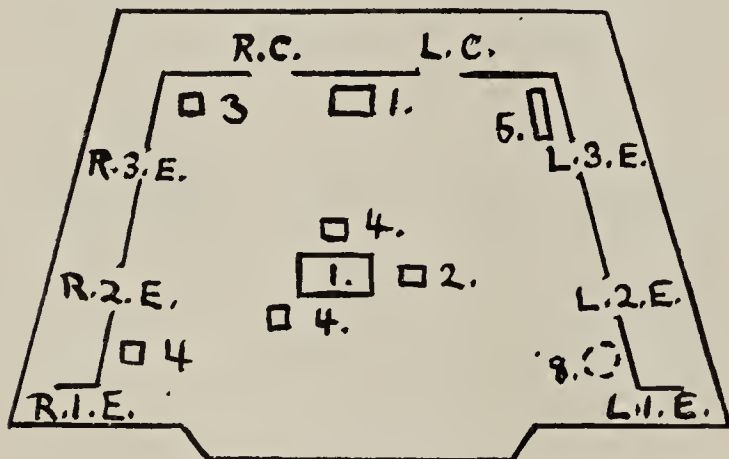
Curtain.

Exit L. 3 E.

ACT II. SCENE I.

Scene.—Parlor in Fitzwarren's house.

Mr. Fitzwarren seated at L. of table at C.—Servants standing around table with their offerings for the ship.—Miss Alice standing near her father.



1. Table. 2. Armchair. 3. Chair. 4. Smaller Chairs. 5. Chest. 6. Fireplace. 7. Stool. 8. Plants.

Mr. Fitzwarren.—My good servants, you know it is my custom to allow all of you to send something as a venture for a good fortune when I send out a ship. Have all of you something you wish to send?

Cook (Advancing to the table).—Master, here is my watch, which I hope will bring me some money. It may please some savages where your ship is going.

Serving-Maid (Holding up a piece of tapestry).—I have nothing of value except this piece of tapestry which my great-grandmother wove. It is very old and I don't know whether it is worth much now.

Third Servant.—I have ten pounds which I wish to send.

Fourth Servant (Pointing to two bags near the table).—I am going to send these two bags of corn to those heathen cannibals where your ship is going.

Mr. Fitzwarren (Looking around).—But where is Dick? Hasn't he anything to send?

Miss Alice.—Father, poor Dick has neither money nor goods to send, so he did not come to the parlor. May I lay down some money for him?

Mr. Fitzwarren.—I will send for Dick; (to one of the servants) go and tell Dick to come to the parlor. (To Miss Alice.) Dick must send something of his own. It is not right or fair for you to lay down anything for him. (Enter Dick L. 3 E.) My boy, have you nothing to send in my ship?

Dick.—Please, sir, I have nothing but a cat that I bought for a penny which you gave me for cleaning your guest's boots a few weeks ago.

Mr. Fitzwarren.—Fetch your cat, then, my boy, and let her go.

Exit Dick L. 3 E.

Miss Alice.—I am afraid Dick is not willing to let his cat go, for fear that he will be kept awake all night again by rats and mice.

Mr. Fitzwarren.—That's too bad, but we will get Dick another cat.

Enter Dick L. 2 E. with his cat in his arms, advances to Mr. Fitzwarren.

Dick (With tears in his eyes).—There she is, sir.

Turns and leaves parlor L. 3 E. Mr. Fitzwarren at the table, Miss Alice looks pityingly after Dick; servants exeunt.

ACT II. SCENE II.

Plot same as for scene II, Act I.

Scene.—Kitchen.

Dick discovered at bench near R. 1 E.—Cook fixing fire L. 2 E., other servants standing near the cook.

Cook (To Dick).—Ha! my fine fellow, how much of a fortune do you expect to make off of your cat?

First Servant.—Ha! Ha! Who ever heard of a cat making a fortune?

Second Servant.—Do the rats bother you since you sent your cat to hunt for your fortune? Or have the rats gone with the cat to help?

Cook.—Do you think your cat will sell for as much money as would buy a stick to beat you with? (Angered because Dick pays no attention to her.) There, take that, you rogue.

Cuffs Dick.

Third Servant.—I suppose your cat will bring you as much money as Mr. Fitzwarren has; don't you think so, Master Dick?

First Servant (To cook).—I think that I hear Miss Alice coming. You better get 'out of here before Miss Alice catches you.

Cook.—You, too.

Exeunt hastily.

Dick (Moving slowly to chair R. 1 E.)—I am glad that there is some one in this house whom those servants fear. (Seating himself.) There is no one kinder to me than Miss Alice. I hate to do anything that will displease (rising, moves up stage), but I cannot stand this cross cook any longer. She is too cruel. I am going to pack my few things to-night and slip out early in the morning.

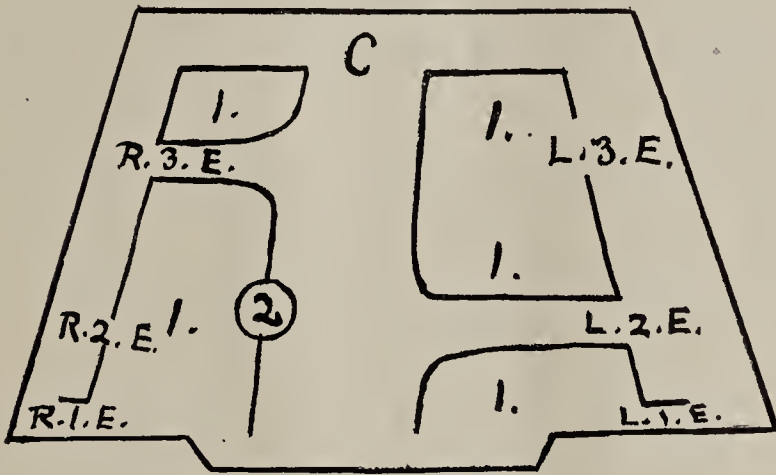
Exit R. C. E.

Curtain.

ACT II. SCENE III.

Scene.—Country road early in the morning.

Enter *Dick* C. E. with his clothes in a bundle. Enter two travelers R. 3 E.



1. Set Trees. 2. Stone.

Dick (To the travelers).—Good morning. Are you going my way?

Travelers.—Yes, will you go with us?

Dick.—I'll be glad to. I am tired of walking alone.

First Traveler (As they come down).—How does it come that you are out so early in the morning? You are too young to travel far alone.

Dick.—I am running away. I have no parents or relatives, and I have been staying with Mr. Fitzwarren of London, as scullion. But the cook was so cruel that I ran away.

Second Traveler.—But Mr. Fitzwarren is a kind master, isn't he?

Dick (Sighs).—Yes, very kind and so is Miss Alice, but the cook is very ill-tempered and jealous.

Sits down on a rock R. of C. for a minute to rest. Travelers stand by him. Music and singing is heard.

Turn again, turn again,
Turn again, Whittington,
Lord Mayor of London.

First Traveler.—Hark! What is that music? All are silent.

Second Traveler.—Sounds like some distant chant. (Bells and singing heard again.) Hark! The music again.

Dick.—Can it be the Bow bells?

First Traveler.—It may be. Maybe we will hear the music again.

Bells and singing heard again.

Second Traveler.—It is the Bow bells, and the bells seem to me to say:

Turn again, turn again,
Turn again, Whittington,
Lord Mayor of London.

Dick.—Lord Mayor of London?

First Traveler.—Yes, the Bells tell you to go back if you are to be Lord Mayor of London.

Dick.—Well, I will go back and think nothing of all the cuffing and scolding I will get from the old cook, if I am to be Lord Mayor of London.

Travelers.—We wish you good luck and hope that you will prosper.

Exeunt road L. 2 E. *Dick* turns and goes up road C. E.

Curtain.

ACT III. SCENE I.

Plot same as scene I, Act II.

Scene.—Fitzwarren's parlor.

Mr. Fitzwarren discovered sitting at L. of table at C.—*Miss Alice* reading near R. 1 E.

Miss Alice.—Father, when do you expect your ship back? It has been gone now six months, hasn't it?

Mr. Fitzwarren.—Yes, it ought to have been back several months ago. I fear that it has been caught in a storm and either disabled or shipwrecked.

Miss Alice.—I wonder if *Dick's* venture will bring him a fortune. Such things do happen.

Mr. Fitzwarren (Laughing).—Possibly, but I hardly think that homely cat would make a fortune. (Hearing a knock at the door.) I hope that no one is coming to bother me; I must get this work done.

Servant (Appearing at door L. 2 E.).—The Captain and his mate of your ship.

Mr. Fitzwarren.—Come in, come in, Captain. (Enter captain and his mate, followed by men bearing chest, pieces of gold, etc.) I thought you were shipwrecked. Where have you been so long?

Motioning captain to a seat back of table near R. Mate and the men stand in back of room.

Captain.—No, I wasn't shipwrecked, but I came pretty near it. The ship was driven by the winds to the coast of Barbary, where I sold most of your ship's cargo.

Mr. Fitzwarren.—My good friend, but where did so much wealth come from? Surely my cargo was not worth so much.

Captain.—No, it is for your scullion, *Dick*, whose cat I sold to the king of Barbary.

Mr. Fitzwarren.—But how did the cat come to be worth so much money?

Captain.—The Moors who live on the coast of Barbary were very civil to us and the King invited the mate and me to mess.

Mate (Coming over by Captain).—Yes, and a mighty good mess it was, but little good it did us.

Captain.—Why, just as we sat down to the

table a big army of rats and mice came running from every corner and ate everything up so that we didn't get even a bite. I thought of Dick's cat and told the King that I had an animal on board that would kill all those vermin. The King told me to bring the animal and said that he would give half of his kingdom to be rid of the pests. I brought the cat and placed her on the table. In a few minutes almost all the rats were dead, weren't they? (Looking to mate.)

Mate.—Dead? Well, I guess so, and what weren't dead went to their holes about as fast as their legs could take 'em.

Captain.—The King was so delighted with the cat that he bought all the ship's cargo and gave me ten times as much gold for the cat.

Mr. Fitzwarren.—Well, I am glad for Dick. (To a servant.) Go fetch him, we will tell him of the same. Pray call him, Mr. Whittington by name. (To some clerks.) God forbid that I should keep the value of a single penny from him. It is all his own and he shall keep every farthing's worth of it to himself.

Enter Dick L. 3 E. Mr. Fitzwarren places a chair for Dick L. of table.

Dick.—Please, Master, do not play tricks on me, but let me go back again to my work.

Mr. Fitzwarren.—Indeed, Mr. Whittington, we are all quite in earnest with you and I most heartily rejoice in the news this gentleman (pointing to the captain) has brought you, for

he has sold your cat to the King of Barbary and has brought you in return for her more than I possess in all the world; and I wish that you may long enjoy it.

Dick.—Please, master, take a part, since I owe all to your kindness.

Fitzwarren.—No, sir, this is all your own and I have no doubt but that you will use it well.

Dick (To Miss Alice, who comes over by her father).—Miss Alice, take what you want from my treasure.

Miss Alice.—No, your success affords me more pleasure.

Dick (To the captain and his mate.)—Please take this (gives each a present) and give this to your sailors. (Hands the captain a bag of money.) (To the servants who have come in L. 3 E.) Take this little gift from my good fortune. (Gives each a present, including the cook.)

Fitzwarren and the captain at the table; Dick and Alice standing close together L. of C. near the front. Servants form a semi-circle and sing:

Round-a, round-a, keep your ring:
To the honorable Dick we sing,

Ho, Ho!

He that wears the dress of earls,
And th' imperial crown of pearls,

Him with shouts and songs we praise—

Ho, Ho!

Ho, Ho! etc.

The Group Plan in Second Grades

In a large school, where facilities are too limited to adopt the group plan in its entirety, I used the scheme of shifting groups. It solves the problem of giving the slow pupils the attention they need, while at the same time keeping the others employed and interested.

With some variation to prevent monotony, the following is my general plan. In reading, for several days those doing the best work go to the board, copy a poem, mark a list of words, pick out words of five or six letters, find words of two syllables, or use the "Sentence Builder." Occasionally I dismiss them fifteen minutes before the others, to give the slow readers more time to recite. The next week will find several additions to the group of good readers.

It takes but a few moments to glance at the completed arithmetic work, and allow those having work finished and correct to pass to the board. There they may work the lesson over again, make up problems, count by twos, or do other quickly assigned work. I give these pupils only enough of my time to insure that their work is neatly and quietly done, while the others are given the individual help they require.

An accumulation of odds and ends of colored crayon became a great incentive when drilling on the multiplication table. All who could give

a required drill promptly were permitted to draw on the board with the colored crayons. At the next recitation these pupils were assigned other work, and the remainder of the class given another chance. A third time was necessary before all had a chance to handle those coveted bits of crayon. The whole class always prepare the same lesson, but the recitation time is mostly given to the weaker members.

Instead of spelling words during the entire period, with certain ones missing every word, half the time is devoted to spelling. Those who miss no words go to the board, write as many of the words as they can from memory, make the words from the dissected alphabet, make all the words they can from some word, like "Washington," or even draw whatever they choose. I then spend the time teaching the others how to study spelling, and several apparently hopeless cases are soon advanced to the first group.

I have followed this plan for the past ten weeks, without explaining it to the pupils, or commenting upon it. It fosters a healthy classroom spirit, develops interest, and secures the best effort of each individual.

Kansas.

R. P.

Poems by School Children

Spring

All of the lines printed below were composed by children in the Forestville School, Chicago. They are republished here from the Illinois Arbor and Bird Day Annual for 1911.

Spring has come, spring is here,
And the summer days are near;
Now the children have no fear
Who were cold and hungry.

Spring, 'tis you I love;
Your soft breeze is as the coo of a dove
And song of bird high above;
Yes, you, Spring, I love.

—FRANCES CURRY, *Second Grade.*

Third Grade Pupils

The stars are shining in the sky;
The birds no more to-day will fly,
For now 'tis time to go to bed,
And children from their play have fled.

* * *

When summer comes the birds will sing,
The flowers will bloom and lily bells ring.

* * *

“Oh, you have such a sweet perfume,”
Said a little girl one day,
To a sweet and tender violet
That grew along the way.

“Don't pick,” said the violet,
“I am too weak and small.
There are many other flowers
That grow so strong and tall.”

Class Poems of Third Grade

(Class working together.)

The flowers bloom,
Their sweet perfume
Fills all the air with fragrance;
The birds they sing,
And joy will bring,
And apples come in abundance.

* * *

The flowers and grass begin to grow;
The winter is gone, with all its snow—
'Tis springtime, glorious springtime!
The birds they sing, and joy will bring,
And bees hum here and there—
'Tis springtime, glorious springtime!

* * *

Once the sweet and fresh spring dew
Fell on a pretty violet blue,
And said: “Wake up, sweet violet, dear;
'Tis time to bloom, for spring is near.”

Jack Frost

On mountains high,
In valleys low,
You see Jack Frost
Where'er you go.

He tingles our fingers,
He tingles our toes,
He pinches our cheeks,
He pinches our nose.

When to bed we have gone
On a cold winter's night,
He paints on the window
A beautiful sight.

His eyes they shine
Like diamonds bright
And glisten thru
The dark of night.

—WANDA MEYERLING, *Fourth Grade.*

To a Sparrow

O little chirping sparrow,
Thou art with us all the year;
However bleak the weather be,
Thou dost not cold days fear.

In the cold and dreary winter,
When other birds are gone,
We can see thee in the tree top
And hear thy chirping song.

Thou art so very tiny,
In thy dull coat of gray;
Thy happy, gladsome little chirp
Doth cheer us on our way.

—ALLEN DEARBORN, *Seventh Grade.*

Spring is Here

Spring is here, spring is here,
Birds are singing,
Flowers springing,
Children's voices full of cheer.

Robin dear, robin dear,
While you're flying,
New air trying,
Sing a song of cheer.

Bluebirds come, bluebirds come,
Join the thrushes,
Add glad gushes
To spring's merry hum.

—LOUIS CHAPSKY, *Seventh Grade.*

A School-Made Photograph Frame

By U. G. WILSON

An inexpensive photograph frame may be made with an oval opening for a photograph of cabinet size, by following the directions and diagrams given below:

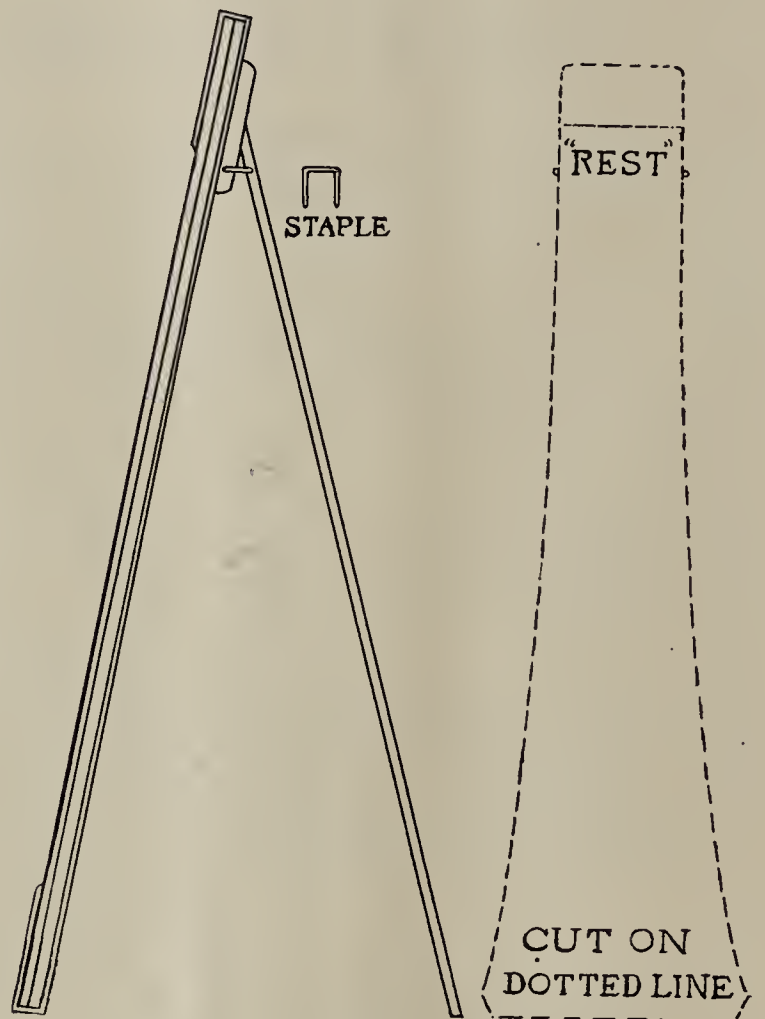
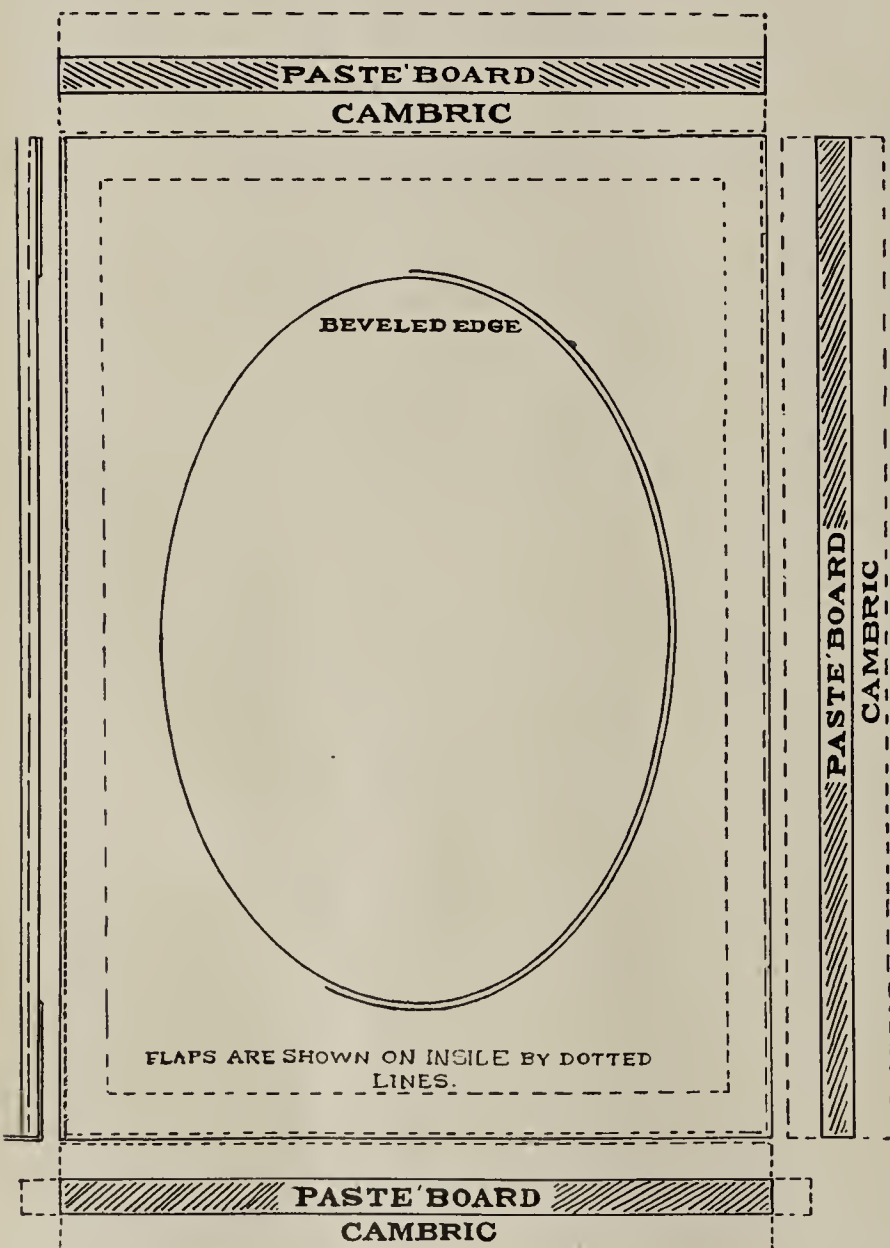
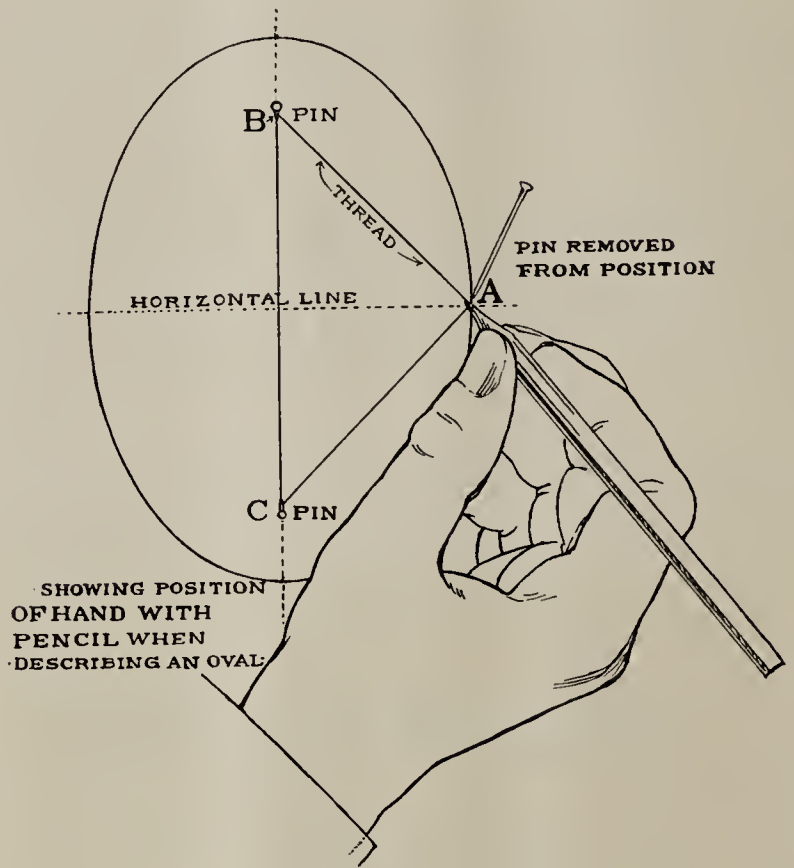
The length and width of the mat on which the photograph is mounted govern the dimensions of the frame.

Indicate the width of the photograph with a pencil on a sheet of paper or material on which the oval is to be described. Draw a perpendicular line thru the middle of the width and and a horizontal line thru the middle of the perpendicular line.

Three pins and a piece of strong thread are the materials used to describe an oval. Set the first pin at A on the horizontal line. Take half the length of the photograph as the distance from A to B on the perpendicular line, for the position of the second pin. The position of the third pin on the perpendicular line at C is the same distance from A as A is from B.

Now draw the thread tightly around the pins so that the three sides may be straight lines,

and tie the ends of the thread in a knot, making a continuous piece of thread.



Remove the pin at A, which will permit the thread to move freely, leaving the other pins in their positions. Guide the pencil quickly and easily on the inside of the thread until the point of the pencil touches the starting point, completing the oval. Now remove the pins and cut out the oval section with a sharp knife or scissors.

Birch bark would make an exquisite front, with ends, top and bottom to match.

Cut the "rest" from light, thin wood or stiff pasteboard.

Secure the rest to a small square of wood by means of staples. These may be made by clipping the heads off the pins and bending them into shape with a small pair of nippers.

Now attach the small square of wood to the back of the frame, with glue.

Use mucilage or glue for making the flaps adhere to the inside of the front of the frame, leaving the top open at the back for admission of photograph.

The Cunning Old Crow

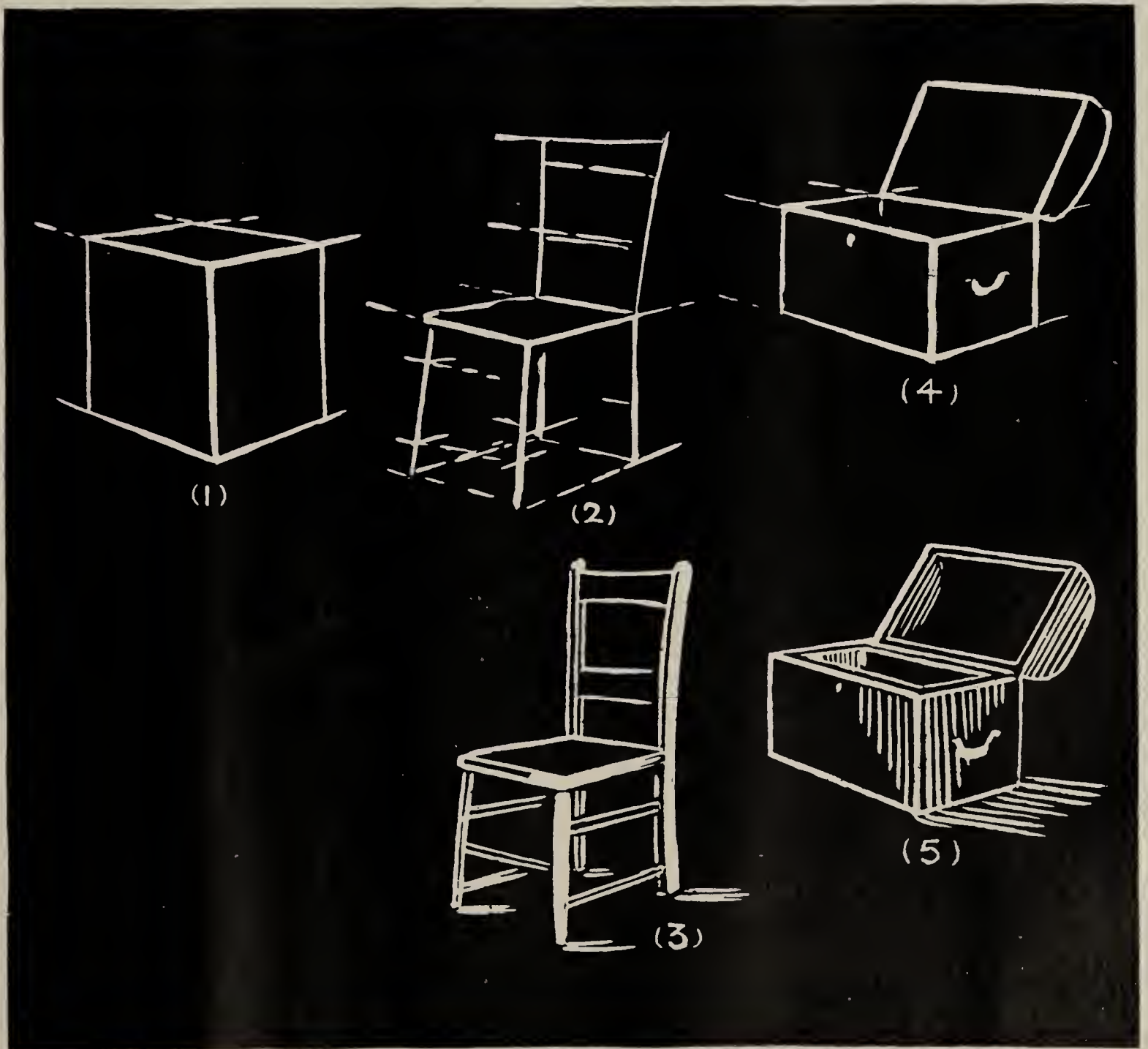
On the limb of an oak sat a cunning old crow,
And chatted away with glee,
As he saw the farmer go out to sow,
And he cried, "It's all for me!"

"Look, look, how he scatters his seeds around;
How wonderfully kind to the poor!
If he'd empty it down in a pile on the ground,
I could find it much better, I'm sure!"

"I've learned all the tricks of this wonderful man,
Who has such regard for the crow,
That he lays out his grounds in a regular plan,
And covers his corn in a row."

"He must have a very great fancy for me;
He tries to entrap me enough,
But I measure his distance as well as he,
And when he comes near, I'm off."

—Selected.



Drawing Made Easy

The Maiden Spring

A Dialogue

May.

All the buds and bees are singing;
All the lily bells are ringing;
All the brooks run full of laughter,
And the wind comes whispering after.
What is this they sing and say?
"It is May!"

Look, dear children, look, the meadows,
Where the sunshine chases shadows,
Are alive with fairy faces,
Peeping from their grassy places.
What is this the flowers say?
"It is May!"

See! the fair blue sky is brighter,
And our hearts with hope are lighter.
All the bells of joy are ringing;
All with grateful voices singing;
All the storms have passed away.
"It is May!"

Roses.

We are blushing roses,
Bending with our fullness,
'Midst our close-capped sister buds,
Warming the green coolness.

Hold one of us lightly—
See from what a slender
Stalk we bower in heavy blooms,
All roundness rich and tender.

—LEIGH HUNT.

Lilies.

We are the lilies fair,
The flower of virgin light;
Nature held us forth and said,
"Lo! my thought of white."

Ever since then, angels
Hold us in their hands;
You may see them when they take
In pictures their sweet stands.

Like the garden's angels
Also do we seem,
And not the less for being crowned
With a golden dream.

—LEIGH HUNT.

Violets.

We are the sweet flowers,
Born of sunny showers,
(Think, whene'er you see us, what our beauty saith),
Utterance mute and bright,
Of some unknown delight;
We fill the air with pleasure by our simple breath,
All who see us love us—
We benefit all places;
Unto sorrow we give smiles and unto graces—races.

—LEIGH HUNT.

Pink.

And, dearer I, the pink, must be,
And me thou sure dost choose,
Or else the gard'ner ne'er for me
Such watchful care would use;
A crowd of leaves enriching bloom!
And mine thru life the sweet perfume,
And all the thousand hues.

—GOETHE.

Daisy.

The flower that's bright with the sun's own light,
And hearty and true and bold,
Is the daisy sweet that nods at your feet,
And sprinkles the field with gold.

Daffodil.

The dainty Lady Daffodil
Hath donned her amber gown,
And on her fair and sunny head
Sparkles her golden crown.

Her tall green leaves, like sentinels,
Surround my lady's throne,
And graciously in happy state,
She reigns a queen alone.

—MARY E. SHARPE.

Arbutus.

If Spring has maids of honor,
And why should not the Spring,
With all her dainty service,
Have thought of such a thing?
If Spring has maids of honor,
Arbutus leads the train;
A lovelier, a fairer,
The Spring would seek in vain.

—Selected.

Do Apple Seeds Point Up or Down?

When teacher called the apple class, they gathered
round to see
What question deep in apple lore their task that day
might be.

"Now tell me," said the teacher, to little Polly Brown,
"Do apple seeds grow pointing up, or are they pointing
down?"

Poor Polly didn't know, for she had never thought to
look

(And that's the kind of question you can't find in a
book.)—

And of the whole big Apple class not one small pupil
knew

If apple seeds point up or down! But then, my dear,
do you?

—CAROLYN WELLS, in *St. Nicholas*.

Hints and Helps

Plans, Methods, Devices, and Suggestions from the Workshops of many Teachers

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

The Calendar

Every month I enlarge the calendar found in *TEACHERS MAGAZINE* and place it on my blackboard. During my morning talk I have one child fill out the date.

This year I have been teaching the Roman numbers, and altho I have drilled and drilled with the clock face and by other methods, they have found the work difficult.

Lately I have had the children fill out the date in the Roman notation. They have been very much interested, and I can see greater progress in the work during the number period. It is quite exciting to see who will know March 30th, etc. The idea has certainly helped my class, and we are all sure of the Roman numbers thru 31.

Georgia.

GERTRUDE I. GIFFORD.

Verbal Reproduction

Pupils often have trouble, especially at the age of ten or twelve, in telling what they have read or what has been told to them. A good way to help in this is to read stories to them, and have them tell the story afterwards.

Short stories can be found for this work in *TEACHERS MAGAZINE* or in story books. This reproduction of stories should begin when they start to school and be kept up thru the Second Reader. They will thus learn to take out the principal parts in any work. It will help them later in physics, history and geography especially.

Nebraska.

MABELLE STRAND.

Geography Booklets

I found geography a rather dry subject with my pupils. They did not seem to take very much interest in it. Map-drawing especially seemed to them very tiresome work.

We were just starting the study of the United States and to arouse interest I had the pupils make geography booklets. Two drawing papers constituted the covers. On the front cover we sketched the map of the United States with the words "Geography of United States" printed in an artistic way. On the back cover our flag was painted, in water colors. The booklet was then tied together with ribbon, and when finished looked very pretty.

The Northeastern section was first studied, and the map, with its principal rivers, lakes, mountains and cities, was sketched on the first page in our book. After this section had been

thoroly studied, a brief composition on the surface drainage, chief industries, commerce, education, products and cities was written on the next one or two pages. If the children found pictures in papers or magazines at home, that related to any industry or scene in this section, they cut them out and pasted them in their book.

In this way each section was studied. I found the plan both interesting and instructive. Besides being a good way in which to review the section studied, it gave the pupils practice in drawing, composition and penmanship; drilled them in observation and neatness, and awakened a great deal of interest in geography.

Minnesota.

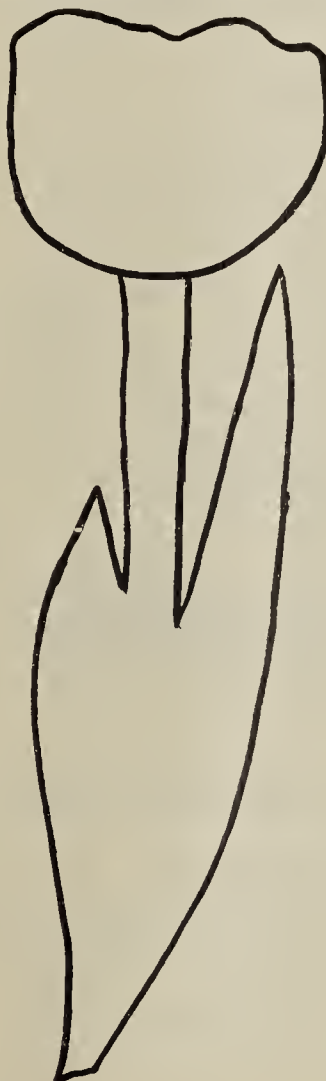
AGNES OSTERBERG.

A Geography Test

When reviewing capitals, make lists of the States, as many as there are pupils. On separate sheets write the names of the capitals, cut these sheets into slips, each containing one name. Place capital names in an envelope pasted on back of the State list.

The pupil's work is to place the correct capital opposite each State.

VELMA ROWE.



Brushwork done by a primary pupil in Mrs. Pittman's school at Walters, Oklahoma.

This will also suggest a paper - cutting exercise. The stem and leaf are colored green; the blossom, either yellow, pink, or whatever color may seem suitable.

Color Work

This is the way I taught the rainbow colors to the primary classes of a rural school.

I obtained some heavy gray "building" paper from which I cut six sheets 18 x 24 inches. At the top of a sheet I printed the word "Red," then filled it in with red water-color. I taught the color in the usual way, and requested the pupils to bring articles to be pasted on the sheet. Bits of yarn, silk, a tassel, buttons, leaves, cloth, ribbon, feathers, colored paper and a celluloid rose were some of the things they brought me. We talked about them and then they were pasted on the sheet.

The other colors were taken up in the same way, and sheets were made. The children became so interested that I allowed each child to make a set of his own, mounting the colored objects on sheets of drawing paper.

New York.

E. M. GALE.

Opening Exercises

My interest in your pages have made me think that possibly a device of mine for opening exercises might be a help to others.

It seems to arouse an interest when I allow each grade to have charge of the exercises for as many mornings as there are members in that grade. I appoint one member of the grade to see that each morning is provided for. They may have recitations, a song, a reading or a short dialogue, so long as it will only take about seven minutes.

Having four grades in my school, they seem to take pride in seeing which grade will do the best.

New Jersey.

SUSAN SMEDLEY.

For Friday Afternoon

The following game was used for recreation on Friday afternoons, and has proved both interesting and helpful in many ways.

The game is given the name of "Tea-kettle," and is played with homonyms. One child is to be blindfolded, while another pupil goes to the board and writes a pair of homonyms, such as "sea" and "see." The words are then erased, and the child that has been blindfolded stands up before the school while the other pupils think of sentences containing one of the words. Instead of using one of the words written on the board, he must substitute the word *tea-kettle* for it. For example, sentence like this might be given: "We sail over the tea-kettle." Sentences are given by different pupils until the word has been guessed by the child who has been blindfolded. The pupil giving the sentence by which the answer is guessed becomes the next one to blindfold.

As I have said before, this game is very helpful, as it teaches the pupils both the uses and meanings of homonyms, and also helps them in their sentence-building.

South Dakota.

AMY FORNQUIST.



A sample of Brushwork by a primary pupil in Mrs. Kate Pittman's class.

This will also suggest a paper-cutting exercise. Stem, green; center, yellow; leaves of blossom, red or pink.

Observed and Noted

Altho our school is composed of pupils ranging in age from six to twelve years, we have study periods and recitation periods. When one grade studies, no other work such as writing, drawing, etc., is allowed to be going on in that grade. To center the attention more deeply I allow a "Captain" to stand guard in front of the class, who, along with his own studying, is on the alert for "good soldiers." He reports to me who shall be the next Captain when study time rolls around again, and thus we keep things moving. Naturally, all are anxious to be the Captain. Should a Captain err in judgment of who was a studious member of the regiment, I have managed to be watchful enough to give the right man the deserved honor.

Pennsylvania.

E. MAIE SEYFERT.

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Number Problems

For Third and Fourth Grades

(Miscellaneous examples for oral work.)

1. Count by 3's thru 36.
2. $11 \times 11 = ?$ $12 \times 9 = ?$
3. Measure $13\frac{1}{2}$ feet on the floor.
4. How many feet in $11\frac{1}{3}$ yards?
5. Walk 2 rods.
6. Draw a line 3 inches long. Divide it into halves.
7. Draw a line an inch long. Add $\frac{3}{8}$ of an inch to it.
8. What will $\frac{3}{4}$ of a yard of cloth cost, if a yard costs \$1.00?
9. If I walk half a mile in 15 minutes, how far can I walk in an hour?
10. At 40 cents a pound, what is $\frac{7}{8}$ of a pound of coffee worth?
11. If eggs are 25 cents a dozen, how many dozen may be bought for \$1.25?
12. How many yards in 4 rods? How many feet?
13. I bought a horse for \$100, and sold it for half as much again. What was the selling price?
14. What part of 555 is 5?
15. How many eggs in $2\frac{1}{2}$ dozen?
16. $7 \times 9 = ?$ $9 \times 8 = ?$ $9 \times 5 = ?$
17. What is $\frac{1}{9}$ of 63? $\frac{1}{8}$ of 72? $\frac{1}{5}$ of 45?
18. At \$36 a dozen, what is the cost of 9 hats?
19. A quart of beans weigh $\frac{3}{4}$ of a pound. How much will 4 quarts weigh?
20. If I bought thread at 24 cents a dozen spools, and sold it at 5 cents a spool, how much did I gain on each spool?
21. I bought a dozen oranges at 2 for 5 cents. How much did the dozen cost?
22. At \$48 a dozen, what are 9 pictures worth?
23. $7 \times 11 - 13 \div 8 = ?$
24. I had a \$5.00 bill. I spent \$3.65. How much money had I left?
25. A box containing 2 dozen lead pencils cost 25 cents. If each pencil was sold for 2 cents what was the gain?
26. $20 \div 2 \times 8 \div 2 - 10 = ?$
27. A grocer had $2\frac{3}{4}$ barrels of flour. He sold $1\frac{1}{2}$ barrels. How much had he left?
28. I had a piece of string $2\frac{1}{2}$ yards long. I tied to it another $\frac{1}{3}$ of a yard. How long was it then?
29. How many yards of molding would be needed for a room 20 by 15 feet?
30. Ribbon is 10 cents a yard. How many yards can be bought for \$1.75?
31. If oranges are 5 cents each, how many dozen can be bought for \$1.20?
32. How many nickels in \$1.05?
33. Add 29 and 11; 13 and 21; 14 and 13.
34. A girl misspelled 6 words out of 48. What part did she misspell?
35. I bought a pound of tea for 60 cents. How much change should I have from a \$2.00 bill?
36. How many pupils in a room containing 6 rows of desks with 13 pupils in a row?
37. Add $\frac{1}{6}$, $\frac{1}{8}$ and $\frac{1}{4}$.
38. At 30 cents a quart, what is the cost of 3 pints of cream.
39. If a dozen writing-pads cost 60 cents, what must I pay for $1\frac{1}{2}$ dozen?
40. 16 is what part of 32? Of 64?
41. There are 8 panes of glass in each window and 2 windows in the room. At 50 cents a pane, what will it cost to set glass in all the windows?
42. If a man earns \$1.50 a day, what will he earn in 2 days?
43. If a man earns \$1,500 a year, how much does he earn in 6 months?
44. I read 48 books last year. 6 of them were histories, 3 were biographies, and the rest were stories. How many stories did I read?
45. What is $\frac{1}{2}$ of $\frac{1}{2}$ of $\frac{1}{2}$ of 25?
46. Add by 4's to 40.
47. Subtract by 2's from 30 to nought.
48. $6 \times 8 = 2 + 3 \div 2 = ?$
49. What is $\frac{1}{2}$ the number of stars in our flag?

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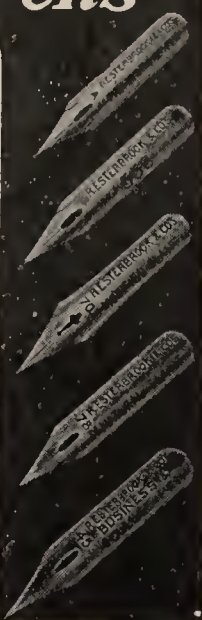
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We Honor Them All

(Tune—"Sweet and Low.")

Sweet and low, sweet and low,
Now let our music be,
Low, low, soft and slow,
Soft as the murmuring sea,
After the battle and toil of life,
The heroes who conquered in
the strife
Low in their graves now lie;
And we reverence them,
And we honor them all.

Sweet and low, sweet and low,
O'er their graves we sing,
Go, go, gently, go,
Scatter the flowers we bring,
Scatter them on each hallowed
grave,
Thus we remember our fallen
brave,—
Remember them all with love,
While we sing of them,
While we honor them all.
—Selected.

Recitation

(For four little girls.)

First Girl.
See! here are spring-time vio-
lets, meek,
Heaped o'er each lowly bed,
A fragrant mound of white and
blue,
They guard our honored dead.

Second Girl.
I bring you lilies, fair and
sweet,
O, toll each perfumed bell,
And to the land they died to
save,
These soldiers' brave deeds
tell.

Third Girl.
See! roses with their hearts of
gold;
To all their fragrant breath
Shall whisper of the soldiers
brave
Who sleep to-day in death.

Fourth Girl.
Here's laurel, with its blushing
blooms,
A tribute for the brave,
What better offering need we
lay
Upon a hero's grave?

All.
So with these blossoms will we
deck
With each returning year,
The low green mounds where
sweetly sleep
The men we hold so dear,
—Selected.

Pretty Little Bluebird

First Child.

Pretty little bluebird, singing
in the trees,
Tell me, tell me, if you please,
How you keep your dress so
tidy and so new,
Tell me, tell me, little bird of
blue.

Second Child.

Merry little maiden, if you will
but wake,
Early, early, when the day's at
break,
When the sparkling dewdrop
nestles in the rose,
Then you'll find us washing out
our clothes.

First Child.

Pretty little bluebird, tell me
now, I pray,
Tell me, yes, pray tell me, be-
fore you fly away,
Who it is that taught you,
taught you how to sing,
Tell me, yes, pray tell me, be-
fore you're on the wing.

Second Child.

Merry little maiden, up above
the blue,
Someone, Someone watches,
watches me and you;
If it was not He who taught
me how to sing,
Surely, very surely, I can't tell
anything.
—From the German.

The Sun's Travels

The sun is not abed, when I
At night upon my pillow lie;
Still 'round the earth his way
he takes,
And morning after morning
wakes.

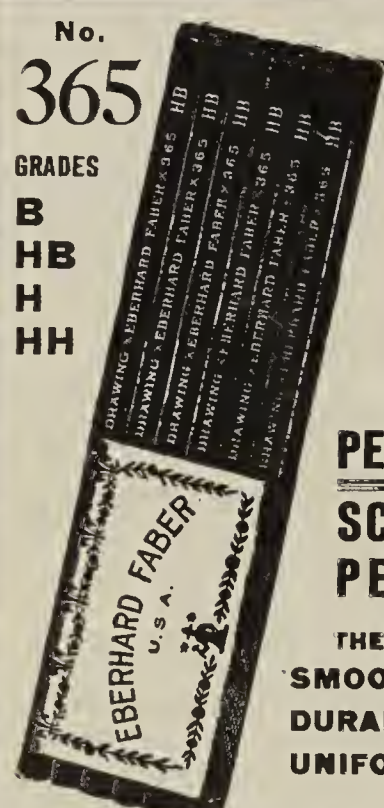
While here at home, in shining
day,
We round the sunny garden
play,
Each little Indian sleepy-head
Is being kissed and put to bed.

And when at eve I rise from
tea,
Day dawns beyond the Atlantic
Sea;
And all the children in the West
Are getting up and being
dressed.

—ROBERT LOUIS STEVENSON.

No.
365

GRADES
**B
HB
H
HH**



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Decoration Day

We give this peaceful day to hope,
 O country of our love and prayer;
 The way is down no fatal slope,
 But up to freer sun and air!

Tried as by furnace fires, and yet
 By God's grace only stronger made,
 To meet new tasks before thee set
 Thou shalt not lack the old-time aid.

The fathers sleep; but men remain
 As wise, as true, as brave as they,
 Why count the loss and not the gain,
 The best is that we have to-day.

O land of lands! to thee we give
 Our prayers, our hopes, our service free;
 For thee our sons shall nobly live
 And at thy need shall die for thee.
 —Selected.



Drawing by a Primary Pupil in Oklahoma

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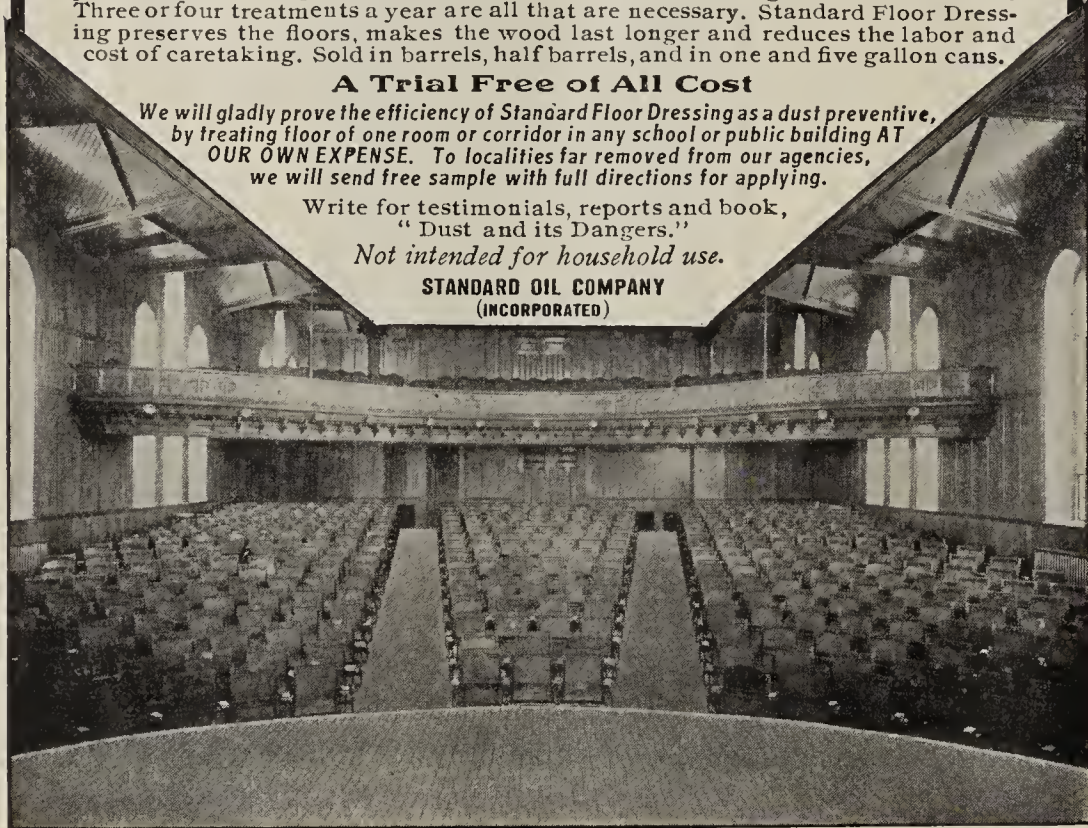
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The Land of Counterpane

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

And sometimes for an hour or
so

I watched my leaden soldiers go,
With different uniforms and
drills

Among the bed-clothes, thru the
hills.

And sometimes sent my ships in
fleets,

All up and down among the
sheets;

Or brought my trees and houses
out,

And planted cities all about.

I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and
plain,

The pleasant Land of Counter-
pane.

—ROBERT LOUIS STEVENSON.

Flag of the Free

1

Flag of the free, fairest to see!
Borne thro' the strife and the
thunder of war;

Banner so bright, with starry
light,

Float ever proudly from moun-
tain and shore.

Emblem of freedom, hope to the
slave,

Spread thy fair fields but to
shield and to save;

While thro' the sky, loud rings
the cry,

Union and liberty, one ever-
more.

2

Flag of the brave, long may it
wave,

Chosen of God while His
might we adore;

Leading the van, for good to
man,

Symbol of right thro' the
years passing o'er.

Pride of our country, honored
afar,

Scatter each cloud that would
darken a star;

While thro' the sky, loud rings
the cry,

Union and liberty, one ever-
more.

—Selected.

Our National Banner

O'er the high and o'er the lowly
Floats that banner bright and
holy,

In the rays of Freedom's sun,
In the nation's heart embedded,
O'er our Union newly wedded,

One in all, and all in one.

Let the banner wave forever,
May its lustrous stars fade

never,

Till the stars shall pale on
high;

While there's right the wrong
defeating,

While there's hope in true
hearts beating,

Truth and freedom shall not
die.

As it floated long before us,

Be it ever floating o'er us,

O'er our land from shore to
shore;

There are freemen yet to
wave it,

Millions who would die to
save it,

Wave it, save it, evermore.

—W. H. EVARTS.

Publisher's Department

Founded in 1838 by Alfred S. Barnes with Charles Davies as a partner, the house of A. S. BARNES & COMPANY has successfully conducted the publishing business for nearly 75 years under the management of the founder and later of his sons. The name of the Company is a household word and is known from one end of this country to the other, especially in the educational field. In 1896, while continuing the publication of educational books, the house branched out extensively in standard and miscellaneous works, and fiction, and among its successes in this line may be mentioned "The New Knowledge," by Robert Kennedy Duncan; "Cap'n Eri," "Partners of the Tide" and "Mr. Pratt," by Joseph C. Lincoln; "The Boss," "The President" and "Sunset Trail," by Alfred Henry Lewis; "The Trail Makers' Series" in 17 volumes, "The Lives of Great Writers," Series, 5 volumes, and the "Woman's Home Library" in 6 volumes. In 1909 THE A. S. BARNES COMPANY was incorporated and took over all of the books published by the firm of A. S. BARNES & COMPANY and also the books formerly published by Messrs. E. L. Kellogg & Co. The first president of the company was Henry B. Barnes, a son of the founder of the house, and on Mr. Barnes' death in December, 1910, John Barnes Pratt, a nephew of the founder, was elected to fill the vacancy. Mr. Pratt has been connected with the house for the past 28 years, beginning work in the bindery then owned by the firm. The experience gained through the years of intimate connection with all branches of the publishing business has fitted him for the important and responsible position which he now occupies.

The company is actively engaged in publishing books of an educational nature and has issued many successful textbooks and books for teachers. Among the more recent successes may be mentioned: "The Bentley Song Series" by the Supervisor of Music of the Washington (D. C.) Public Schools; "The Assembly Song Book" and "Voice Training for School Children" by Dr. Frank R. Rix, Director of Music in New York City; "Systematic Moral Education" by John King Clark, Principal of Public School No. 23, Bronx; "Graded Melodies for Individual Sight Singing" by George Oscar Bowen, Supervisor of Music in Yonkers, N. Y.; "The Child Life Composition Pictures"; Dr. Taylor's "Composition in the Elementary School" and "Art of Class Management and Discipline"

and no less than six "Folk Dance and Game Books" compiled respectively by Dr. C. Ward Crampton, Director of Physical Education in the New York City Schools; Miss Caroline Crawford, of Teachers College; Miss Marion Bromley Newton and Miss Ada Van Stine Harris and others. Plans are under way for new books, announcement of which will be made from time to time. The company has just removed to new quarters in The Fourth Avenue Building at 381 Fourth Avenue, corner 27th Street, and a cordial invitation is extended to readers of this journal to visit them in their new location.

Enlarging the Remington Typewriter Factory

The Remington Typewriter Factory at Ilion, N. Y., is being considerably enlarged. Upon the main factory building two new floors, each 330 x 50 feet, are being added and a new brick, three story, 60x40 administration building is being erected. The Remington works are already of great size and the new additions will increase the floor space of the plant to the equivalent of a single-story building 42 feet wide and a mile and three-quarters long. This increase in facilities will permit the employing of 300 more hands.

The Remington business has clearly outgrown the present capacity of the factory. This is shown by the fact that ever since last October the factory has been running under a heavy night and day schedule, constantly breaking all Remington production records in that period. This unparalleled production was necessitated by the work of the Remington sales department which, likewise, has been busy replacing with new figures all former Remington sales records. The pace set by the sales department is getting hotter day by day, so that the increase in the factory's facilities afforded by the new additions cannot be completed any too soon.

It is expected that further additions will soon be necessary, for those now building will only enable the factory to

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O glorious group of clustering stars!

Ye lines of light, ye crimson bars,

Unfading scarf of liberty,
 The ensign of the brave and free.

—EDWARD J. PRESTON.

Land of our birth, we pledge to thee

Our love and toil in the years to be,

When we are grown and take our place,

As men and women with our race.

Land of our Birth, our Faith, our Pride,

For whose dear sake our fathers died;

O Motherland, we pledge to thee,

Head, heart, and hand thru the years to be!

—Selected.

The Flag

Fling out the flag, O children,
 That all the world may see
 How cradled deep in the heart
 of a child.

The love of the flag may be;
 The love of the flag with its
 crimson bars

And its field of blue with the
 spangled stars.

Salute the flag, O children,
 With grave and reverent
 hand,

For it means far more than the
 eye can see—

Your home and your native
 land!

And men have died for its
 crimson bars

And its field of blue with the
 spangled stars.

Revere the flag, O children,
 Wherever its folds you see,
 For cradled deep in the heart
 of a child

The love of the flag may be—
 The love of the flag with its
 crimson bars

And its field of blue with the
 spangled stars.

Pray for the flag, O children,
 That never a traitor bold
 Defame a bar or a spangled
 star,

Or sully a silken fold!
 Yes, pray for the flag with its
 crimson bars

And its field of blue with the
 spangled stars.

—GERTRUDE E. HEATH, in *Hawaii Special Day Program*.

The Daisy

I'm a pretty little thing,
 Always coming with the Spring,
 In the meadows green I'm found
 Peeping just above the ground;
 And my stalk is covered flat,
 With a white and yellow hat.

Little lady, when you pass
 Lightly o'er the tender grass,
 Skip about, but do not tread
 On my meek and lowly head;
 For I always seem to say,
 "Surely Winter's gone away."

—Selected.

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PRIMARY

TEACHERS MAGAZINE

VOL XXXIII

JUNE 1911

NO 10



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Vol. XXXIII.

June, 1911

No. 10

The Blessedness of Teaching

This is a good old world. You know it when you look at it right. There are so many things to be done. All around are people who are in need of your services. What glorious opportunities this places at our doors! And the teacher's bundle of opportunities is the biggest of them all.

Of course, we all have our tired days. Worn out nerves would, if they could, persuade us that the good things of life are somewhere in the distance, in some other occupation, maybe. They are that ornery. But why should we let our nerves settle things for us? Shall they rule?

Let us listen to experience and reason. They are more reliable guides. And teachers need their guidance as well as other people.

The closing weeks of the school year may be hard, because of the strain of the days that have passed. But each one, as it drops into the ocean of eternity, brings vacation time one step nearer. And vacation means well-earned rest. Rest that brings the fagged-out mind back to itself. Rest that restores vigor and plants new hopes in the heart.

What joy there is in getting back to one's home folks! And if that particular joy is denied to a few, these have yet the promise of a change of environment, of occupation, anyway. The cobwebs will be brushed away and our little corner in the world will be put to rights again and made bright and sweet.

Next, have the comfort of knowing that all who have taught from love of the work, and that means all of us, have "cast bread upon the waters." The wise Preacher knew. "In the morning sow thy seed, and in the evening withhold not thine hand: for thou knowest not whether shall prosper, either this or that, or whether they both shall be alike good." You see, he talks to teachers. "Truly the light is sweet."

Ask those who have left teaching and gone into some other occupation. Ask them what they regard as the most satisfactory work they ever did. Teaching is giving that others may have, sowing that others may reap, tending that others may grow. It is the most practical form of philanthropy there is. The most practical form of applied Christianity, in fact. That is why so many look back upon their teaching days as a sort of lost Paradise.

The business world is ruled by the "get-all-you-can" principle. Competition has hung up its "dog-eats-dog" motto. The law of the wolf pack is the law of the game. Lazarus may pick up the crumbs that fall from the tables if he shows himself duly appreciative therefor.

And when Dives wondered why Lazarus should be preferred to him in the kingdom of justice, he was told, "Son, remember that thou in thy lifetime tookest everything in sight; neither wast thou contented to gather up all that the Lord was willing that thou shouldst have, but thou didst devour also the portions of thy brothers and of the widows, and the children, and the men of simple mind. Now those who gave that others might have, shall live apart from those who gorged themselves with the things that were the share of their brothers. There shall be a great gulf fixed between them and the others. The wolf shall live among wolves, and the children of light with the sons and daughters of God."

Let them who have been chosen to teach rejoice that they have been found worthy to aid in the unfolding of youthful lives. They are co-laborers with God that the kingdom of heaven may be established in all the earth. There is no work of greater usefulness to be found anywhere.

Of course, the self-satisfied and slothful cannot hope to taste the joy of those who plan the labor of each day and carry it on with fervency

and zeal, ever trying to make each day's work produce greater good than that of the day before. There are teachers' meetings and teachers' magazines and tried helps of all sorts to strengthen the spirit and point the way to growing usefulness. They are there to be utilized for the good of the children. Satisfaction is won by persistent and carefully planned effort, summoning to one's aid the experience of the successful and wasting nothing.

The school year is drawing to a close. A new year will soon be upon us. Let there be no regrets for what is past. Resolve to start right the next time and then keep on right.

Besides, there is a whole month yet before us to give the best that is in us. Let us use these remaining weeks so that when our pupils bid us "Auf Wiedersehen!" or maybe "Good-bye," they may feel it in their hearts that school was worth while and that the days spent under our

guidance were happy days. Be careful of the last impressions: they count for much.

And now, my dear sister, and you, my brother, we must part for a while. Two months are but a brief space of time. But they are two months. In September, I hope, we will all work together again as we have in the past. Was the year worth while? Did TEACHERS MAGAZINE prove all you expected from it? I hope so most sincerely. The will to help you was always with me. How well I have succeeded you can tell better than I. Next year we want to get even closer together. Write me what would answer best your own needs.

May your vacation be all you expect from it and more! You have earned the release from work. Now play and forget school for a while, but not the joy it brought to you and to others. And "God be with you till we meet again"—in September.

Teachers Magazine Program for 1911-1912

TEACHERS MAGAZINE is the primary teachers' very own. Every page is carefully planned with their special needs in mind. That is how it has won the hearty support of thousands who are concerned about the educational welfare of the younger children. For thirty-three years it has steadfastly pursued its course, steadily growing in popularity and usefulness. The thirty-fourth volume begins in September.

The present editor has been privileged to carry on the work for nineteen years, and will continue to serve the primary teachers to the best of his ability. Miss C. S. Griffin, who has been his chief associate for fourteen years, is even now hard at work upon helpful material gathered from successful teachers, which will appear in the new volume and make it the best ever.

Most of our tried contributors will stay with us another year, and there will be several new ones whose enthusiasm and practical helpfulness will supply added strength.

The present number gives a fair idea of the good things the new year will bring. Besides there will be full-page pictures for oral and written composition, bright action songs, stories to tell to children, easy drawings, illustrated nature studies, a multitude of suggestions for silent occupation, charming plans for reception days and the celebration of special occasions, such as patriotic celebrations, arbor day, bird day, Thanksgiving and Christmas.

Every number will be a veritable "plan book." So that with TEACHERS MAGAZINE at hand, every school day can be made profitable and joyful and give real satisfaction to the teachers, the children, and the patrons of the district.

For those who desire to prepare for teachers' examinations there will be occasional test

questions with answers. Helpful books will be pointed out. Short articles dealing with methods and management will also appear from time to time.

Last, but not least, the teacher's personal problems will receive attention. Health, inspiration, growth, advancement, success—these are the ever-present considerations, and they shall always find a place in these pages.

TEACHERS MAGAZINE subscribers form a large family bound together by ties that grow more precious as the months roll on. Your own special wishes will always receive careful attention. Publishers and editors are working together for one purpose: to give to the readers of TEACHERS MAGAZINE the best that can be supplied from the rich stores of tried experiences gathered by the most successful teachers of little children.

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By sending a quarter now you can have your name enrolled and the balance may be paid after school has begun. But if you will send the full amount now and have this business off your mind, do that. Only be sure to enlist *now*. You will never regret the step. Ask those who have tried it. They are our staunchest friends.

A Reminiscence of Walt Whitman

By MATTIE GRIFFITH SATTERIE

Walt Whitman, "the dear old gray poet," was born at West Hills, Long Island, New York, May 31, 1819. He died at Camden, New Jersey, March 26, 1892.

There never was another literary man of this country who so typified to the utmost the term American. He loved his country with an affection that was romantic in its tenderness. His physique was magnificent, and he would probably have lived to be ninety if it had not been for his self-sacrificing work in the hospitals during the Civil War. He always spoke of the soldiers as his "children."

As a man, he realized the word *manly*. I do not know another term in which I can express his character. Such was the impression he made upon my juvenile mind when, as a child of ten years, I first saw Walt Whitman.

It was a glorious day in May. We were living, temporarily, in Georgetown, D. C. I had been sent by my dear mother to a friend's house in Washington, under whose hospitable roof Mr. Whitman was then visiting.

Walt Whitman's hair was even then silvery gray. As I said, his physique was superb. So splendid and strong did he loom up that his manly strength impressed the little girl even that I was. He was reading, comfortably seated before a glowing grate-fire in that pretty, cosy parlor. The trim maid ushered me into this room and I seated myself without shyness, as that childish trait was unknown to me.

Mr. Whitman looked up from his book and, smiling at me, said, "Ah! who is this little lady with the black braids and the gray eyes?"

I replied with my most dignified manner that I was a friend of Jennie's (the little daughter of the house), and I had come with a note from my mamma to Jennie's.

He smiled upon me in his kind, sunny way, and said, "You must be a very good little girl, when you do your mother's errands so nicely."

As I blushed with pleasure at his commendation he said, "Yes, I see you love your mother. Let me tell you, my child, you cannot love her enough. Each year of your life you will find you have not loved her enough, altho you love her more and more. That is the way I feel, my little dear."

At this juncture my friend Jennie came into the room, followed by her mother, and having delivered my mother's note, I skipped away with my little playmate.

I saw a great deal of Mr. Whitman during that year. He loved all little children and animals, and was especially tender and thoughtful of all very old women.

I remember hearing him say, once, to Jennie's father, "It is a good thing to grow old, because it takes all the vanity out of one to find of how little consequence one then becomes."

At the time I heard this remark it, of course, made but little impression, but it tucked itself away in my memory and as I have grown older the truth of those words of his has often risen before me.

Truly no other American author ever called forth more criticism, both at home and abroad. His idiosyncrasies in regard to choice of topics have caused much comment, both favorable and unfavorable.

It is not my intention to dwell upon this subject. I have neither the desire nor, in fact, the ability, to view with the critic's eye his much-talked-of "Leaves of Grass" and other poems of the same order. However, what I *do* say is, that nothing can excel in exquisite beauty that poem of his beginning, "O Captain! My Captain," and that perfect production of his in prose, "Heroic Deaths."

Before closing I must tell of one little incident. Two small cousins of mine had just lost their beautiful young mother. She left a devoted husband, a sweet, loving mother and kind, tender father, and then, saddest of all, two dear little daughters. It was heartrending to see and be with the grief-stricken family.

Two days after the sad event I was visiting my friend Jennie and we were talking of my poor little cousins, Mary and Kate. Our childish sympathy overflowed into tears, and we were sobbing our little hearts out. Suddenly Mr. Whitman opened the door. He stood on the threshold, regarding us with kind surprise, then stepping into the room he came up to the sofa where we were sitting, our arms around each other.

"Why, my little girls," he said, "what *is* the matter?"

I raised my tear-bedimmed eyes to his and replied, "We were talking about poor Mary and Kate. You know, they have lost their dear mamma, my pretty Cousin Georgie." At this we both wept afresh.

Our kind friend waited a moment until our tears had somewhat subsided, then he tenderly took a little cold hand of each of us in his wide kindly palm, and said, gently, "My little children, mothers, *all* mothers, are God's special gifts to us. They are always ours. We can never lose them. God never takes back what He gives us. Remember that our mothers can never be *lost* to us."



Blackboard Calendar Designed by Harry H. Ahern, New York

Memory Gems for June

(Saturdays and Sundays omitted.)

JUNE 1

Up in the air and over the wall,
Till I can see so wide,
Rivers and trees and cattle and all
Over the countryside.

JUNE 2

Just for to-day!
Let me not wrong or idle word
Unthinking say,
Put thou a seal upon my lips
Just for to-day!

JUNE 5

One child sees sunlit air and sky,
And bursting leaf-buds round and ruddy,
Another looks down at the earth,
And only sees that it is muddy.

JUNE 6

Quit all the little faults,
Then the big ones cannot grow.

JUNE 7

Show me your nest with the young ones in it,
I will not steal them away;
I am old; you may trust me, linnet, linnet,
I am seven years old to-day.

JUNE 8

Better a three-inch grin,
Than a little half-inch frown.

JUNE 9

"My coat is quite homely and plain, as you see,
Yet nobody ever is angry with me,
Because I'm a useful and innocent bee."

JUNE 12

Oh, as God has blessed thee,
Scatter rays divine!
For there is no sunbeam
But must die or shine.

JUNE 13

"Willy boy, Willy boy, where are you going?
I will go with you, if I may."
"I'm going to the meadow to see them a-mow-
ing,
I'm going to see them make the hay."

JUNE 14—FLAG DAY

Your Flag and my Flag!
And, oh, how much it holds—
Your land and my land—
Secure within its folds!
Your heart and my heart
Beat quicker at the sight;
Sun-kissed and wind-tossed,
Red and blue and white.

JUNE 15

When the glorious sun is set,
When the grass with dew is wet,
Then you show your little light,
Twinkle, twinkle, all the night.

JUNE 16

Take your shoes off; wade in here,
Where the water's warm and clear.

JUNE 19

Buttercups' faces,
Beaming and bright;
Clovers with bonnets—
Some red and some white.

JUNE 20

Daisies, their white fingers
Half clasped in prayer;
Dandelions, proud of
The gold of their hair.

JUNE 21

[Repeat June 19 and 20 as one "gem."]

JUNE 22

Pale little dandelion
In her white shroud,
Heareth the angel breeze
Call from the cloud.
Tiny plumes fluttering
Make no delay;
Little winged dandelion
Soareth away.

JUNE 23

Summer's sunny days have come;
Soft and sweet the wind is blowing;
Bees across the meadow hum,
Where the golden flowers are growing.

JUNE 26

O the South Wind and the Sun!
How each loved the other one!

JUNE 27

Redbreast, redbreast, what have you done?
"I've been watching the nest where my fledg-
lings lie;
I've sung them to sleep with a lullaby;
By and by I shall teach them to fly,
Up and away, every one!"

JUNE 28

Honey-bee, honey-bee, where are you going?
"To fill my basket with precious pelf;
To toil for my neighbor as well as myself;
To find out the sweetest flower that grows,
Be it a thistle or be it a rose—
A secret worth the knowing!"

JUNE 29

So, outward or inward, the meaning is clear,
Summer is here.

JUNE 30

O, downy, dandelion wings,
Wild-floating wings, like silver spun,
That dance and glisten in the sun!
You airy things, you elfin things,
That June-time always brings!

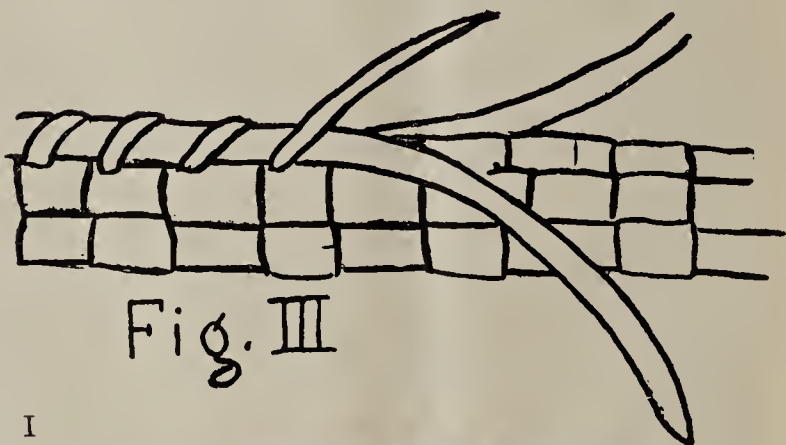
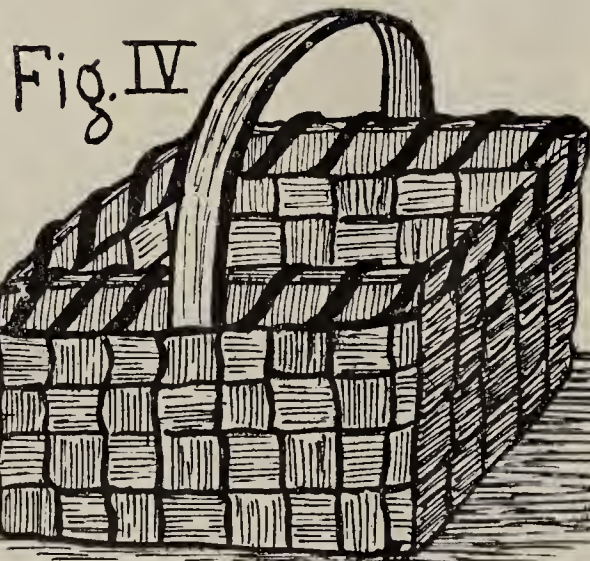
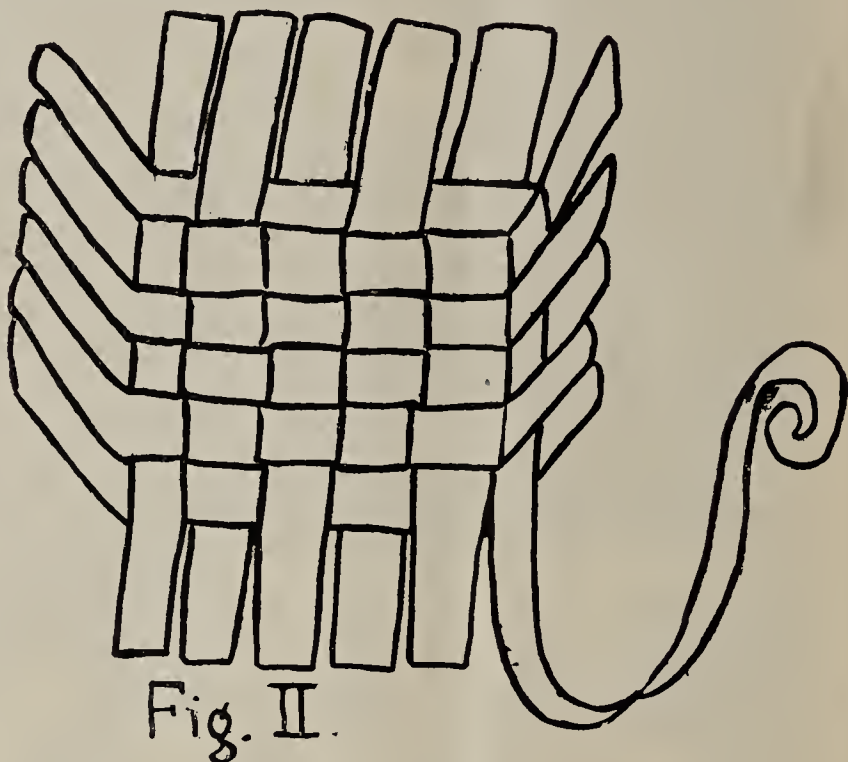
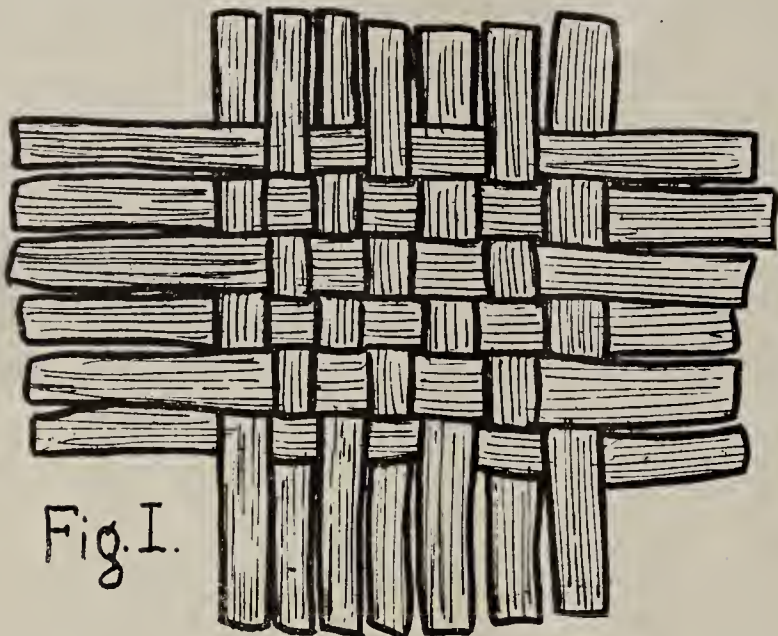
Basket-Making in School

By ELEANOR G. LEARY

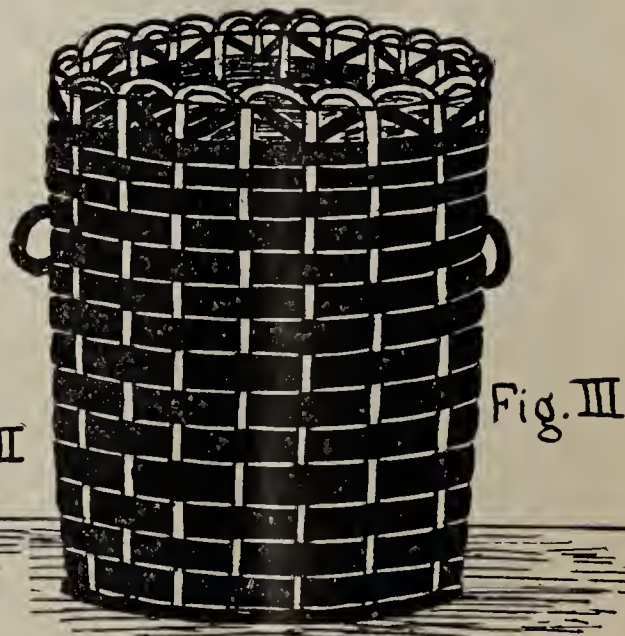
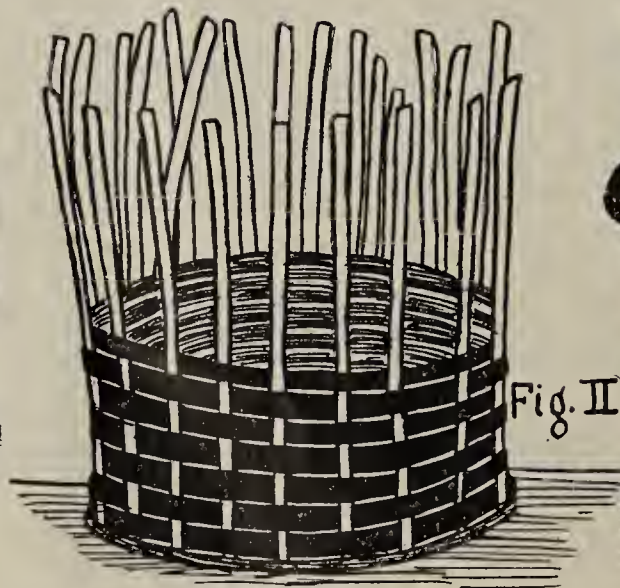
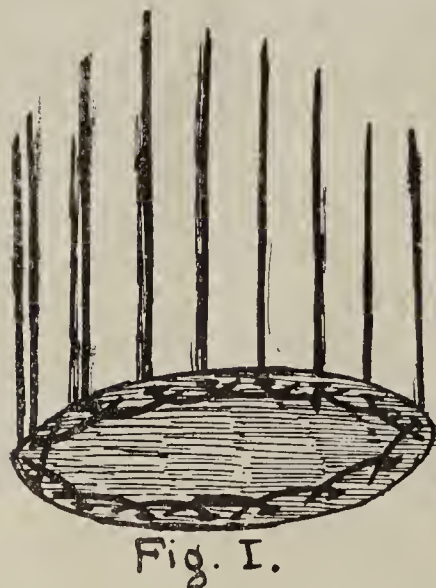
Exercise I

This shows a flat basket that is simply made with the under and over movement of flat reed or rushes. (See Figure I.)

When a sufficient space has been allowed for the bottom then the sides are turned at right-angles to it. Then the under and over striping is continued until the right height is reached for the sides.



Exercise I



Exercise II

A binding, as in Figure III, is then sewed on with strong twine or thin reed fiber. The handle may be attached or not, as desired.

Exercise II

This basket is also made with the under and over braid, similar to Exercise I.

Material.—The material will be flat braid prettily colored, a round, flat, wooden bottom and strips of strong reed.

To Make.—Holes are bored about one inch apart in the bottom of the basket. Into these holes are stuck the reed upright strips. Each strip is fastened at the bottom by twining it under the preceding strip.

When these are all firmly fastened, the process of weaving in the flat braid may begin. To make the basket more attractive the top may be finished off with a curved effect. Handles made of raffia may be attached to the sides of the basket.

This basket makes a very useful gift for father's office or study.

Note.—To make the reed flexible, it may be necessary to soak it in a pail of water for several hours before using.

Exercise III

Material.—Eight strips of flat reed fastened at the center, and common raffia.

To Make.—Let the children braid the raffia into flat pleats about a finger wide. Communal work may be encouraged here, if one child holds the strands while another child braids it.

The weaving goes on as in the previous exercises.

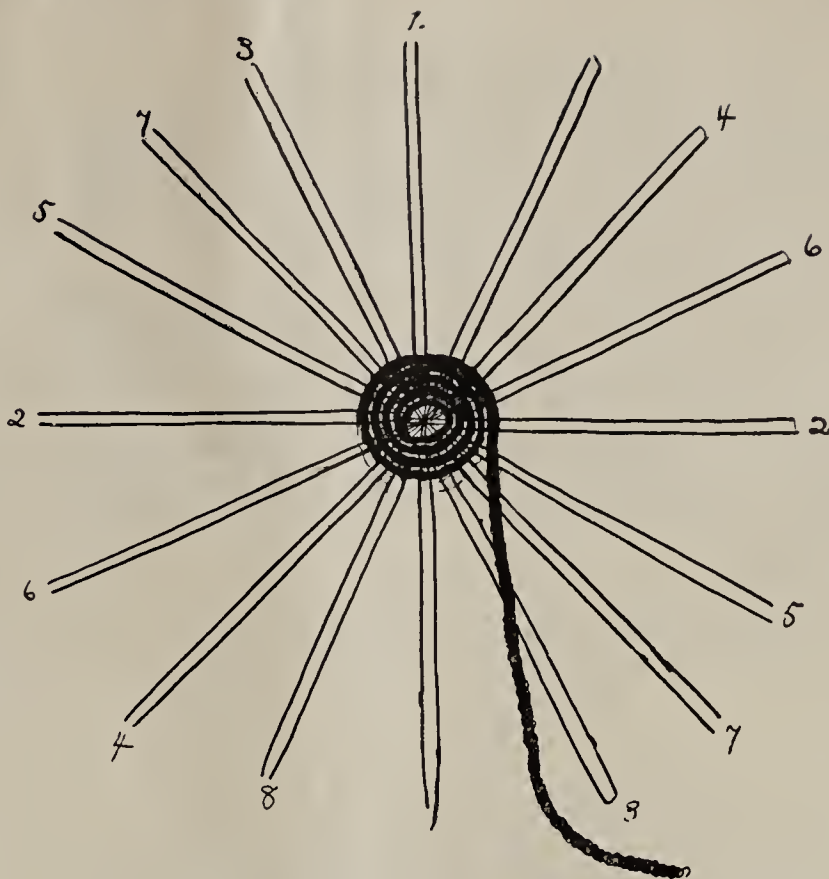
By tightly pulling the strands while braiding, the child may shape the basket very gracefully. A fancy edge of colored raffia may be sewed on.

This makes a delightful present for mother's flower-pot.

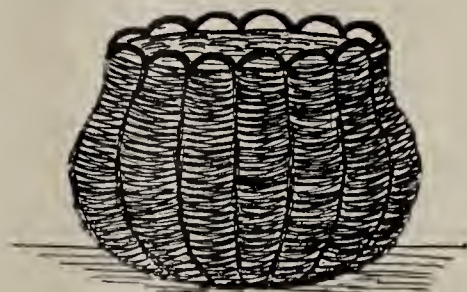
Exercise IV

The baskets here may be done by using the "Lazy Squaw" stitch. Covers to the baskets add to their attractiveness.

If rows of differently colored stitches are used, the effect is very beautiful.



Basket Weaving.



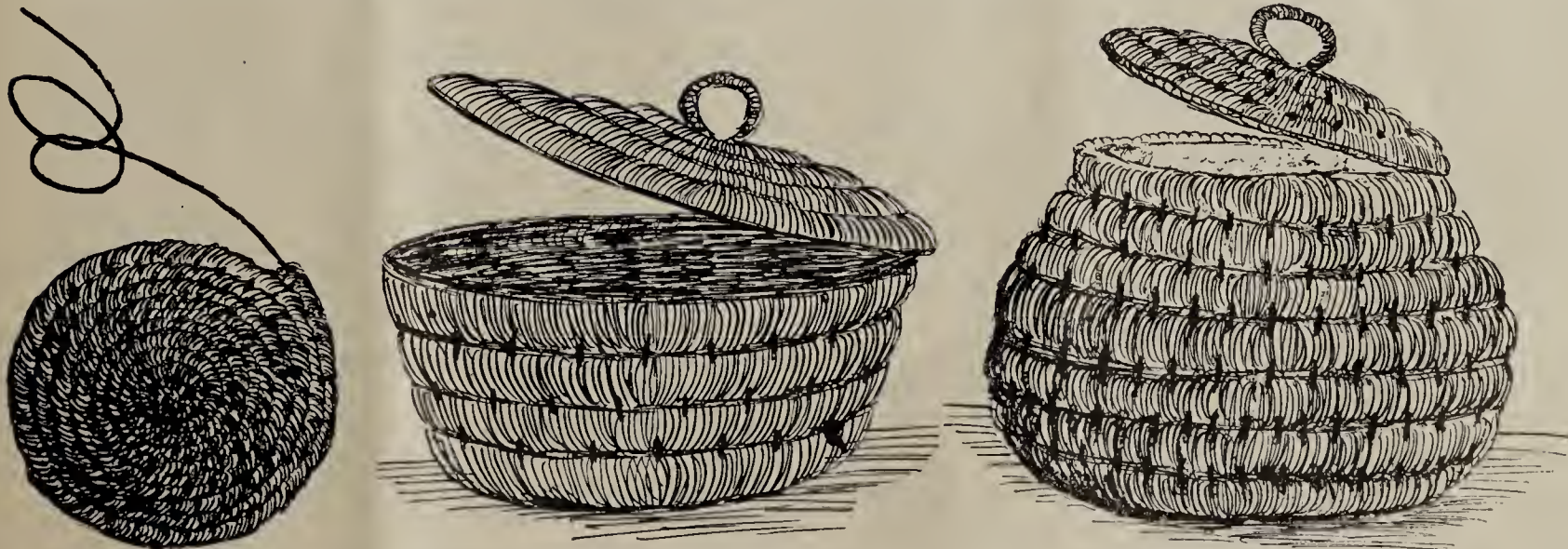
Exercise III

Material.—Reed, colored raffia, and a large needle.

To Make.—Take a long piece of the reed and wind in a ring once, and hold firmly together in the left hand. Wind the threaded raffia around the center of the reed three times in an overcast stitch, being careful to catch both strands of the reed.

This overcast stitch is then continued, making the circle larger and larger by winding in an ever-increasing circumference.

The basket may serve as a workbasket for mother's table.



Exercise IV

Making a Hammock

Making dolly a hammock will be pleasant work for the busy hands of a little mother.

Stout cord or macramé cord may be used. If two contrasting colors are used, the work is more easily explained.

To Make.—Nail to the top of a stick a dozen or more tacks. Fasten the pieces of string over these. Have each string, when double, the length of the hammock desired.

Begin knotting about one inch below the tacks. Keep these knots on an even line or row, until all have been tied across. Begin the second row an inch below, and tie in the same fashion.

If the children get confused, tell them to tie one of each color every time.



Fig. I.

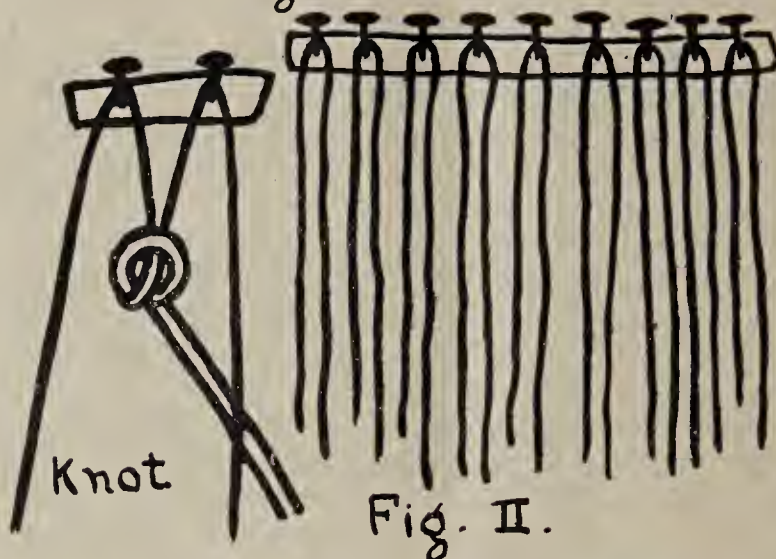


Fig. II.

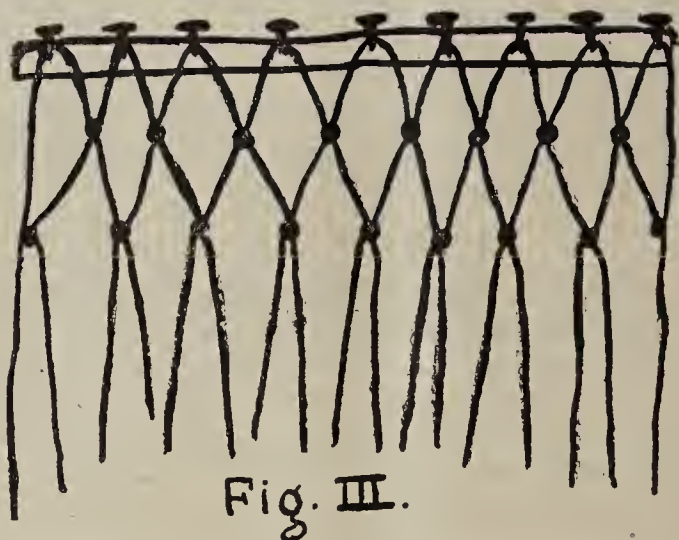


Fig. III.

The Young Athenian's Oath

We will never bring disgrace to this, our city, by an act of dishonesty or cowardice, nor ever desert our suffering comrades in the ranks. We will fight for the ideals and sacred things of the city, both singly and together. We will revere and obey the city's laws and do our best to incite a like respect and reverence in those above us who are prone to annul them or set them at naught. We will strive increasingly to quicken the public's sense of civic duty. Thus in all these ways we will transmit this city not only not less, but greater, better, and more beautiful than it was transmitted to us.

Fun With Match-Boxes

By BERTHA JOHNSTON

The Village Church

Our match-box village has a steeple-crowned church which is made in the following way:

The body of the structure is made of the drawer of the match-box. On each side draw the outlines of three gothic windows, one inch long and $\frac{5}{8}$ inch in the widest part, but tapering to a point at the top as seen in the illustration. Cut out along these outlines.

For the door of the edifice draw in the middle of one end an oblong $\frac{7}{8}$ inch wide by $\frac{6}{8}$ inch high. Bisect this oblong from top to bottom, cut along this line and the doors swing open.

Steps leading up to the double door may be made by cutting from a small piece of the box an oblong $1\frac{1}{4}$ inches by $1\frac{1}{2}$ inches, but with a short projection from the middle of one side just the width of the door. Bend this oblong into steps, and place the projection in the doorway to form a platform.

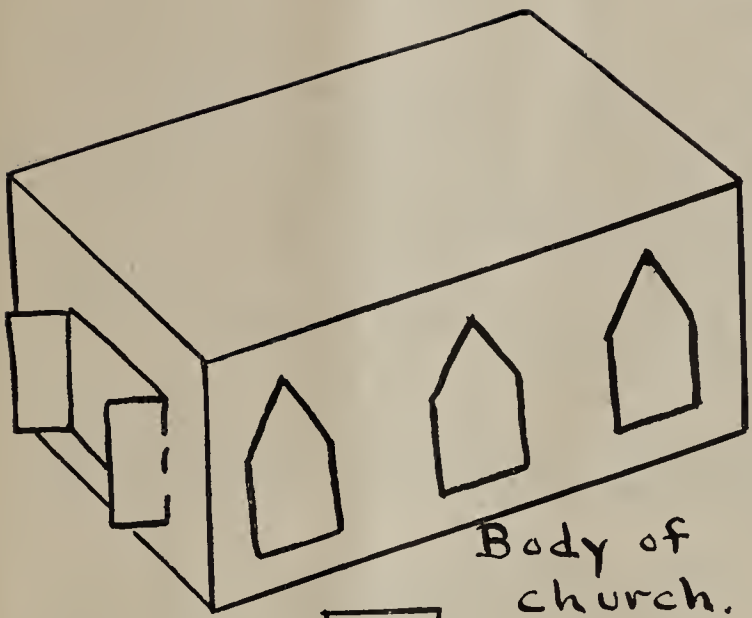
To form the square tower upon which the steeple rests, proceed as follows: Take the outside cover of box, cut thru one long edge and open out, and an oblong lies before you which measures approximately $4\frac{3}{4}$ inches by 9. Cut

from this, very carefully, one measuring $2\frac{3}{4}$ by 7. From each of two opposite corners of this oblong cut away a square 1 by 1 inch. Cut the long flap remaining into three equal parts. Fold along the dotted lines as shown in illustration and bend into a square tower upon which the steeple may rest. The overlapping parts of the tower may be glued together.

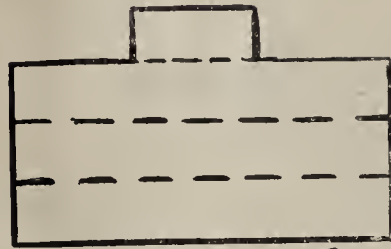
From the rest of the box cut the steeple thus: From the long extension of the cardboard cut off $5\frac{3}{4}$ inches. The steeple is made from the part that remains. Bisect the larger portion crosswise. From this dividing line as a base, draw three triangles of equal size to form three sides of the steeple. These should be a little more than one inch long. From the middle triangle draw an inverted triangle of equal size. Fold the figure along the dotted lines into a four-sided steeple with one side overlapping to be glued down.

The oblong piece remaining may be cut and folded into the shed beneath which the horses and carriages stand, while the service is proceeding.

Let the children make this simple shed without instruction, if possible.



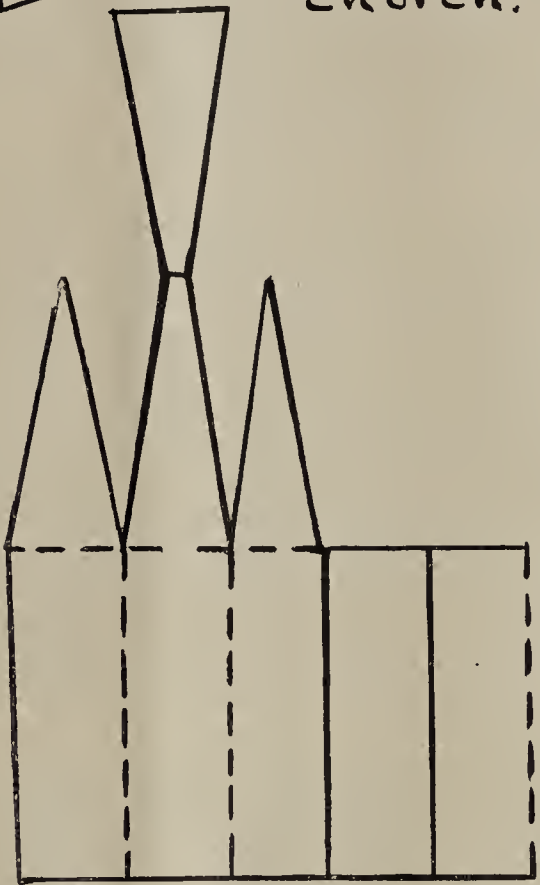
Body of church.



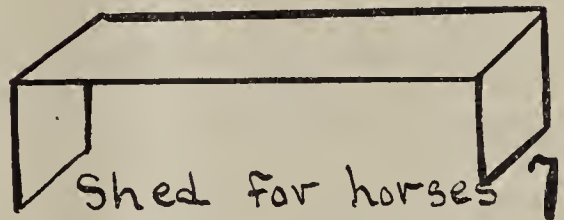
steps 2



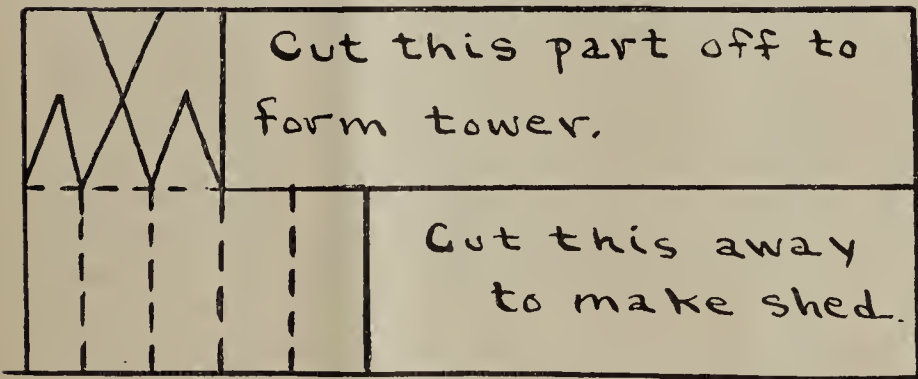
tower 4



5 steeple



Shed for horses 7



Box opened up. 3



6

Primary Entertainment for June

By BERTHA E. BUSH, Iowa

Memory Pictures

CHARACTERS

Pauline, a Little Schoolgirl	February
September	March
October	April
November	May
December	June
January	Doorkeeper

The pictures are to be made in the least-used doorway of the schoolroom. Into the frame of this doorway, at a height sufficient to enable the pictures to be seen from all parts of the room, fasten a large picture-frame. If no other is available, this frame may be made of laths tacked together and wound with black cloth or velveteen. Drape the doorway behind the frame with a sheet or dark curtain. To the lower edge of the picture-frame tack a strip or ruffle of the same kind of cloth as the curtain, long enough to reach to the floor. The children who form the pictures stand on a box before the upper curtain and behind the lower one, and the effect is delightfully like a picture in a frame.

If the door swings the right way, it may be opened or closed to reveal or shut off the pictures. If not, a second curtain should be hung over the doorway in front of the frame and drawn aside or put down at just the right time.

The doorkeeper, who is the exhibitor of the pictures, should announce the name of each one distinctly, as it is shown. He should take care to show the pictures long enough. The tendency is to give each one too hurried a view. It will add to the effect to have the school, or a number of children selected from it, sing one of the songs most sung in the school during the month that is represented as the month enters.

Scene.—The schoolroom. Pauline sitting at desk with pencil and tablet, working busily over number work.

Pauline.—There! I have worked my last example for this year. How glad I am that vacation begins to-morrow! But our class has learned a great deal in the nine months of school. We have worked hard and had many pleasant times, too. How I wish I had a picture of them all to keep! Why, I'm getting sleepy. (Rubs eyes.) I must put down my head for a minute.

Drops her head on desk and closes eyes. Enter September, touches her lightly and wakens her.

September.—A greeting to you, dear little girl. My family and I have been speaking about you and your class, and saying that you ought to be rewarded for your faithful work. We heard your wish, and have decided to open the memory door for you, and show you the pictures you wanted to see.

Pauline (Rising, somewhat confused and

shyly).—Thank you very much, Miss — Miss——

September.—Surely you know my name.

Pauline.—I am afraid I do not.

September.—Yes, you do. I lived thirty days with you. You will recognize me when you hear my music.

School or selected number sing song of September.

Pauline.—Oh, yes, I know you now. You are September. And your family is the months!

September.—Of course we are. And every month has a separate memory picture for you. Don't you remember that day in September when you came to school first? Doesn't this picture bring it back to you?

September points to the picture which is just that moment revealed by the doorkeeper, announcing "The First Coming to School." The smallest child in the primary room stands in the picture-frame with a big slate or primer under one arm, and a bunch of flowers for the teacher held out in the other hand. A very quaint little picture may be made by copying the cover figure of "The Sunbonnet Babies' Primer" in dress and attitude, but a tiny child will be picturesque enough without any special costuming. After showing the picture a sufficient length of time, the doorkeeper closes the door or draws the curtain, and September passes on, while October enters. The same procedure is gone thru with each time, the months passing to one side and remaining there while the rest of the pictures are shown.

October (Entering).—I am October. I lived with you one day longer than my sister, and they were delightful days. "October's bright blue weather," someone has called them. And what good days they were in school! Don't you remember how we studied about the seeds, and the falling leaves, and the birds going South, and the way the squirrels and other animals prepared for winter? (Pauline nods assent to all these questions.) Don't you remember our Columbus Day? And oh, don't you remember our Hallowe'en exercise, and how we brought Jack-o'-lanterns to school? Look and see if this doesn't bring it to your mind.

Picture.—A Hallowe'en Scare. A child holds up a Jack-o'-lantern (which may be made from a shoe-box lined with red or orange tissue paper) and leans forward with big eyes and a face full of fun, evidently trying to scare somebody.

November (Entering).—My days were short and gray, but you wouldn't have given them up for anything. Don't you remember how we

studied about the Pilgrims and their coming to this country, and the first Thanksgiving? Here is a little Pilgrim to hang on memory's wall.

Picture.—A Little Puritan. Boy or girl in Puritan costume, standing or sitting very straight, with hands primly folded.

December (Entering).—Here *I* come. No need to tell you who *I* am. I'm December, the month the children love best of all. No need to remind you what you studied about in my time! No need to tell what picture this is, either.

Picture.—The Night Before Christmas. A small Santa Claus with his pack or a child hanging up a stocking.

January (One of the smallest children, entering).

I'm little January. Ho, ho, ho!
I came dancing over the snow.
I taught you about the Eskimo.
I'm little January. Ho, ho, ho!

Picture.—An Eskimo child. A child in fur (or gray cotton flannel) tunic, trousers and peaked hood, holding up a big (cotton batting) snowball.

February (Entering).—I am February, the month of birthdays. Think how many we celebrate in my twenty-eight short days! Lincoln's, and Washington's, and Longfellow's, and Lowell's. Yes, and I brought Valentine Day, when you had that lovely valentine box in school. What I want to teach you more than anything else is to love your country the way Washington and Lincoln did. Here is a picture to make you think of me.

Picture.—The Flag Washington Loved. Little boy holding up a flag.

March (Entering).—I am the windy month. In my days you studied about the opening of the buds, and the part the wind and rain and snow and hail had in making the earth fruitful. Do you remember all we said about Holland and its windmills? Look! Here is a memory picture of one of the children we studied about.

Picture.—A Child of the Dutch Country. Child in Dutch costume with cap and wooden shoes, blowing a paper windmill.

April (Entering).—I am the planting month. Don't you remember our Arbor Day, and how we planted the tree? Look! Here is my memory picture.

Picture.—Planting the Tree. Very small boy with spade; girl carrying little tree to plant.

May (Entering).—I am May. I am the month when we studied about the birds and saw so many of them. I want you to remember always what we learned, and be kind to the birds and never hurt them.

Picture.—The Bird's Nest. To a branch of a tree (held up from behind the curtain by someone unseen) is fastened a bird's nest. A little child is bending down the branch to gaze into it, with a face full of delight.

June (Entering).—I am the month that brings vacation. You have studied hard and well deserve the rest we summer months give to you. I will show you just one picture more, and then it will be time for you to put away your books.

Picture.—June, the Queen of Flowers. A girl dressed in white with a wreath of flowers around her head and a flower-tipped scepter in her hand.

Pauline (To the months).—Thank you very much for your memory pictures. The school days were dear days, and we will keep their joy in our hearts always. (To all.) Come, let us sing a song for the days that have passed away, before we go out to our vacation.

School, months, and Pauline join in singing to the tune of "Annie Laurie":

In the pleasant days of summer
The birds their chorus trill.
The sweet wide world about us
Lies green and bright and still,
All flecked with light and shade
Like days that are gone by.
O school days, happy school days,
How sweet your memory!

With wistful thoughts, it may be,
We conned our lessons o'er.
With happy hearts and voices
We played beside the door.
In study and in play
How swift the hours slipped by!
O school days, happy school days,
How sweet your memory.

O school days, happy school days,
All bright with friendship's glow,
We never shall forget you
Wherever we may go.
The joyous hours of youth,
The blue and boundless sky,
And school days, happy school days,
Abide in memory.

Magic Curtains

I know of some curtains all lined with pink silk,
And bordered with fringes of gold,
That, fashioned of satin the hue of rich milk,
Are made to unfold and unfold.
When darkness comes on, and the world sinks to sleep,
These beautiful curtains slip down,
And all thru the night hours caressingly sweep
The cheeks of the sleepers in town;
And when the day dawns, and the people wake up,
These curtains they fold up so tight,
Their creamy-white fulness so closely take up,
That only the fringe is in sight.
Do you know what these wonderful curtains are yet?
Or will you be filled with surprise
When I tell you that two are most cunningly set
Right over your wondering eyes?

—Selected.

Games for Schoolroom and Playground

By MARY TUCKER MERRILL, New Jersey

Flower Match

(For the schoolroom—educational)

This game offers a splendid opportunity for nature study.

Each child in the class gathers and brings to school a handful of meadow-bloom,—blossoms and grass indiscriminately, not selecting the contents of the bunch.

Some child begins the game by laying out one from the pile on his desk, say a buttercup. All of the other children try to match this; that is, each one who has buttercups brings them to the desk of the child who has first made the selection, and he appropriates them all. Then another child lays out something which all must try to match, and so on.

The one wins who has the largest number of grasses or blossoms, all counted together at the end.

Different sorts of grasses and leaves count in this game, as well as different kinds or colors of blossoms.

According to Miss Bancroft, this is one of the pretty Oriental games played by the children of Korea, Japan and China.

The Bumble Bee in the Garden

(A rest exercise for the schoolroom)

Each boy is given the name of an insect and each girl that of a flower.

One child becomes the Bumble Bee, and stands in the front of the room facing the class. He begins a story, and when he brings in the name of a flower or insect which has been given to some one, that child must stand and go on with the story. This child, in like manner, brings into his narrative the name of some other flower or insect present, when a third child rises to continue the story, etc.

The words "flower," "I" and "bush" must not be used, or one is dropped out of the game.

When the word *seen* is mentioned all must get up and turn around, and at *watering-pot* all must change seats, the Bumble Bee trying to secure one. The child left standing becomes the next Bumble Bee, and the game begins again.

Last Man

(For the schoolroom at recess on a rainy day)

All but two of the children are seated at their desks. One of these two is the runner and the other the chaser.

The runner having been given a certain distance start, it is the object of the chaser to follow and tag him. Should he succeed in doing this, they immediately change places, the previous chaser having to run instantly or he may be tagged by the previous runner, now chaser.

The runner may at any time save himself from being tagged by standing at the rear of any row of seats and calling "Last man!" When he does this, the one sitting in the front seat of that row becomes liable to tagging by the chaser, and must leave his seat instantly and run. As soon as he has done so the entire row moves forward one seat, thus leaving a seat at the rear for the "last man." There must be no moving of this kind, however, until the runners are out of the aisle.

As will be seen, the game may be continued indefinitely.

Miss Bancroft says that this is one of the most interesting and most popular of schoolroom games.

Numbers Change, or French Blind Man's Buff

(For the schoolroom at recess on a rainy day)

One child is blindfolded and stands in the front of the room, facing the class (or in any of the aisles between the rows of seats if he wishes), while the other children sit at their desks. The children are numbered consecutively from one to the highest number playing, this being done before the blindfolded child's eyes have been covered.

The game starts when the blind man calls out two numbers, whereupon the children bearing those numbers must exchange places, the blind man trying meanwhile either to catch one of them or to secure one of the seats. In either case the one caught or left without a seat becomes the blind man.

Catch the Cane

(For the schoolroom at recess on a rainy day)

One child stands in the center of the front of the room with his hand on the top of a cane (or closed umbrella, or stick), which stands perpendicular to the floor. Part of the class at a time (or those representing a whole or a part of one side, if sides are chosen), line up in front of the first row of desks.

All watch the child with the cane, who suddenly calls the name of one of the children and at the same time lifts his hand from the cane. The child whose name is called must run forward and catch the cane before it falls to the floor. If he fails, he must return to his seat; if successful, he changes places with the holder of the cane.

Circle Race

(For the playground)

The children form a circle, standing quite a long distance apart, and face around in single file in the same direction, all turning either to the right or to the left.

At a signal from someone who has been chosen leader or director of the game, all start to run, following the general outline of the circle, but each one trying to pass on the outside and tag the child next in front of him. Anyone passed in this way drops out of the race. The last child wins.

At any point in the game the leader or director may signal for the circle to face about and run in the opposite direction, thus adding much to the excitement and interest of the game, as the position of those who are losing or gaining is completely reversed.

Anyone failing to answer promptly to the signals given by the director must drop out of the game.

This is an excellent game for making alert and active children who are slow or dull.

Fence Tag

(For the playground)

Any part or the whole of the fence surrounding the school yard may be used for this game if it is not too high. If it is, some of the children may join hands and stand in a long line to make a fence, or a piece of rope held by two or three children is a good substitute.

The child who is It gives the others a fair start toward the fence, then follows and tries to tag them. He may only tag those who are on the same side of the fence as he is, whichever it may happen to be, so evading the one who is It. The game consists in dodging back and forth across or under the fence within the given boundaries.

Any child tagged must change places with the one who is It.

Den

(For the playground)

Each child takes the name of a wild beast and selects for himself a den,—a post, tree, or the corner of the school building.

One child begins the game by running out of his den. He is immediately liable to be tagged (caught) by anyone who may come out after he has ventured forth, but he cannot tag them until he goes back to his own den and comes out again. The last one out may tag any of the others, but cannot himself be tagged by anyone.

If a child can tag anyone he has a right to capture, he takes him home to his own den, and the latter must help him to take the rest. The pursuer cannot be tagged while bringing home a prisoner, however.

The children are gradually gathered into different groups of animals, and the side that succeeds in capturing the most, if not all, of the others wins.

Touch Wood and Whistle

(For the playground)

This version of the game of tag requires not only that, to insure safety from the one who is It, the children must touch wood, but that

they must also whistle. As soon as a child ceases to touch wood and to whistle, he is liable to be tagged.

The game affords opportunity for a great deal of sport. It is the Italian version of Wood or Iron Tag, both of which Miss Bancroft says are very ancient games and have evidently come from an old superstition that to touch wood or iron or some other particular substance gives immunity from the spell of evil spirits.

The Italians, like the savages, probably think that whistling (or a noise) is an additional help in frightening away the evil spirits.

The Gingerbread Man

Humpty, dumpty, dickery dan,
Sing hey, sing ho! for the gingerbread man!
With his smile so sweet, and his form so neat,
And his gingerbread shoes on his gingerbread feet.

His eyes are two currants, so round and black,
He's baked in a pan, lying flat on his back;
He comes from the oven so glossy and brown,
The loveliest gingerbread man in town.

And why is his gingerbread smile so sweet?
And why is his gingerbread form so neat?
And why has he shoes on his gingerbread feet?
Because—he is made for my Teddy to eat.

—EVA ROWLAND, in *The Outlook*.

The Hang Bird's Nest

Rock-a-by, birdies, upon the elm tree,
When the long limbs wave gently and free;
Tough as a bowstring, and drooping and small,
Nothing can break them to give you a fall.
Rock-a-by, birdies, along with the breeze,
All the leaves over you humming like bees.
High away, low away, come again, go!
Go again, come again, rock-a-by-low!

Wonder how papa bird braided that nest,
Binding the twigs about close to his breast;
Wonder how many there are in your bed,
Bonny swung cradle, hung far overhead.
Never mind, birdies, how highly it swings,
Mother-bird covers you close with her wings.
High away, low away, come again, go!
Go again, come again, rock-a-by-low!

Rock-a-by, birdies, there's no one to tire;
Mother rides with you, her wings are like fire;
All the bright feathers are round you so warm,
Rain cannot reach you and wind cannot harm.
Pretty bird babies, let baby go swing
In your high cradle, while mamma shall sing:
High away, low away, come again, go!
Go again, come again, rock-a-by-low!

—GEORGE S. BURLEIGH.

The Step-by-Step Language Method

By LUCY LOVELL BROWN, P. S. 177, Manhattan, N. Y. City.

Written Work—Part II

Paragraphing taught by the use of outlines.

Aim.—To teach each child to write a composition of two or more paragraphs which is interesting, original, and correct.

The Butterfly

All nature work should begin with an observation lesson when possible. If we cannot take the children to nature, then we must take nature to the children. Even city classrooms can have cocoons hung on mosquito-netting for daily observations.

What can be more practical and interesting than to have children of the suburban schools gather cocoons for the city children, and to have the latter write letters of acknowledgment? This gives life, interest and purpose to both nature study and composition.

Many city children are privileged to enjoy the use of cases of mounted specimens from the natural history museums.

The following lesson was given in a third-year class of a city school, where the children had observed the cocoons in the classroom and the case of specimens was used for the lesson.

The Four Steps are used in the longer compositions in the same way as in the one-paragraph work.

STEP I. ORAL PREPARATION

Each row of children is called to the front of the room, where each child can have a close view of the specimens in the case. The teacher has each child observe the egg, the caterpillar, the cocoon, and the butterfly, and tells them, as they observe, the life-story of the butterfly.

"First it was a little egg about as large as the head of a pin. (Children in the group look at the eggs.) A little caterpillar came out of the egg. (Children observe mounted caterpillar.) It looked like a fuzzy worm. It crawled around and ate leaves.

"One day it wrapped itself up in a cocoon and went fast asleep. (Children observe cocoon.) It slept all winter long. We have some of these little beds hanging here in our room. One day what do you think happened? It waked up and crawled out of the cocoon. It was a beautiful butterfly! (Children observe butterfly in case.) It had four wings and six legs. It could walk and fly, too. You can count its wings and legs. (Children count them.) It has little feelers on its head that look like horns." (Children observe feelers.)

This story must be told to each row as it comes to the front of the room to observe the specimens. By the time that the sixth group of eight or nine children has observed and heard the story most of the children are familiar with it.

The teacher now writes upon the blackboard the following outline:

THE BUTTERFLY

1. Introduction.
2. The egg.
3. The caterpillar.
4. The cocoon.
5. The butterfly.

She tells the children that they are to write a story of five parts and that each part is called a paragraph. (Teacher writes the word "paragraph" on the blackboard.) The first paragraph is to be the introduction. That means the way to start the story. This word may be explained to the children by referring to its use in introducing people to one another, starting their acquaintance. The teacher then tells each child to think of a way to start his composition, and tell her about it when she calls for it. In the oral preparation the introduction is always left until last, because a child always makes a better introductory paragraph after he has studied the other paragraphs.

2. *The Egg.*

The teacher then tells the class that the second paragraph is to tell about the egg of the butterfly, and asks for sentences on the subject. Sentences similar to the following will be given:

The egg of the caterpillar is white. It is very small. It is round like a marble, but not so big. It is as big as the head of a pin. The butterfly lays the egg. It lays it on the grass or leaves. I will tell you a story about the egg.

Classes vary much in giving the sentences. Bright classes often give all the sentences without any suggestions from the teacher. Other classes need to be stimulated by such questions as "How large are the eggs? What color are they? What shape are they? Where do we find them?" etc. Their power to give the sentences will grow with practice.

3. *The Caterpillar.*

The third paragraph is about the caterpillar. The teacher asks for sentences about the caterpillar, and tells the children that all that they wish to write about it must be put into this paragraph. Sentences similar to the following may be given:

The caterpillar came out of the egg. It looked like a fuzzy worm. It can crawl. It likes to eat leaves. The farmers do not like caterpillars. They eat too many leaves.

4. *The Cocoon.*

Sentences about the cocoon are then called for, and statements like the following may be obtained:

The cocoon is like a cradle. The little caterpillar went to sleep in the cocoon. It was nice and warm.

It is made of a leaf. It hung in a tree. We have some cocoons in our room. They are brown. Some butterflies will come out of them.

Many sentences will be given which do not belong to the paragraph being constructed. The teacher tells to which paragraph they do belong, and accepts only the ones which are appropriate to the paragraph under discussion. In time the children will learn to classify the sentences for themselves.

5. *The Butterfly.*

The fifth paragraph is about the butterfly and the following sentences may be given:

The butterfly came out of its winter bed. The butterfly slept in a cocoon all winter. Butterflies are very beautiful insects. Some butterflies are yellow. Some are brown. They have many colors on their wings. The butterfly has four wings. It has six legs. It has feelers. The feelers look like horns. It can fly and walk. It loves to get honey from the flowers. We love butterflies because they are so pretty. One day I tried to catch a butterfly, but it flew away.

The children have now told the life-story of the butterfly in four paragraphs and have the idea of the story as a whole, but few or none of them are familiar enough with the story to tell it in paragraphs without more drill, and the "Oral Preparation" is never complete until each child knows definitely what he wants to say and how to say it; and in this case he must know what he wishes to put into each paragraph.

The teacher now returns to the paragraph about the egg. She tells each child to tell *one* sentence about the egg. As each child recites she sees that his sentence is correct and spoken clearly and distinctly, so that each one in the class may enjoy it.

She then asks each child to tell *two* sentences about the egg, and when each child has recited she asks for *three* sentences from each. Three sentences in each paragraph are enough for this grade. This is a good opportunity to develop the "sentence sense" as referred to previously. Make each child *feel* each sentence so that he senses its beginning and its close each time. If he *feels* it in his *oral* work, he will not pass in his written work from one sentence to another without making the period and capital letter.

At this point the spelling preparation may be begun by having the children copy and learn to spell all the words needed in the paragraph about the egg.

The teacher then proceeds to the paragraph about the caterpillar and has each child give one sentence, then two, and then three. There may be some who can give the three at once. If so, let them do so and it will stimulate others.

The spelling words for paragraph three may now be given, if desired.

The paragraphs about the cocoon and the butterfly may now be given in the same way, having each child give one sentence, then two, and then three. Use the terms "paragraph"

and "sentence" very often, so that the children may learn that a paragraph contains several sentences about one subject. Refer to paragraph two about the egg, paragraph five about the butterfly, etc.

I. THE INTRODUCTION

Now comes the introduction, and the teacher asks, "Who knows a pretty way to start his story?" If the children do not volunteer freely, then the teacher gives an introduction, *e.g.*, "I am going to write a wonderful story. It is about a butterfly. I will tell you how it became a butterfly."

The following introductions were composed by children in a third-year class:

Last spring I was out in the country. I saw a beautiful butterfly. I looked at it and wondered how it became a butterfly.

Once when I was sitting in my garden, I saw a butterfly fly around me. I wondered how it became a butterfly. I will tell you.

Once upon a time, I saw many butterflies. I caught them and put them in a box.

Such expressions as, "I looked at it and wondered how it became a butterfly," are often suggested by a bright child and praised by the teacher, with the result that several children use them in making their introductions. There is no harm in this, as long as the children are growing in the power to think out new sentences for themselves. At the beginning there are many so-called "borrowed" sentences, but each child soon learns to make and enjoy his own introduction with no borrowed sentences.

TIME REQUIRED FOR THE WORK

The above work may have taken only five lessons of one-half hour each, or it may have taken many more, depending entirely upon the ability and training of the class. A month could be spent upon it with profit in many classes before the children are thoroly prepared to write the story.

The teacher should work for good *oral* expression from *each* child. Good written work will never follow poor oral expression, and she must not leave the "Oral Preparation" until she feels that each child knows definitely what he wants to say.

STEP II. SPELLING PREPARATION

This step may be taken after the "Oral Preparation" of each paragraph has been finished as indicated above, or several lessons may now be used, collecting all the words which the children want to use and teaching the children how to write and spell them.

The words should be written in columns on the blackboard by the teacher, copied carefully by the children, and studied, so that each child knows how to spell and write correctly every word that he wishes to use. It is often necessary to use these words in regular spelling lessons, before the class are familiar enough

with them to write them freely in their stories. Bright classes will often learn them all in one lesson. No teacher should attempt the written lesson until she feels that the slowest members of her class are thoroly prepared in this step.

STEP III. WRITTEN PREPARATION

The teacher tells the class that each paragraph must begin one inch from the edge of the paper, and writes three paragraphs on the blackboard to show how the indentation marks the paragraph. It is a good plan to show the class how to indent for the paragraph as early as possible in the lessons, and then children can come to the classroom before the opening of school and write the five paragraphs on the blackboard before the session begins. The teacher and the class correct these compositions when the session opens.

It is best to allow the brightest children to do the writing on the blackboard at first, and the poorer ones a little later, or one poor one and one bright each day. Many mistakes will occur at first, for children cannot learn to organize their thoughts around one subject in one lesson, but continued practice will bring very gratifying results. The writing on the black-

board is a great pleasure to the children, and raises their standards of correctness and neatness very rapidly.

STEP IV. THE WRITTEN LESSON

The class is ready to write the story when *each* child knows how to tell five paragraphs of three sentences each, knows how to write and spell every word that he wishes to use, and has seen the story written on the blackboard enough to realize that each paragraph must be marked by the indentation.

When all this has been thoroly done the child writes his story with keen enjoyment.

During the written lesson the teacher passes rapidly from pupil to pupil, correcting only one error on each paper. He feels that that one error has spoiled his paper and it makes a deep impression upon him.

PERSONIFICATION IN NATURE WORK

Encourage the use of personification in nature lessons, because it brings the subject very close to the hearts of the children and produces a very attractive style in composition work. This lesson, written in the first person, is particularly pretty.

Bird Quotations

Bird Songs

This is what the robin sings:

"Sweet, sweet,

All the cherries on the tree
God put there for you and me;
Every good and tender seed,
Grown on flower, or grown on
weed,
God made for our wee ones
dear,

So we sing the whole glad year.

"Sweet, sweet."

Hear the bluebird where he
swings:

"Oh, my home is green and fair,
And the gentle summer air
Rocks my little ones to rest,
In their soft and downy nest;
Joyously I sing and call,
For the good God watches all!"

—KATHIE MOORE.

Birds' Nests

(Suitable for a class exercise by
young pupils.)

The skylark's nest among the
grass

And waving corn is found;
The robin's on a shady bank,
With oak leaves strewed
around.

The wren builds in an ivied
thorn.

Or old and ruined wall;
The mossy nest, so covered in,
You scarce can see at all.
The martins build their nests,
of clay,
In rows beneath the eaves;
While silvery lichens, moss, and
hair
The chaffinch interweaves.
The cuckoo makes no nest at all,
But thru the woods she strays
Until she finds one snug and
warm,
And there her eggs she lays.

The sparrow has a nest of hay,
With feathers warmly lined;
The ring-dove's careless nest of
sticks
On lofty trees we find.

Rooks build together in a wood,
And often disagree;
The owl will build inside a barn
Or in a hollow tree.

The blackbird's nest, of grass
and mud,
In bush and bank is found;
The lapwing's darkly spotted
eggs
Are laid upon the ground.

The magpie's nest is girt with
thorns

In leafless tree or hedge;
The wild-duck and the water-
hen

Build by the water's edge.

Birds build their nests from
year to year,

According to their kind,—
Some very neat and beautiful,
Some easily designed.

The habits of each little bird,
And all its patient skill,
Are surely taught by God him-
self

And ordered by His will.

A Mixture

A humming bird sat on a cherry
tree,

A humming, humming, hum-
ming bird,

Along came a bumble bee, down
sat he,

A bumble, bumble, bumble
bee.

Said the humming bird, "Go!"
Said the bumble bee, "No!"

What happened next we never
shall know.

For the humble, bumble, hum-
ming bee,

And the bumbling, humble,
bumble bird,

Got so mixed, as you can see,
That cucumbers grew on the
cherry tree.

—V. A. SMITH.

THE CHILD WORLD

Supplementary Reading for Primary Grades

God's Covenant With Noah*

For forty long days and forty long nights rain had pounded on the roof. Noah knew not what was going on in the world outside. He had to keep the door and the window of the ark shut tight.

At last the rain stopped. Noah waited a while longer for the waters to go down. The wind was blowing hard.

For five long months the people in the ark could feel the boat still floating. Then all at once it seemed to stop.

Now Noah opened the window of the ark and sent out a raven over the waters. The bird flew to and fro. But the water was everywhere. There was nothing on which the bird could rest. So it came back to Noah in the ark.

Again Noah opened the window. This time he let out a dove. The bird found no place where she could light. So she, too, returned to the ark.

Yet another seven days Noah waited. And again he sent forth the dove from the ark. The bird came back to him in the evening with an olive leaf in her mouth. Noah knew from this that the waters were going down.

A week later he sent out the dove once more. This time she did not come back at all. Then Noah knew that the ground was dry again. And he took off the covering of the ark.

And God said to Noah, "*Go forth from the ark thou, and thy wife, and thy sons, and thy sons' wives with thee. Bring forth with thee every living thing that is with thee, of all flesh, both of fowl and of cattle, and of every creeping thing that moveth upon the earth.*"

*This is the sixth of a series of charmingly told Bible stories which have appeared in the present volume of TEACHERS' MAGAZINE. There will be others in the new school year. The series is copyrighted, and all publishing rights are reserved. This is a special feature of TEACHERS' MAGAZINE each month.

So Noah left the ark with his family. And then came out of the ark all the beasts and creeping things. How glad they all were to be out in the open air again, after being shut up in the ark for so many months!

Have you heard the name of the mountain on which the ark rested after the flood? It was called Mount Ararat.

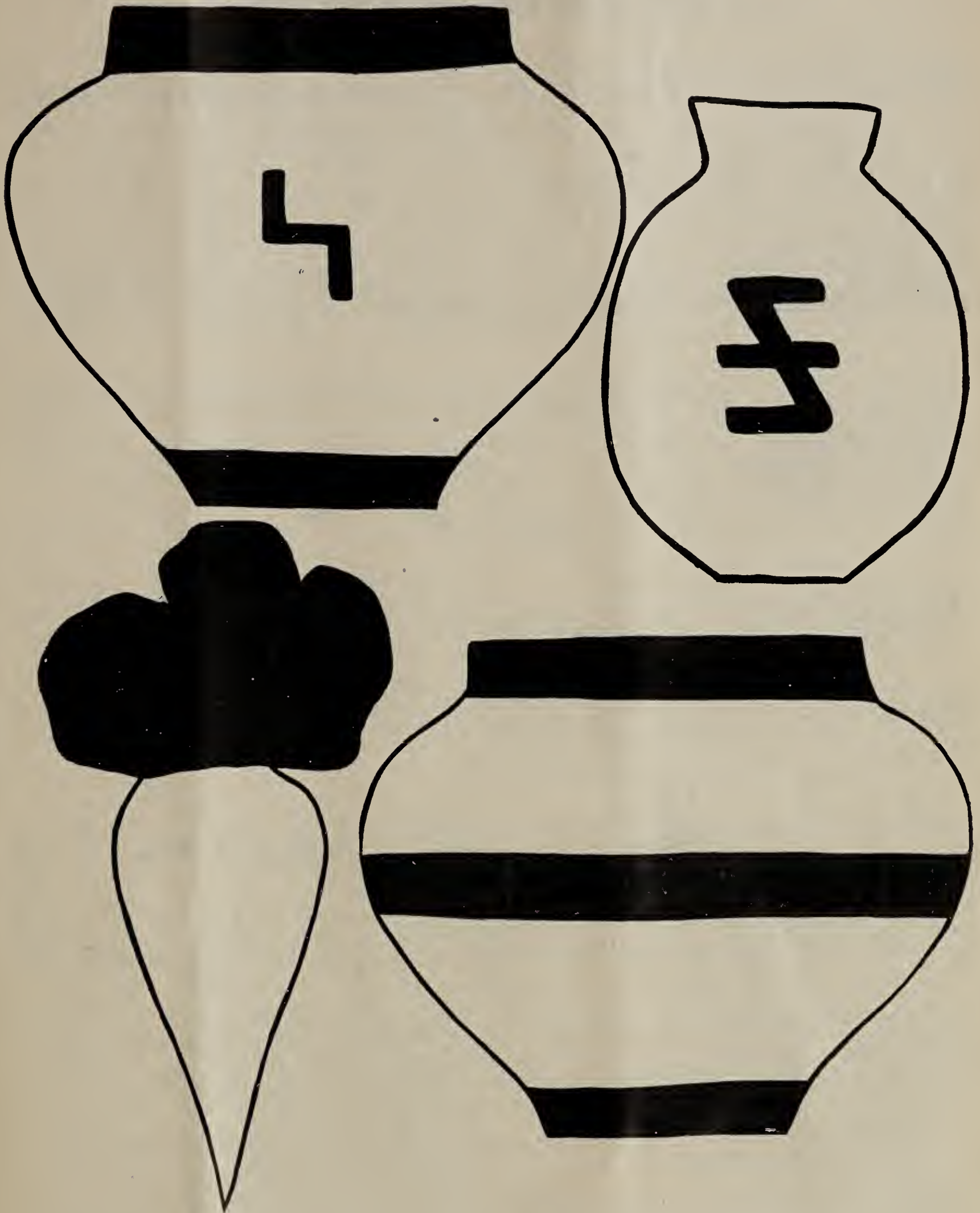
After the people and the animals were safely out, Noah built an altar to the Lord. He took beasts and fowls and offered them as sacrifices of thanksgiving to the God who had taken care of the ark and all that were therein.

And God spoke to Noah and his sons, saying, *“I will make my covenant with you and your children after you, and with every living creature and every beast of the earth. Never again shall all flesh be cut off by the waters of a flood, and never again shall there be a flood to destroy the earth.*

“While the earth remaineth, seed time and harvest, and cold and heat, and summer and winter, and day and night shall not cease.

“This is the token of the covenant which I will make between me and you, and every living creature that is with you, and for all that will follow them. I do set my bow in the cloud, and it shall be a token of a covenant between me and the earth. And it shall come to pass, when I bring a cloud over the earth that the bow shall be seen in the cloud. And I will look upon the bow in the cloud, that I may remember the everlasting covenant between God and every living creature of all flesh that is upon the earth.”

God has been true to the covenant made with Noah. There has never been another flood like the deluge that covered the whole earth and drowned all the people living on it. Often when the sun shines through the clouds during a shower on a summer afternoon we can see the rainbow, the beautiful sign of the covenant which God has made with the earth, just as Noah saw it, many years ago.



BRUSHWORK DONE BY PRIMARY CHILDREN AT WALTERS, OKLA. (Mrs. Kate Pittman, Teacher.)
The white portions were painted in appropriate colors.
The page also suggests interesting paper-cutting and pasting exercises.

The Shepherd Maiden

Rather fast.

1. There was a coun - try maid - en, Sing hey, ding-dong, ring - a - ding, ding-dong, There
 was a coun - try maid - en, Kept sheep up - on the hill, dill - dill, Kept
 sheep up - on the hill.....

pp
mp *pp*
pp espress.

Ped. *Ped.* *Ped.* * *Ped.*
Ped. *Ped.* *Ped.* * *Ped.*
Ped. *Ped.* *Ped.* *Ped.* *

2 She made a cheese so yellow,
 (Sing hey, ding-dong, ring-a-ding, ding-dong,)
 She made a cheese so yellow,
 A yellow cheese she made, she made,
 A yellow cheese she made:

3 The cat she sat and watched her,
 (Sing hey, ding-dong, ring-a-ding, ding-dong,)
 The cat she sat and watched her
 A greedy cat was she, was she,
 A greedy cat was she.

4 Now pussy, keep your paws off,
 (Sing hey, ding-dong, ring-a-ding, ding-dong,)
 Now pussy, keep your paws off,
 Or hit your paws shall be, shall be,
 Or hit your paws shall be,

5 Then pussy kept her paws off,
 (Sing hey, ding-dong, ring-a-ding, ding-dong,)
 Then pussy kept her paws off,
 But not her little tongue, her tongue,
 But not her little tongue.

6 Then pussy had a beating,
 (Sing hey, ding-dong, ring-a-ding, ding-dong,)
 Then pussy had a beating,
 Because she had done wrong, done wrong,
 Because she had done wrong.

7 But now she's been forgiven,
 (Sing hey, ding-dong, ring-a-ding, ding-dong,)
 But now she's been forgiven,
 She's good again, you see, you see,
 She's good again, you see.

The Rhyme of the House

This is the house all painted white
That the carpenter builded snug and tight
To shelter the little children.



These are the boards that were planed just right
To use for the house all painted white
That the carpenter builded snug and tight
To shelter the little children.



These are the logs of sturdy might
That were sawed into boards that were planed just right
To use for the house all painted white
That the carpenter builded snug and tight
To shelter the little children.



These are the trees that the ax so bright
Chopped into logs of sturdy might
That were sawed into boards that were planed just right
To use for the house all painted white
That the carpenter builded snug and tight
To shelter the little children.



—GRACE L. KLOCK, in *Kindergarten Review*.

Tippy-Toes Lullaby

Dear little tippy-toes,
Dear little nippy-nose,
Little hands and feet,
Dimpled, sweet, sweet, sweet;
Little rosy lips, and baby eyes
brown,
Go to sleep, dearie, while the
rain comes down.

Old Mother Henny Hen,
Little Mother Jenny Wren,
Take their babies small,
Little wee ones, all;
Cover them up snug, for fear
they will drown.
Under warm feathers, while the
rain comes down.

Mrs. Red Mooly Cow,
Under an apple-bough,
Moos to her calf—
So frisky, you'd laugh—
Stands in the meadow, where
the grass is mown,
Keeps her baby safe, while the
rain comes down.

Gray-coated Kitty Cat,
Gives little kits a pat;
Don't want one to get
Furry soft paws wet.
So she purrs gently, keeps them
till they're grown,
Safe under shelter, while the
rain comes down.

So little tippy-toes,
Dear little nippy-nose,
Baby eyes so clear,
Shut them up, my dear,
Cuddle up close in your fair
white gown,
Mother'll hold you, darling,
while the rain comes down.

Little Teddy

Our boy Teddy,
Sitting in the tub,
Take the soap and flannel,
And give the boy a rub.

Turning up his little toes,
Cocking up his little nose,
Our boy Teddy,
Sitting in a tub.

Cut Up Story: A Field Trip

I.

One day we went into the field.
The air was cool.
The sky was blue.
The sun was bright.
The clouds were white.
The grass was green.
The fields were full of flowers.
They were blue, yellow and white.
We gathered buttercups and daisies.
We took all we could carry.
Still, the fields were full of flowers.
We watched the butterflies.
We heard birds chirping.
We thought the birds were sparrows.
We brought home some butterflies.
We brought home some spiders.
We brought home caterpillars and cocoons.
Harry brought home a bee.
We filled some boxes with soil.
We painted a picture of the field full of flowers.

II.

We put our insects into an insect house.
The insect house had eight rooms.

Each room had a glass front to it.

We can watch our insects.

We gave the butterfly flowers.

We gave the spider a fly.

We gave the caterpillars some fresh willow leaves.

We gave them all water.

All of our spiders began to work.

They spun webs.

One caterpillar spun a cocoon.

III.

Here is a grasshopper.

We found it in the grass.

Can you catch a grasshopper?

It can hop.

It can fly, too.

I can see six legs.

Two legs are very large.

They help the grasshopper to hop.

I see four wings.

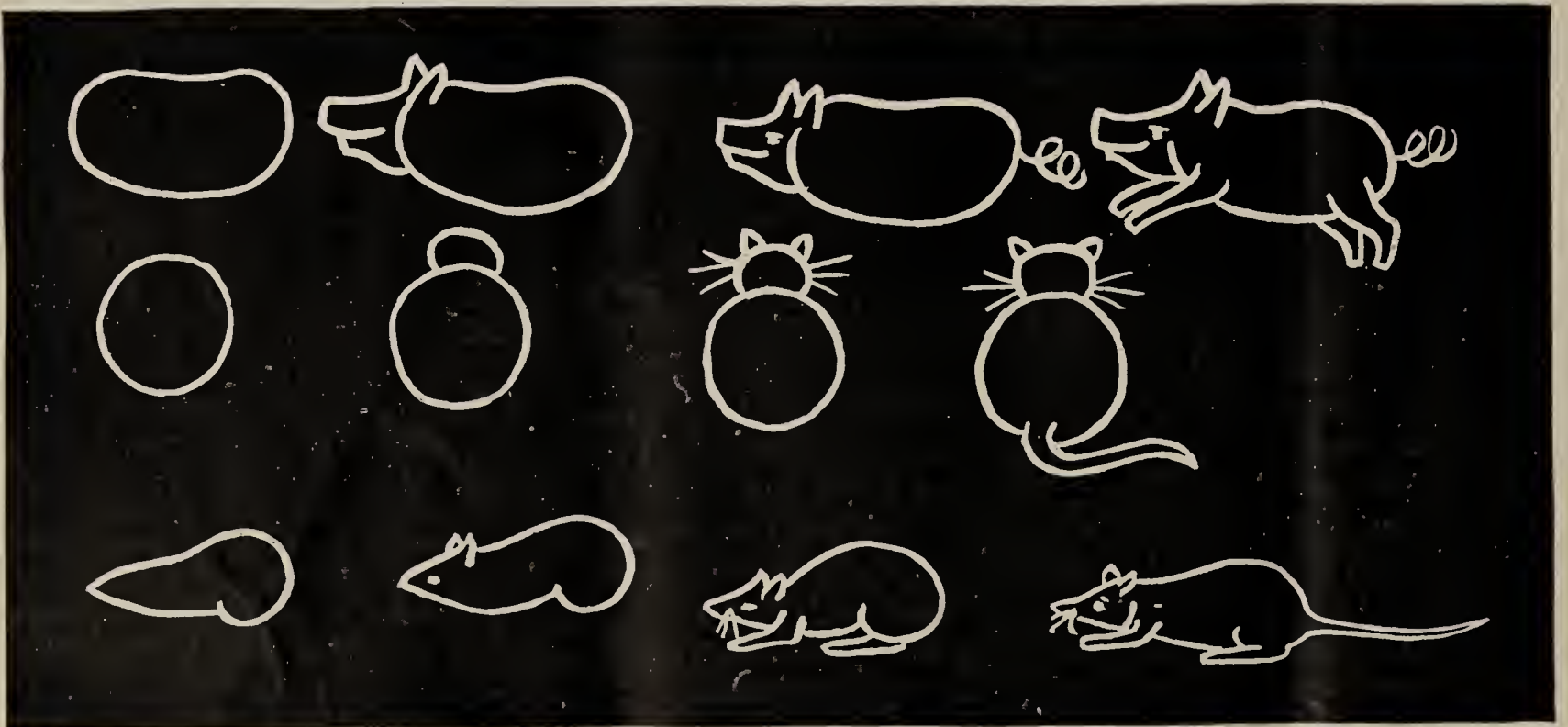
The wings are brown.

The grasshopper eats grass.

This grasshopper is green.

It is good for the grasshopper that it is green.

Can you tell why?



FREEHAND DRAWING

The teacher prepares several charts with the following pictures, indicative of the order to be followed by the child during the drawing period.

Child's Work.—Following instructions, the child draws the picture of the animal required. When this has been completed he makes a free-

hand drawing on the reverse side of the paper.

Children are often discouraged with their animal drawings, altho they like to do the work; the pictured results are many times too poor for the effort put forth.

With these easy hints the results are much more satisfactory to the child.

The Gift of Flowers

Dramatization Suitable for the Second and Third Years

By GUSTAV BLUM and E. FERN HAGUE

Time.—June.

Place.—The Rostrum of the school assembly room.

Scene I.—The morning.

Scene II.—The afternoon.

CHARACTERS

- | | |
|----------------------|-------------|
| 1. Daisy | 7. Alice |
| 2. Clover | 8. Mary |
| 3. Buttercup | 9. Jenny |
| 4. Water-lily | 10. John |
| 5. Dogwood | 11. William |
| 6. Wild Rose | 12. Arthur |
| 13. The Fairy Flower | |

SCENE I

As the curtain rises Alice, Mary, Jenny, John and William are discovered holding conversation. On the rostrum are a table and stands holding empty flower-vases.

Alice.—Mother is coming to our closing exercises, and so is father.

Mary.—My mother is coming, too.

Jenny.—Mother is away, but my aunt is coming to hear me recite.

William.—Of course our relations will all be here, but who else?

John.—The minister and the School Board.

Jenny.—Oh, dear! I am afraid to recite before them. They are such stern-looking men. Do you suppose they ever laugh?

William.—Of course they do.

John.—Don't you suppose I shall still laugh when I grow to be a man?

Mary.—Oh, but maybe you won't be wise like our minister and School Board.

John.—Yes, I will, wiser. I am going to be a policeman.

Enter Arthur hurriedly.

Arthur.—Miss Smith wants us all to pick flowers to decorate the rostrum.

Mary (Clapping her hands).—Goodie! Goodie! Goodie! I want to pick daisies! The yellow and white daisies!

Arthur.—Let's all get different kinds.

All.—Yes.

William.—I know where there are some fine buttercups. I will get them.

Jenny.—And I know where there are heaps of water-lilies in a pond. I will gather them.

John.—No. You would either get your feet wet or tumble in and be drowned. I will get the water-lilies.

Jenny.—Then I will pick clover. It's prettier than water-lilies, anyway.

Alice.—You all choose the flowers I want to pick. I can't think of a single one.

Mary.—I know. In the field where I am going there are thousands and millions of dogwood blossoms.

Alice.—Good! I choose the dogwood!

Arthur.—None of you has thought of the very prettiest of all.

All.—Tell us!

Arthur.—The wild rose! Come on! Let's start!

Exeunt children L., running.

Curtain.

SCENE II

The six children are dressed for the entertainment. The girls are in white. As the curtain rises they are discovered arranging the flowers they had picked in the vases.

Mary.—See my daisies! They are the prettiest flowers of all. I used to call them Yellow Eyes before Miss Smith told me their right name.

Jenny.—But look at my clover! How bright and pretty!

Alice.—My dogwood is pretty, too. Just look at them! Their petals are so white—like my dress.

William.—My buttercups are the prettiest flower of all.

John.—The water-lilies are not tall, but they are very beautiful, and that's what counts.

Arthur.—You can look all over and you will never see a flower prettier than the rose. Besides, it smells sweet.

Enter six girls adorned as Daisy, Clover, Water-lily, Buttercup, Dogwood and Wild Rose. Each carries a bunch of the flowers she represents. They do a flower dance and the children stand back in surprise.

After the dance the flowers take places R. and L.

Enter the Fairy Flower, dressed in white, and carrying a wand which is decorated with each of the flowers represented.

Mary.—How strange! How like our flowers they are!

Flower Fairy.—Your flowers? Where did you get them?

All.—We picked them.

Arthur.—And brought them here and gave them to our school.

Flower Fairy.—Children, you cannot give the flowers. They gave themselves to make this rostrum pretty. They are very glad to give their beauty and their fragrance.

Jenny.—They would tell us that if they could speak.

Fairy Flower.—They each have a pretty story. Would you like to hear it?

All.—Oh, yes!

Fairy Flower.—Flowers, would you like to tell it?

The flowers nod their heads.

Fairy Flower.—The Clover and the Buttercup have the same story, because they have always lived together.

The Fairy Flower waves her wand and Clover and Buttercup step forth. They courtesy to the children, which courtesy the children return.

Buttercup.—My name was not always Buttercup. I was once a little girl, and my name was Golden Hair.

Clover.—And I was not always called Clover. I was once a little girl, too, and they called me Blossom. Golden Hair and I always wanted to do something to make people happy. Nobody seemed to be able to tell us how. At last we heard of an old woman who lived all alone on a hill. She was the wisest person in the world, and the only one who knew the secret of how to make people happy. We decided to ask her, so hand in hand we climbed the hill to the old woman's cottage. She met us at the gate and when we told her what we wanted to know she smiled and let us in. We never went back again. Do you know why? Because the old woman changed us into the buttercup and the clover. The next morning when the people awakened and looked out of their windows they saw us growing everywhere in the fields and meadows.

Buttercup.—Then everybody thought we were beautiful, and they were so happy that we became happy, too. *To-day we have come from the fields into this room to make all who enter happy.*

The Buttercup and the Clover bow and return to their places.

Fairy Flower.—The Daisy has a story she wants to tell you, children.

The Daisy comes forward and courtesies to the children, who return the salute.

Daisy.—I was not always a Daisy, tho I was never a child. A long time ago I was a little star, and lived far away in the sky. I loved to look down upon the children. But, alas! when it grew dark so I could look down, the children went to bed. I grew so lonely that I begged the Star King to let me go down to earth and live with the children. He was kind and did as I wished. One morning when the earth children awoke and looked from their windows they saw me, they clapped their hands and cried, "Oh, what a beautiful flower!" Since then I have always stayed with them and smiled upon them. *To-day I have come from the fields into this room to make all who enter happy.*

The Daisy bows and returns to her place.

Fairy Flower.—And now the Dogwood will tell you her story.

The Sunflower comes forward and courtesies, which courtesy the children return.

Dogwood.—I was always a flower, but I have always tried to be as large and as beautiful as I could. And when you see my blossoms covering great trees in the woods and on the lawns, I am sure you will say that I succeeded. *To-day I have come from the fields into this room to make all who enter happy.*

The Dogwood bows and returns to her place.

Fairy Flower.—The Water-lily is smiling and bowing. She seems to want to speak to you.

The Water-lily comes forward and courtesies, which courtesy the children return.

Water-lily.—I was never a child, nor a star, nor a nymph, nor anything. Like the little girl of the story-book, I just grew. The nymphs at the bottom of the water wanted to come to the top to see the earth children. But the little nymphs had nothing to sit on. So the big Water King made me grow and spread my leaves upon the water. Now the little nymphs can climb up my stem and sit upon my broad leaves and look at the earth people. I like to watch the children on the bank who stretch out their hands to me. *To-day I have come from the pond into this room to make all who enter happy.*

The Water-lily bows and retreats to her place.

Fairy Flower.—And now the last of my flowers will tell you her story.

The Rose steps forward and courtesies, which salute the children return.

Rose.—I come from everywhere. My family is very large and we do not all look alike. Men take very good care of me because I look so beautiful and smell so sweet. They buy and sell me, but I do not like that. I would much rather give myself to make people happy. *I have come from the garden into this room to make all who enter happy.*

The Rose bows and steps back into her place.

Fairy Flower.—You see, children, all these flowers have come to make everybody happy, by giving themselves and all their beauty and fragrance. Don't you think you would like to be a flower—a child flower always trying to make yourself and others happy?

The children bow their heads in assent.

Fairy Flower.—See, earth children, the flowers are happy because you are all going to be child flowers and their sisters and brothers!

The flowers dance around the children.

Curtain.

Note.—If it is impossible to obtain all the flowers called for, others may be substituted and the stories slightly changed to fit them.

Silent Occupation Exercises

By ELLEN MCLEAN

Manual Training

Note.—With the approach of hot weather, the children may be encouraged to do much of the seat work in manual training as a preparation for filling in idle moments during the vacation days. The teacher might let the work that is not finished during June in school be taken home and brought back in September.

Where country children have a chance to get grasses, reeds and willow-fibres, encouragement should be offered for this material to be used for making useful things for the home.

English

Aim.—To enable the child to cultivate a good style in introducing his story.

Teacher's Work.—The teacher writes upon the blackboard the following: "Once upon a time——."

Child's Work.—The children are required to copy from their reader or other English book all the expressions which mean the same as the teacher's introductory words.

The following are suggestive:

So long ago that I cannot remember
In the long ago time
Long, long ago there lived
In Italy, nearly five hundred years ago
In the old times, the birds had their
In the days that are forgotten

When the silent occupation period has ended, several children may read their lists. These may be written upon the blackboard. Later, work may be used in writing paragraphs.

Word Study

Teacher's Work.—Prepare a list of nouns that form their diminutives by adding the suffix "let," and "ling." Only the nouns are to be written upon the chart. The suffixes will appear on the teacher's chart at the top only.

Child's Work.—Upon a paper the children write their lists of words, adding the proper suffix in each case. The child's work may include the following nouns:

duckling	goblet
booklet	brooklet
gosling	ringlet
crosslet	owlet
eyelet	changeling

Spelling and Word Building

Note.—In later grades this work becomes the study of stems, prefixes and suffixes, but it is introduced to the children here without that value.

Teacher's Work.—A list of words is made

containing the suffixes *er* and *or*. The list is hektographed and duplicate copies are struck off. The manifold copies are then cut up into the stem word and the suffix, the latter detached as a separate slip.

Child's Work.—The child is required to place the stem and the proper suffix side by side.

The work may look like this:

teach er	tail or
spell er	sail or
bak er	vict or
tell er	janit or
point er	conduct or

The teacher may test at a later day, by having the children write a list of the remembered words.

Reading

Large printed pages serve best for this exercise. Whole sheets of advertisements may be brought to the class.

Some of the older children may be required to cut these sheets into separate words. A generous portion of the cut-up words should be placed in an envelope ready for the silent occupation period.

Child's Work.—The teacher will jot hurriedly upon the blackboard the following numbers: 4, 2, 5, 3, 6, 9, 10, 7. The child will place in the first column all the words of four letters that he can read, in the second row all the words of two letters, and continue thus until he has placed all the words upon his desk.

Word Study and Sentences

Write upon the board a root word that has been studied by the class. The following are suggestive, for they are not too difficult for the fourth grade: help, care, agree, kind, selfish, honest.

Child's Work.—The child will write all the different forms of the word he can. He then uses each word in a sentence.

The following will show what can be done with the root words *care* and *agree*:

careful	agreeable
careless	disagree
carefulness	disagreeable
carelessly	agreeably
cared	disagreement
	agreeing

Phonics

A drill and test exercise to be given after the children have learned certain phonograms.

Cut from old, worn-out books words which have the phonograms that have been learned by the class. Or, cut strips of oak-tag or the backs of pads into lengths 4 x 2 inches.

Upon each slip write one phonogram that has been learned by the class. When completed, each child should be given five or six slips, during the seat-work period.

Child's Work.—The pupil will write as large a list of words containing the phonetic elements in his collections of cards as he can. Special effort may be encouraged towards accuracy, speed, etc., if the child getting the largest list is permitted to write his list upon the blackboard.

Cutting and Construction

Aim.—Interest to be aroused and sustained by the child's telling the story in pictures.

Note.—In this exercise the pupil is not required to draw his picture and then cut it. Rather have the freehand cutting done first.

Tell some story or fable to the class. Any of the familiar ones afford good opportunity for this work; as, The Fox and the Grapes; The Hare and the Tortoise; King Midas; The Miraculous Pitcher; The Kid, the Kid; The Woman and the Beautiful Bush of Berries; Reynard the Fox.

As the teacher proceeds with her story, she illustrates certain portions of it by cutting paper objects before the class. At the conclusion of the story, or a portion of it, the teacher asks certain children to arrange the cut-up pieces to tell a part of the story.

Child's Work.—For silent occupation the children may be required to cut and paste a story. Later, if time admits, they may write sentences about their pasting.

Penmanship

The model copies from copy-books should be cut and pasted upon oak-tag. The child writes upon his paper the copy that has been given him. Then he covers over his writing with the sample copy and writes again. He continues this until he has the required number of lines necessary.

This exercise is excellent, in that the child does not look at his own writing but covers it with his copy, and has always before him the perfect copy.

The Alphabet

Cut from newspapers large headlines which show plain, unadorned letters. These may be pasted upon stiff cardboard, to insure easier handling by the children.

Child's Work.—For seat-work let the pupil trace the letters on the paper with pegs or splints.

To show careful work and attention to the

letters in his copy, let the child build upon his desk the letters in the heading that has been given to him. Repeat these letters a given number of times.

Penmanship

Prepare large copy of maxims and proverbs. These should be printed upon oak-tag about one foot square.

As the writing is to serve as a model, it must be done in the teacher's best style.

By preparing two or three dozen of these models the teacher has ready at a moment's notice work for many days' occupation.

Child's Work.—During the early part of the term let the child write one word on the blackboard. At first this attempt may be guided and supervised by an older member of the class, who can write well. Later in the term the entire copy may be written several times upon the board or upon large drawing-papers.

Spelling

A list of words whose plurals are irregularly formed is written upon a large sheet of oak-tag. By means of the hektograph duplicate copies are run off. Each sheet is then cut up into separate words and placed in an envelope, ready for the period of seat occupations. The cutting may be done by each child before the desk work begins.

Child's Work.—Let the pupil arrange the words in two columns. The first will include the names of things which mean one; the second will include the words which mean more than one. When the words have been arranged, let the child select any five from the first column and the corresponding plurals in the second column for his spelling words for dictation exercise.

The child's desk may look like the following:

one	many
tooth	teeth
foot	feet
mouse	mice
baby	babies
child	children
goose	geese
man	men
woman	women
ox	oxen
wolf	wolves
thief	thieves
knife	knives

Geography

Collect addressed envelopes from any source possible. Let the children bring in some of these envelopes.

Retain the full address and the cancellation mark on the stamp.

Child's Work.—Several of these envelopes may be given to each child. The pupil using a map may be required to find the journey, including the railroad and large cities, the letter passed in reaching its destination. State the steamboat line, waters crossed, and the time required to do it. For upper-grade children the use of foreign stamps may be attempted.

Reading

A list of the words found difficult is made by the teacher. This is written upon a large sheet of oak-tag in hektograph ink. Duplicate copies are run off, providing a complete set of words for each child in the group.

The lists are cut up into separate words and placed in envelopes.

Child's Work.—Since the words are a heterogeneous list the teacher may jot upon the board the following:

- Words that show actions.
- Words that tell names of people.
- Words that name animals.
- Words that name things in the field.
- Words that you do not know.

Reading

A large picture chart is made, either free-hand or with pictures cut from magazines and pasted upon the chart. The kind of picture used will be determined by the words found difficult by a majority of the class.

Beneath each picture, in bold print, will be placed its name. Hektographed copies of the words are made. Each child should be provided with about ten of each word, cut up and placed in an envelope.

Child's Work.—Let a pupil teacher point to the words upon the teacher's chart.

The child places upon his desk the slip containing the name. Then another picture is pointed to its name-word place below the first. The pupil-teacher continues, until all the slips have been placed upon the child's desk.

A quick, rapid oral drill at the conclusion of the silent occupation aids in clinching the words in the child's memory.

Making a Request

A list of sentences is made by the teacher. These should be modeled after the sentences the children have used incorrectly. The following are suggestive:

- May I leave the room?
- May I borrow a pencil?
- May I get a knife?
- If I do my work well, may I take that story book?
- May I sit with John?
- May Elsie sit with me?

Mother wishes to know if I may go home at two o'clock.

May we draw upon the board?

When the list has been completed the teacher makes duplicate copies. The sentences are cut up into separate words and placed in an envelope.

The silent occupation should be preceded by an explanation from the teacher.

Upon the blackboard, or better still upon a large chart, the teacher writes the following:

-leave the room?
-borrow a pencil?
-get a knife?
- If I do my work well,.....
-?
-Elsie sit with me?
-sit with John?
- Mother wishes to know if.....
-
-draw upon the blackboard?

Child's Work.—(a) From the cut-up sentences in the envelope the child completes the sentences, using the teacher's chart as a guide. (b) The children may write the sentences instead of using the cut-up words. (c) For this work the child may make up entirely new sentences.

Geography

A collection of postcards may be had, of the section of the country studied. Previous to the written work these may be pinned to a chart made of cambric. Intensive study should be given to each one. Questions and information to be given by teacher and children.

Child's Work.—The children may be required to write about the postcard given them. If the children are told to imagine that they are writing from the imaginary place to a friend in their home town, they will put forth greater effort to produce good work. At the conclusion of the silent work the papers may be read aloud. The concerted vote of the class may be taken on the relative value of the description. If acknowledged good by a majority vote, the postcard is attached to the paper.

The reading continues until judgment has been passed on all the work. The compositions may be fastened together by means of brass fasteners, and an outside decorated cover attached, bearing the title of the country shown in the views.

These booklets furnish live lessons in geography, the children being given the privilege of looking thru them when their other work has been satisfactorily completed.

Oral Drill in Arithmetic

(Second and Third Years Upwards.)

Aim.—To give frequent drills in the combinations found difficult.

Teacher's Work.—A large chart is made according to the following suggestions. (See illustration of circle with numbers.)

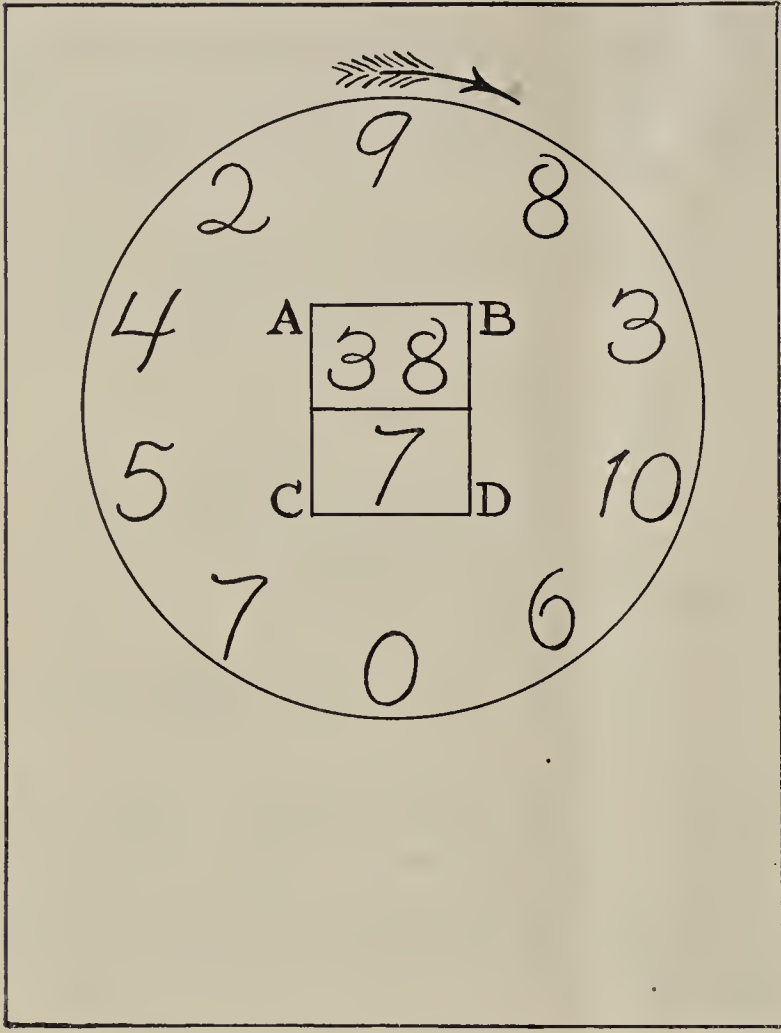
The figures from 1 to 10 are written with a colored crayon close to the outside edge of the circle.

A-B and C-D are slits cut in the oak-tag circle. Thru the slits thus made a long strip of paper is strung, having its free ends pasted together at the rear of the circle, but not held to the oak-tag sheet. Upon this strip of paper many numbers are written. By having a long strip the children are furnished with material for many periods of work.

At the beginning of the lesson the teacher announces what process she wishes performed.

Child's Work.—The child writes the combinations upon a paper; as—

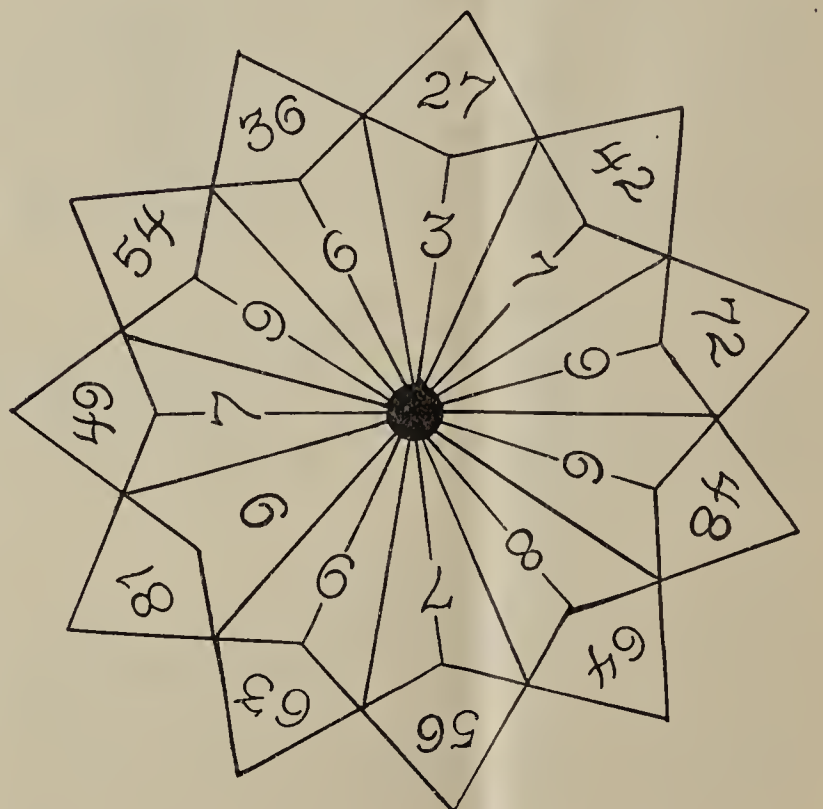
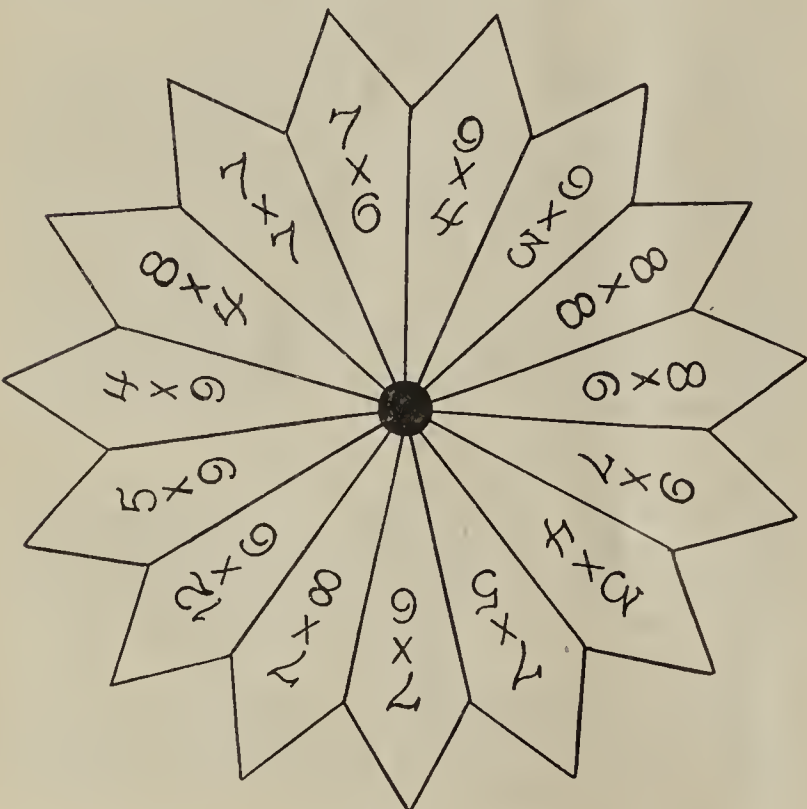
$38 + 9 = 47$	$9 \times 7 = 63$
$38 + 8 = 46$	$8 \times 7 = 56$
$38 + 3 = 41$	$3 \times 7 = 21$



Circle with Numbers



If the work is completed before the class is ready for its oral work, the strip is pulled from the back and two more numbers appear.

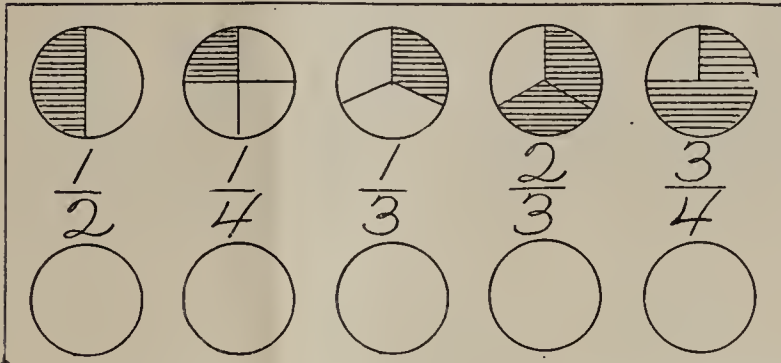


Fractions

(Third Year Upward.)

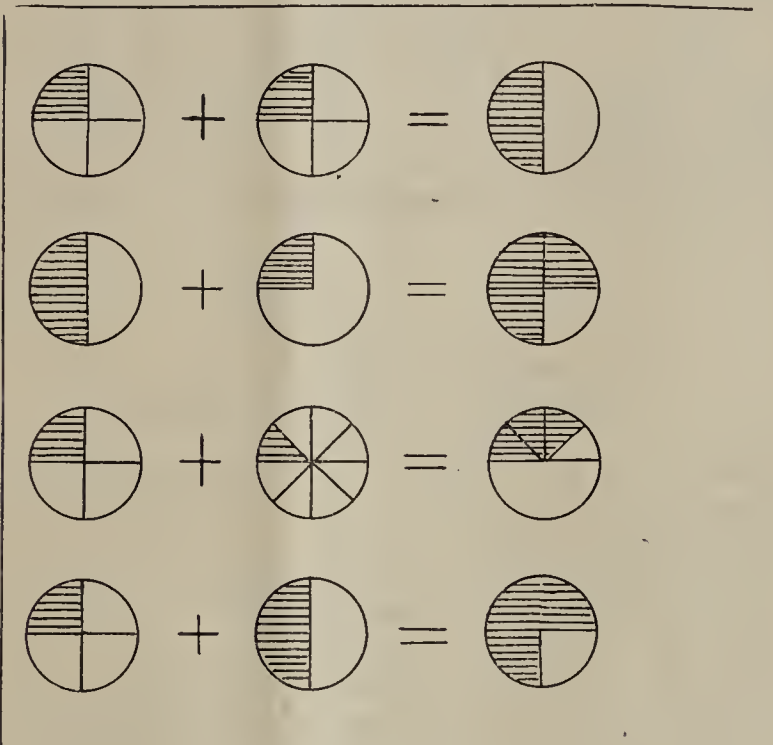
Teacher's Work.—A large oak-tag chart should be made and colored by the teacher.

Colored disks cut into the fractional parts represented on the chart should be given to each child. (See illustration of disks.)



Child's Work.—(a) Upon the outside of the desk the child arranges the dissected disks to reproduce the teacher's chart.

(b) Without the disks the children may be required to write the fraction stories shown by the teacher's chart; as, one-fourth plus one-fourth equals? (See illustration.)



Disks to Show Fractions

(c) The teacher may write the fractions, and the children arrange the disks as they should be to complete the exercise.

Fractional Parts

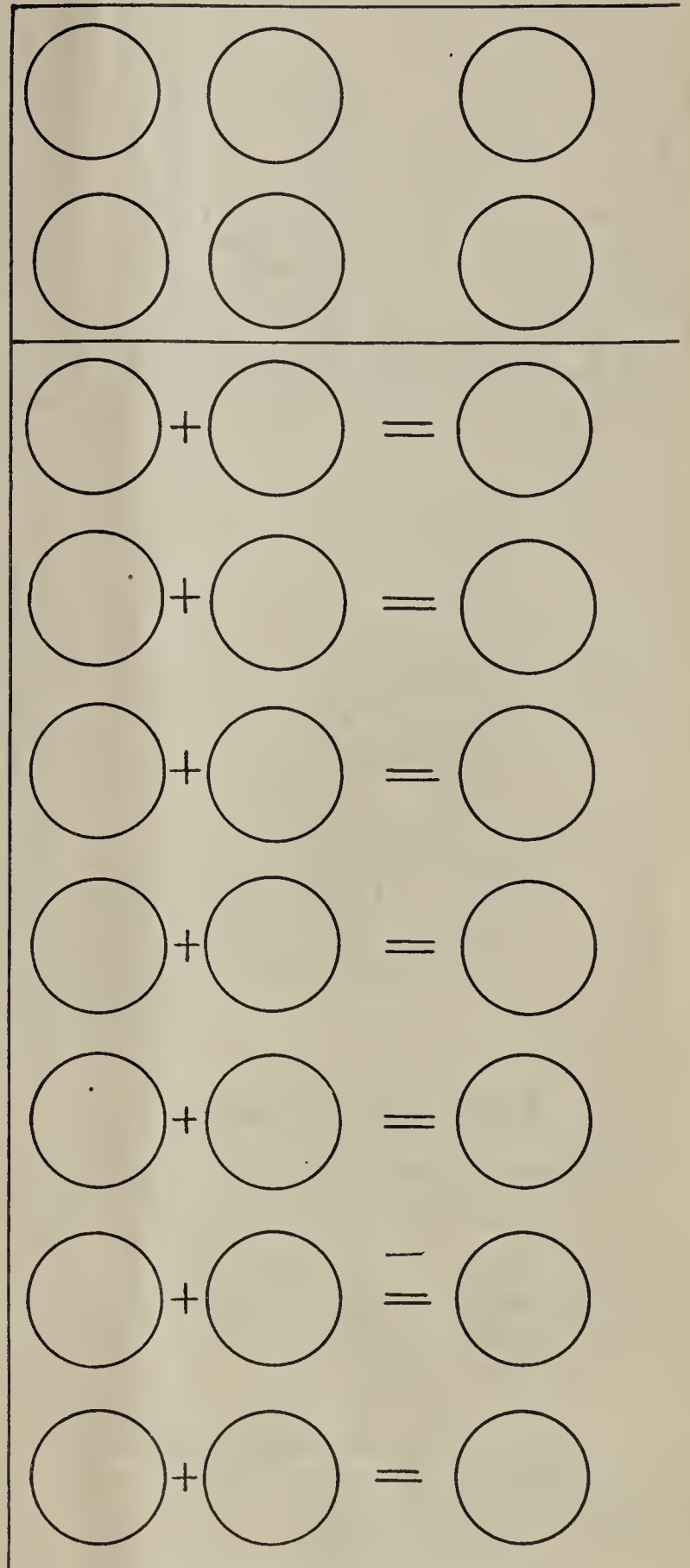
(Third Year Upward.)

Aim.—To develop the fractional part concretely, before giving abstract work.

Teacher's Work.—Prepare hektographed sheets of paper with circles each about the size of a five-cent piece. (See illustration.)

Let the children color the circles with crayon to picture the following:

$\frac{1}{2} + \frac{1}{2} = ?$ $\frac{1}{4} + \frac{1}{4} = ?$ $\frac{1}{4} + \frac{1}{8} = ?$ $\frac{1}{3} + \frac{1}{2} = ?$
 $\frac{1}{2} + \frac{1}{8} = ?$
 $\frac{1}{2}, \frac{1}{4}, \frac{1}{3}, \frac{2}{3}, \frac{3}{4}, \frac{1}{6}, \frac{1}{8}, \frac{3}{8}, \frac{5}{8}, \frac{7}{8}.$



"Sheets of Paper with Circles"

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

When the morning wakens,
 Then may I arise
 Pure and fresh and sinless
 In Thy holy eyes.



Suggestions for Corner Designs

Like the Flowers

By IRMA B. MATTHEWS, California

(An exercise for tiny tots)

Sweet little flowers out in their beds,
Nod their heads, nod their heads, (1)
"We are so sleepy," the flowers say, (2)
Just at the close of day (3).

But when first comes the morning light (4)
Oh, so bright, oh, so bright, (5)
They awake and greet the morn'
At the first peep of dawn.

We little children in our beds
Nod our heads, nod our heads, (1)
We are so sleepy, too, like they (2)

Just at the close of day. (3)
But when the morning knocks once more (6)
At our door, at our door,
We will awaken as bright as they, (5)
At the first peep of day.

Motions.—(1) Nod head. (2) Lay head over on shoulder. (3) Close eyes. (4) Open eyes. (5) Hold head up brightly. (6) Knock with fist on forehead as on the door.

International Flag Race

(A rest exercise for the schoolroom)

This game is a relay race played between alternate rows of children, most of whom are seated at their desks.

The captain in every row bears the flag of whatever nation he may represent.

The first child in each alternate row, the captain, at a given signal leaves his seat on the right side, runs forward to the front of the room, around his seat, passing it on the left to the rear of the room, and back again to his seat. He thus completely encircles his own row of seats.

Just as soon as he is seated, the child next behind takes his turn, and so on until each child in the row has had a turn.

A Number Race

Divide the blackboard into spaces and call each space a mile. In each space place simple number combinations or examples in addition, multiplication, subtraction, or division.

A. $3 + 3 =$ | $3 \times 4 =$ | $6 \div 2 =$ | $10 - 5 =$ | B.

Two children are then selected to run a race. One starts at "A," and the other at "B." The one running the greatest number of miles correctly wins the race.

Pieces for Patriotic Days and School Receptions

We salute you, Old Glory,
We love you, we do;
To all that you stand for,
We'll ever be true.
—H. W. ROOD.

Guess

It's red like the sky,
When the sun is low,
It shines upon high,
Like the pure white snow.
Then many stars shine
In a field of blue.
What's this riddle of mine?
Now just guess it—can *you*?*
*Points to someone.
—Selected.

We Thank Thee

For peace and for plenty, for
freedom, for rest.
For joy in the land from the
east to the west,
For the dear starry flag, with
its red, white and blue.
We thank thee from hearts that
are honest and true.
—Selected.

The Clucking Hen

“Will you take a walk with me,
My little wife, to-day?
There's barley in the barley-
field,
And hayseed in the hay.”
“Thank you,” said the cluck-
ing-hen;
“I've something else to do;
I'm busy sitting on my eggs,
I cannot walk with you.
“Cluck, cluck, cluck, cluck,”
Said the clucking-hen;
“My little chicks will soon be
hatched,
I'll think about it then.”
The clucking-hen sat on her
nest,
She made it in the hay;
And warm and snug beneath
her breast
A dozen white eggs lay.
Crack, crack, went all the eggs,
Out came the chickens small!
“Cluck,” said the clucking-hen,
“Now I have you all.”
“Come along, my little chicks,
I'll take a walk with *you*.”
“Hallo!” said the barndoor cock,
“Cock-a-doodle-doo!”
—Selected.

The Little Soldier

“When I'm big I'll be a sol-
dier—
That's what I'll be;
Fight for father, fight for
mother,
Over land and sea!”
And before him on the table
Stood in bright array,
All his little soldiers,
Ready for the fray.
Then he charged his little can-
non,
Singing out in glee,
“When I'm big I'll be a sol-
dier—
That's what I will be!”

By the firelight sat the mother;
Tears were in her heart,
Thinking of the swift time
coming
When they two must part.
* * * * *

Soon the shadows fell between
them—
Soon the years flew by;
He has left his little mother—
Left her, perhaps, to die.
All the laughter gone forever,
All the sunshine fled;
Only little mother praying
By his empty bed.
Then there came a dreadful
battle,
And upon the plain
Crept the little mother, seeking
Someone 'mid the slain;
But she never found her dar-
ling
In the white moon gleam.
For the little cannon firing
Woke her from her dream.
All a dream! He stood beside
her,
Singing out with glee,
“When I'm big I'll be a sol-
dier—
That's what I will be!”
—J. L. MOLLOY.

A Funny Fact

Taddy Pole and Polly Wogg
Lived together in a bog;
Here you see the very pool,
Where they went to swimming-
school.
By and by (it's true, but
strange),
O'er them came a wondrous
change:
Here you have them on a log,
Each a most decided frog.
—Selected.

Minnie

Learn your lessons well to-day,
Little Minnie;
Then we'll have a merry play,
Little Minnie!

Now first say your A, B, C;
Then count numbers, One, Two,
Three;
Then your verses say to me,
Little Minnie.

You are but a little child,
Minnie, Minnie;
And you like best play and fun,
Little Minnie!

But it can't be always play;
Not to work thruout the day
Would be wasting time away,
Little Minnie!
—Selected.

To the Minstrels of the Spring

Ye little birds that make the
morn
Melodious with mirth,
All the fair promise of the
spring
Is in your happy caroling
Proclaiming Joy's rebirth;
O sing away the livelong day
Your tirra-lirra-lirra lay,
To gladden this gray earth!
Since ever this old world began,
And fluttering to the breeze,
The Spring her banners green
unfurled,
Those same gay songs have
cheered the world—
Your sweet bird symphonies!
Yet ever new the hopes they
bring
When tender buds are blossom-
ing,
And harps hang in the trees!

O happy are the thoughts that
come
A-winging at your song,
To nestle close within my heart,
There to abide and ne'er de-
part—
The tuneful, joyous throng—
Thru all the long, sweet April
day!
So sing away! Your roundelay
Make full and loud and long!
—LOUELLA C. POOLE.

Language in Second Grade

By ALICE ORMES ALLEN

Language is a comprehensive term for a vast and varied subject. It is easier to locate the North Pole than to define its limits.

A teacher, therefore, is apt either to be so dismayed by the apparent hopelessness of her task that she strikes at random and accomplishes no definite results, or, ignoring the larger significance of the term, may grasp only the letter of a few of its symbols and entirely miss the mark in the spirit of the subject.

For, while language means capitals and punctuation, quotation marks, interrogation points, and other decorations of the order, just so surely does it also mean the freedom and fluency of speech, oral or written, which may sometimes defy the entire collection of these and even of orthodox grammar.

Who would not rather, in his official capacity of teacher, be the happy possessor of a child who can translate his inner cogitations into the currency of speech, even tho weirdly ungrammatical, than be afflicted with a pupil who is struck with vocal paralysis when interrogated or wound up to talk, no matter how correct his monosyllables may, or might be?

Yet there may be hope for the speechless ones.

Harry is severely reticent on the subject of the weather, and other manifestations of nature, and kindred subjects. Cross-question him as you will, he will only regard you in suspicious silence, or reply in terms briefer than a ballet dancer's skirt. But did you ever mention marbles to him? Would he not have been willing to orate fluently when you shut three "kanicks, a glassie," and a handful of "pee-wees" into the grim seclusion of your upper drawer, and is he not more than posted on the entire subject?

But there are Toms and Dicks whose garrulity is quite as perplexing a problem as Harry's taciturnity. They are willing to talk always, all the time, on all subjects. They may start you at Mt. Ararat to be sure, and land you in the Dead Sea, but are you not grateful that they did it so easily? No. Random talking is the bane of countless audiences of weary mortals. If you will train your little people, so far as you can, to stick to their subject, you will be the benefactor of coming generations.

There are three definite things which I try to achieve during one year of second grade.

The first two my predecessor has already drilled on for a year, and has therefore minimized the amount of energy which I need expend.

They are the placing of a period after a sentence, the use of a capital in the initial word of a sentence, and the use of an interrogation point after every sentence asking a question.

A fourth, perhaps, of the children in my

room are seldom remiss on these points. Another fourth are varyingly faithful, but fifty per cent of them need daily reminder of these simple rules of the written language.

There is one boy in my room who has not handed me in a single paper since September, I verily believe, without at least one capital and a few periods missing, tho I have never failed, often forcibly, to call his attention to the omission.

He is, of course, an exception, yet many of my children, who are accurate in other respects, seem to regard periods as insignificant and useless frivolities. They might appear to the little folks more if they were large and splotchy. Certain ones have spells of making them so and seem to consider them more effectual.

Anent capitals: I teach, with a fair degree of success, the use of capitals in the first word of lines of poetry, the capitalization of important title words, of the days of the week and months, and of names of places and people.

The children seldom fail on the last two, more frequently on days and months. Titles often perplex them. The rule for poetry is so simple that they easily acquire it.

They often ask, when writing about such subjects as Valentine's Day, Decoration Day, etc., "Shall I write it with capitals?" and I have tried to make them understand that these are names as much as Harry, Julia, or Boston.

Certain abbreviations of common usage I also teach, such as Ave., St., Ans., the abbreviation for the days, months and measurements. I do not allow the children to use these except occasionally, in their own writing, but teach them because they are so frequently encountered in print.

I have never attempted teaching the pupils to paragraph, and I do not believe the Second Grade is the place for it. As a matter of convenience I teach the children to recognize a paragraph on a printed page. We make use of this in reading when I wish them to find a certain word in a given paragraph, and I think this acquaintance with paragraphs should partially prepare them for the more advanced step of using paragraphs in their own writing, which may begin in the Third or Fourth Grade. I know there are many who would take exception to the year to which I assign this subject.

Quotation marks are another feature which I teach the children to recognize, by calling their attention to these in their printed use or in quotations which I write on the board.

The children themselves seldom use the direct quotation; I cannot at this moment recall a single instance of its use in any of their story papers, and as I believe in teaching all things

at the point where the demand for them arises, I have not taught quotation marks in this connection, tho I do insist upon their use in writing a quotation of poetry, for I tell them that those marks show that someone else wrote the poem and not they.

Otherwise, quotation marks simply indicate conversation. I am not sure but that an element of originality might be introduced in the written work by encouraging the use of direct quotation, tho I would not in any event start this before the end of the second year.

Important as the written work is in all its phases, and strenuous as are its demands upon all the child's faculties, his oral expression, especially in primary grades, is of by far the greater moment, for the child who talks well will eventually write well, but the child hampered by the limitations of his vocabulary can do neither.

The American who cannot speak French fluently has not, therefore, no thoughts to express to the Frenchman whom he meets; neither is the child in your room, who is slow of speech, entirely devoid of thoughts. If you will help him with his vocabulary, you may be surprised by his fluency.

I am not sure that it would be a bad idea, in each grade, to aim definitely to familiarize the children with a short list of new words by making a point of using them continually. I do so in my own grade, not with placard or pointer, but sometimes by quietly substituting a better word for the one the child is using, or by frequent personal usage.

Thus I suggest that "prepare" is better than "get ready," "describe" preferable to "tell about," "a pleasant day" more significant than "nice day" (poor much-abused "nice," I wonder it was ever willing to become naturalized in a country which so mistreats it).

There are certain kindred words which pass currency with the children, and have no face-value to them whatever. A dozen children will inform you, on the board or on paper, that Lincoln was "a true man," or Washington a "nice man," but the blankness which descends upon their countenances when cross-questioned as to the particular value of "nice" or "true" in connection with these heroes convicts them of their meaninglessness to them.

Ain't got, this here, that there, and I seen, are sternly tabooed, tho they often escape and defy the law.

The following is a partial list of a few of the words which I try to add to a Second Grade child's vocabulary, and if not to his vocabulary at least to his comprehension: Extremely, rather, suppose, distinctly, appearance, correct, remain, express, evidently, remedy, untidy, dainty, prepare, describe, persuade, accomplish, misunderstood, interrupt, collect.

Nowhere does board work count for more than in the primary grades, and the same small person who wrote carelessly or incorrectly often

becomes his own severest critic, under the impelling focus of thirty pairs of eyes.

I often call on a child to read stories written by others, and the remark, "I can't read it, Mrs. Allen," or "I don't understand it," or "He has left out a word," is a most wholesome suggestion of the exactions of written speech. I allow those who can do so to correct their own work and those who cannot are helped by the class.

Emphasis is laid upon the merits rather than the defects of the work, and especially upon the general appearance and originality of expression.

I always say, "I like this because it is expressed differently from anyone else's." The ignoring of the unworthy ones is sufficient humiliation for the delinquent.

We use the celebration of special days, such as Lincoln's and Washington's birthdays, etc., for subject matter for stories.

When we are preparing to write a story, I forestall it by selecting our daily spelling list from such new words as they are likely to need.

Each day, for a week or more, we write a few sentences of the story, either at the board or on paper. In this way I find added words for our spelling list, and the children gain some idea of consecutiveness in relating a story. Thus the first day we may write, "Lincoln was born in Kentucky. He lived in a little log-cabin. He did not go to school."

Each day I let the children write the sentences of the previous day from memory, suggesting them by such questions as, "Where was Lincoln born?" "What did he live in?" etc. This allows for a little originality of expression and yet maintains a degree of sequence.

By the end of the week the bright child can write a story which will fairly preserve the integrity of the narrative, and yet show a considerable originality, and the slow child will be able at least to unearth the one talent with which you entrusted him at the first of the week.

Our written language is not always narrative. I sometimes ask the children to write sentences containing the spelling words; to tell how they spent their vacation; to describe some place or event. Last week we had some most interesting—and badly spelled—papers, telling how they help at home, how they earn money and what they do with it. The expression in such papers is generally good—they have something to tell—but the punctuation and spelling are often cause for tears.

The form of a letter is something which I think a child should learn in the primary grades. There is a practical demand for this knowledge. They write more letters to fond relatives in their earlier years than perhaps later, and they ought to know the correct form from the start. We write letters three or four times a year. I think once a month would not be too often.

The earliest years of a child's school life are not too soon to give him a taste for a superior literature, and an appreciation of good language. It is as foolish to teach a child inane, poor poetry, on the ground that he is little and cannot understand better, as it is to learn anything the wrong way and then have it to unlearn later. Why not give him poor food, because he is little and cannot therefore appreciate wholesome food?

Many of the favorite poems of the children are by standard authors, and they not only know who wrote them, but can tell something about the authors as well. "The Village Blacksmith," "The Crow's Children," "The Children's Hour," "Baby Seed Song," "Wynken Blynken and Nod," are a few of the favorites,

tho there are others equally popular. Poems with a story or with a vein of humor in them seem especially to appeal, tho the vote of one small lad for "The Psalm of Life" and of another for "The Ancient Mariner" shows that there are exceptions of more serious tastes.

There are melodious poems which seem to appeal to the children purely thru the outer sense, and I believe they enjoy poems that they do not entirely understand, and tho I would not teach such, I occasionally read one aloud.

Memory gems have an especial niche in my own gallery of pleasant memories, and perhaps that is why I have made these a part of our school regime. The children seem to enjoy them, and we keep them fresh by frequent review.

Primary Number Exercises

By ELMER E. BEAMS

EXERCISE I



1. How many sides has figure No. 1?
2. What do we call such figures?
3. How many sides has figure No. 2?
4. What are such figures called? Why?
5. How many sides have figure No. 3?
6. How does No. 3 differ from No. 2?
7. What are such figures called? Why?
8. Write the figure that tells how many sides figure No. 1 has.
9. Write the figure that tells how many sides figure No. 2 has.
10. Write the figure that tells how many sides figure No. 3 has.

EXERCISE II

1. Six sticks will make how many figures like No. 1?
2. How many sticks will it take to make four figures like No. 2?
3. I have 12 sticks; how many figures like No. 3 can you make?
4. Four pints of milk are how many quarts of milk?
5. Three quarts are how many pints?
6. Two pints of milk are how many gills?
7. If you have two two-cent pieces and a one-cent piece of money, what other piece of money will you need to buy a ten-cent loaf of bread?
8. What two pieces of money will make seven cents?
9. What three pieces of money will make nine cents?
10. If John is ten years old, how old was he

four years ago? How old will he be in four years from now?

EXERCISE III

1. The sum of 2 and 3 is ____.
2. The difference of 3 and 2 is ____.
3. The product of 3 and 2 is ____.
4. The quotient of 6 divided by 2 is ____.
5. The sum of 4 and 3 is ____.
6. The difference of 4 and 3 is ____.
7. The product of 4 and 3 is ____.
8. The quotient of 12 divided by 3 is ____.
9. Six pints are ____ gills.
10. Three quarts are ____ pints.

EXERCISE IV

1. One pint is contained in 4 quarts ____ times.
2. At 2 cents a pint 3 quarts of milk cost ____ cents.
3. One-half of 4 balls is ____ balls.
4. One-half of 6 tops is ____ tops.
5. One-third of 6 apples is ____ apples.
6. Two-thirds of 6 apples are ____ apples.
7. One-third of 9 men is ____ men.
8. Two-thirds of 9 men are ____ men.
9. One-third of 12 cents is ____ cents.
10. Two-thirds of 12 cents are ____ cents.

EXERCISE V

1. Arrange 2 balls so that it will be easy to think the number of balls of which 2 balls are two-thirds.
2. Two balls are two-thirds of ____ balls.
3. $\frac{1}{3}$ of 3 is ____ . $\frac{1}{3}$ of 6 is ____ .
 $\frac{1}{3}$ of 12 is ____ . $\frac{1}{3}$ of 15 is ____ .
 $\frac{2}{3}$ of 3 are ____ . $\frac{2}{3}$ of 6 are ____ .
 $\frac{2}{3}$ of 9 are ____ . $\frac{2}{3}$ of 12 are ____ .



A GIRLS' RACE

Chicago has taken the lead in supplying playgrounds for young and old. This is a picture showing how one of the parkways serves for a good time.

4. John lives 4 miles north of the schoolhouse and George 5 miles south of it. John and George live — miles apart.

5. Sarah lives 4 miles east of the schoolhouse and Jane 3 miles east of it. They live — miles apart.

6. The temperature at 10 o'clock in the morning was 55 degrees above zero; at noon it was 65 degrees; the difference was — degrees.

7. The temperature inside the schoolhouse was 75 degrees above zero; outdoors it was 40; the difference was — degrees.

8. The temperature at noon was 75 degrees above zero; at 3 o'clock in the afternoon it was 15 degrees lower; at 3 o'clock it was —.

9. The greater of two numbers is 50; their difference is 20; the less number is —.

10. The less of two numbers is 40; their difference is 20; the greater number is —.

EXERCISE VI

1. One-half of 8 is —.
2. Two is contained in 8 — times.
3. One-half of 12 is —.
4. Two is contained in 12 — times.
5. The sum of 6 and 2 is —.
6. The difference of 6 and 2 is —.
7. The product of 6 and 2 is —.
8. The quotient of 12 divided by 2 is —.
9. Seventy-five degrees and 5 degrees are — degrees.
10. Five times 20 degrees are — degrees.

EXERCISE VII

1. In 8 there are — twos.
2. In 9 there are — twos and — over.
3. In 8 there are — fours.
4. In 9 there are — fours and — over.

5. In 10 there are — fives.
6. In 11 there are — fives and — over.
7. In 9 there are — threes.
8. In 10 there are — threes and — over.
9. $\frac{1}{2}$ of 10 is —. $\frac{1}{2}$ of 11 = —.
10. $\frac{1}{3}$ of 12 is —. $\frac{1}{3}$ of 11 = —.

EXERCISE VIII

1. One-half of 6 apples is — apples.
2. Four apples are one-half of — apples.
3. One-half of 10 men is — men.
4. Five men are one-half of — men.
5. One-half of 3 inches is — inches.
6. Three inches are one-half of — inches.
7. One-half of 7 square inches is —.
8. One-third of 6 tops is — tops.
9. Six cats are one-third of — cats.
10. Two-thirds of 6 rats are — rats.
11. Four rats are two-thirds of — rats.

EXERCISE IX

1. How many twos are there in a dozen?
2. When apples are worth 3 cents each how much is one-half dozen worth?
3. What number is doubled to make 10?
4. How many ears have three span of horses?
5. How many shoes will it take for 2 horses?
6. How many shoes will it take for 2 oxen?
7. Which costs more, a dozen of oranges at 1 cent each, or $\frac{1}{2}$ dozen lemons at 2 cents each?
8. How many twos in $\frac{1}{2}$ of 8?
9. What part of a quart is 1 pint?
10. What part of a foot is 6 inches?

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sweet as song, Spin, las - sie, spin, Spin, las - sie, spin.
hap - py eyes, Sing, las - sie, sing, Sing, las - sie, sing.

pp

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But it was a different shape. It was round and made of willows, and had an opening on the top.

The old lobster that was caught in it said he had jumped backwards and forwards and upwards and sideways four thousand

Do you know what this is?
 It looks something like a hen-coop.
 No, it is not a hen-coop.
 I saw it at the sea-shore.
 It was lying on the rocks.
 It was made of laths.
 The ends were of netting, with round holes in the center.
 It is a lobster-pot, to catch lobsters in.
 Don't you remember reading about Tom, in the story of the "Water Babies," and how he fell into a lobster-pot?



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times, but he could not find the hole. Then Tom offered to pull him out, but it was of no use; the old lobster only pulled Tom into the pot with him.

This is old Mr. Lobster.

Do you know him by sight?

He was caught in the first kind of lobster-pot.

He went into it because he wanted the bait that was in it. It smelled good to him, and like Tom's friend, when he got in he could not get out.

By and by a fisherman came along in his boat.

He was looking for his floaters.

The fisherman puts floaters to mark where his lobster-pots are.

He drops his pots into the ocean from his boat.

They have ropes tied to them.

Floaters are on the ends of the rope.

Each fisherman has a different kind, or a different colored floater.

When the fisherman came to where his floaters were, he began to pull gently, up, up, up, till at last he pulled the lobster-pot right into his boat.



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Then the fisherman saw Mr. Lobster.

He opened a little door in the side of the pot, and pulled him out, and threw him down into the bottom of the boat.

What color do you think Mr. Lobster was? Do you think he was red? No, he was a dark green.

But I always thought lobsters were bright red.

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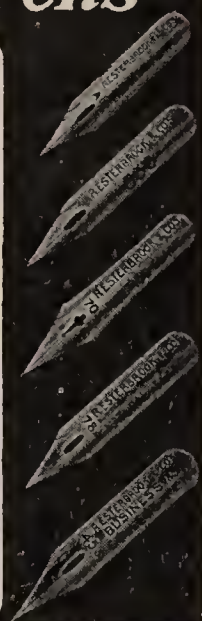
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The Sulky Oleander

Little Oleander slip,
Cut from mother tree,
Was about as disagreeable
As a little slip could be.
Didn't like her pot of earth;
Said she wouldn't grow:
This was very naughty,
And foolish, too, you know.

Little Oleander slip
A drink of water had;
Didn't do her any good,—
Continued to be bad.

Sulky Oleander
Hung her little head,
And, drooping over sideways,
Pretended she was dead.

But it wasn't any good
Playing such a trick:

Tied up Oleander
To a little stick;
Shut her in a closet,
Very dark, you know,
Till she made her mind up
To be good, and grow.

Darkness had a good effect
On Oleander's head;
"What's the use of acting so!"
To herself she said.

Straightened up her wilting stalk;
Really tried to smile:
Guess we'll have to let her out
In a little while.

Morning bright and sunny,
Air so fresh and pure;
Oleander's had enough
Of closet, I am sure;
"Be good, Oleander?"
"Yes," I heard her say,
And she's kept her promise
From that very day.

—Selected.

Doctor.—The increasing deafness of your wife is merely an indication of advancing years, and you can tell her that.

Husband.—Hum! Would you mind telling her that yourself,

Some How Do You Do's

American and English—How do you do?
French—How do you carry yourself?
Italian—How do you stand?
German—How do you find yourself?
Dutch—How do you fare?
Swedish—How can you?
Chinese—How is your stomach? or, Have you eaten your rice?
Polish—How do you have yourself?
Russian—How do you live on?
Persian—May thy shadow never be less.

—Selected.

THE INVESTIGATION OF DUST CONDITION IN SCHOOLS

- T IS only in recent years that science has sought to improve the hygienic conditions of our school buildings. Among the most interesting and enlightening of the various experiments conducted have been those dealing with dust and its relation to the transmission of contagious diseases.

In class-room, lecture-halls, laboratories, auditoriums and other departments of our schools and colleges, dust is present in its most dangerous form. Pupils naturally track in from out of doors large amounts of dust and dirt—the frequent shifting of classes, the constant movement of feet and the various drafts and air-currents produce a continuous circulation of dust and bacteria dangerous to anyone breathing it.



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Standard Floor Dressing is, at the present time, being used in a great number of educational institutions, in hospitals, in great mercantile houses and public buildings. It has in every instance proved of inestimable value and substantiates every claim made for it. In addition, it is an excellent floor preservative, as it prevents splintering and cracking of the wood. Three or four treatments a year afford the most satisfactory results. It pays for itself many times over by saving labor.

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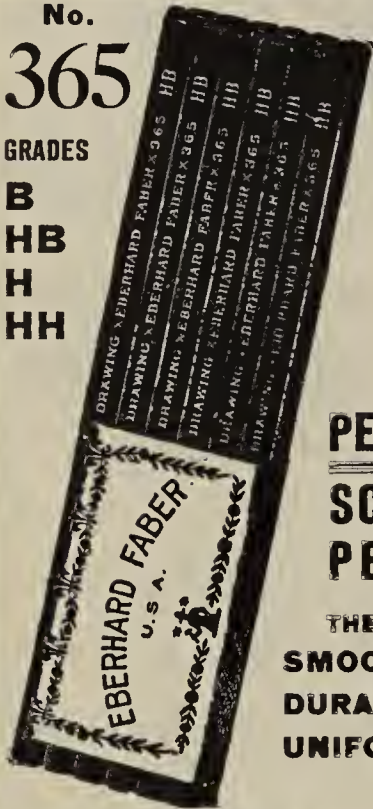
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Brave Purity

O dainty flower in the rain,
So pure and sweet;
So pure and sweet and free from stain—
A gem complete.

O brave and fearless spot of blue,
Stand in thy place;
Look up and drink God's gift to you,
Lift up thy face.

O dainty messenger so pure,
It is for me;
When trials come I will endure—
Look up with thee.

—MAX HILL.

"I have brought your dinner, Father,"
The blacksmith's daughter said,
As she took from her arms a kettle,
And lifted its shining lid.
"There's not any pie or pudding,
So I will give you this——";
And upon his toil-worn forehead
She left a childish kiss.

The blacksmith tore off his apron,
And dined in happy mood,
Wondering much at the savor
Hid in his humble food;
While all about him were visions
Full of prophetic bliss;
But he never thought of the magic
In his little daughter's kiss.

While she, with her kettle swinging,
Merrily trudged away,
Stopping at sight of a squirrel,
Catching some wild bird's lay;
And I thought how many a shadow
Of life and fate we would miss,
If always our frugal dinners
Were seasoned with a kiss.
—Pittsburg Commercial.

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We are glad to say so much that is so fully deserved.

Life

The poet's exclamation: "O Life! I feel thee bounding in my veins," is a joyous one. Persons that can rarely or never make it, in honesty to themselves, are among the most unfortunate. They do not *live*, but *exist*; for *to live* implies more than to be. To live is to be well and strong—to arise feeling equal to the ordinary duties of the day, and to retire not overcome by them—to feel life bounding in the veins. A medicine that has made thousands of people, men and women, well and strong, has accomplished a great work, bestowing the richest blessings, and that medicine is Hood's Sarsaparilla. The weak, run-down, or debilitated, from any cause, should not fail to take it. It builds up the whole system, changes existence into life, and makes life more abounding. We are glad to say these words in its favor to the readers of our columns.

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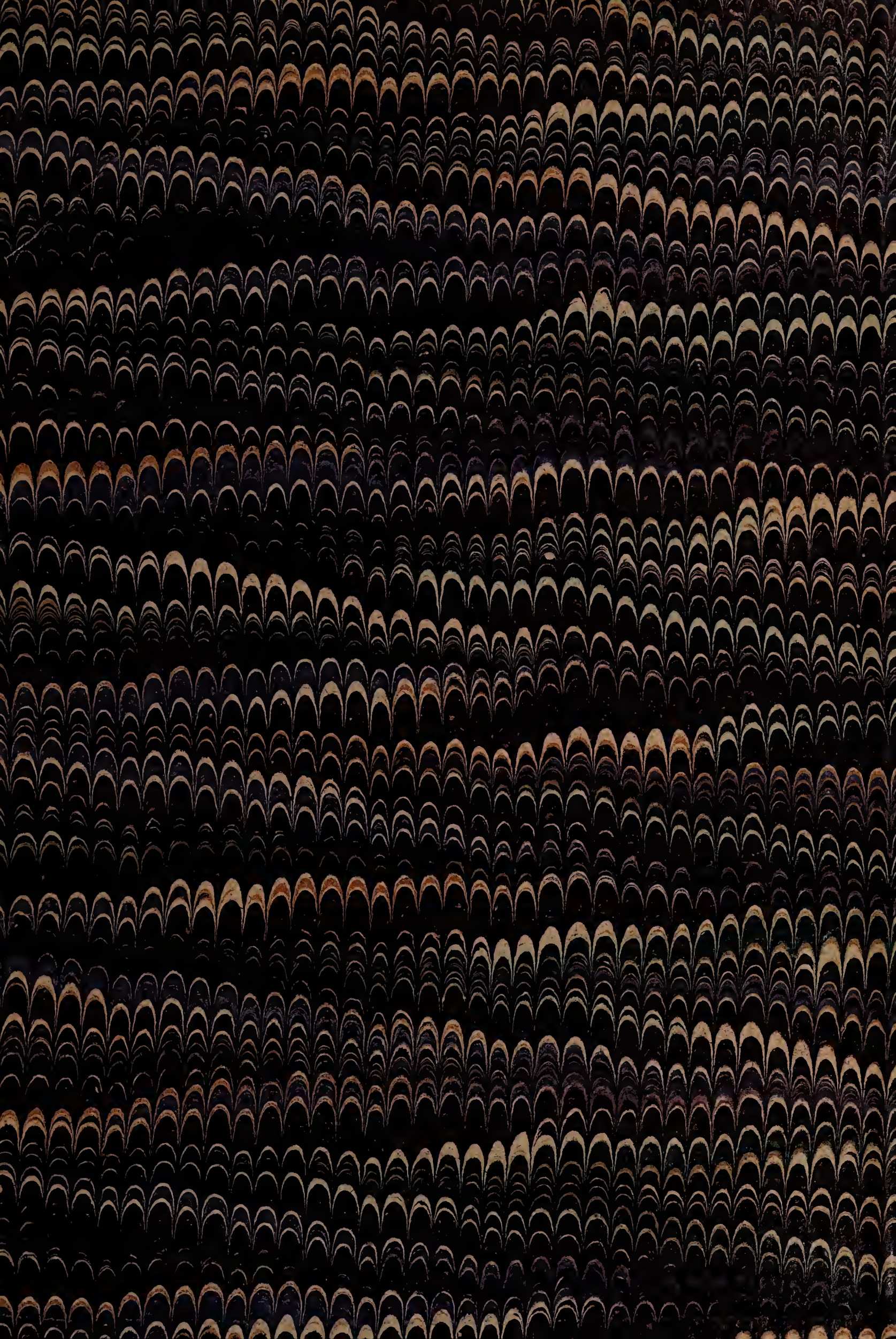
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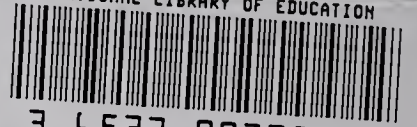
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