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STUDYING A PLAN FOR BUILDING AN AIRPLANE

SPRING

Spring is more than the snowdrop,
  Hanging its bells of pearl, forever mute;
It is more than the crocus-chalice,
  More than the clear pipe of the robin's flute.

Spring is more than the rainbow
  Leaping seven-colored after the rain;
It is more than the gleaming willow—
  Though these delights return with Spring again.

Spring is the life's renewing,
  The drum of the pulse, the blood beginning to sing,
The brightening eye, the unwary heart's undoing—
  This, O this is Spring'!

Audrey Alexandra Brown.

THE EDUCATIONAL RECORD

April — June, 1947

CONTENTS

Page

Editorial ... 66

Better Methods of Teaching and Learning ... W. P. Percival 68

Enjoying Literature in the High School ... C. Wayne Hall 72

What I do With the Short Story ... Anna C. Grant 76

Ethelwyn Wetherald ... Katherine Hale 82

Learning to Read Through Experiences in the Primary Grades ... Gertrude Hildreth 87

Mental and Rapid Arithmetic in the High School ... Clifton M. Leney 90

Teaching a French Song ... Ella Le Gallais Vibert 93

The Coal Family ... Nan M. Husband 95

Some Aspects of Interior Decoration ... W. G. Perry 101

School Calendar, 1947-1948 ... 103

The Experiences of John Williams of Deerfield Following the Raid of 1704 ... E. C. Woodley 104

Guidance and Counselling ... John G. Withall 109

The Last Parting ... Nathaniel Benson 113

Salute to France Reborn ... Nathaniel Benson 115

George Frederick Cameron ... E. C. Kyte 117

Minutes of the November Meeting of the Protestant Committee ... 123

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Vol. LXIII *QUEBEC, APRIL - JUNE 1947* *No. 2*

EDITORIAL

THE GREATEST NEED IS THE TEACHER

The educational problems facing the government, School Boards and the public are becoming more complicated almost from day to day. These problems arise from the increasing recognition of the necessity for fitting youth better to meet its growing social and cultural needs and from the rising costs of services and materials, to which adequate adjustments have not yet been made.

School buildings today are erected on a much more elaborate scale than they were twenty or thirty years ago. Classrooms are not only more spacious and more sanitary, but the window area is larger and a special type of construction has been developed for the correct distribution of light. Many special classrooms are provided for science, manual training, typewriting and household science. Lecture theatres and projection rooms are to be found in many modern schools. Gymnasiums and assembly halls are regarded as indispensable. The buildings are also more fittingly equipped.

Children living at a distance no longer stay away from school or attend spasmodically. They are conveyed where necessary, the cost approximating two cents per mile per pupil daily in rural districts and more in the cities. The slow moving horse-drawn vehicle no longer satisfies. Comfortable motor buses and snowmobiles in many centres whisk pupils to and from their homes. Allied with these problems is the school lunch and making provision for the health-giving diet of school children.

Though such needs and others have sent school costs soaring, there is no popular desire for retrenchment. On the contrary, the call is insistent that the best be made available for the children. Moreover, the public are generally agreed that financial starvation of the schools will have results akin to similar treatment of the human body.

The most urgent demand of the schools, however, is not for buildings, equipment, conveyance or even school lunches, but for teachers, good teachers, teachers equipped with the qualities of heart, mind and training that appeal to children, teachers young in spirit and action, teachers who can not only impart knowledge but who, while remaining very human, can also inspire their

pupils to high ideals and attitudes. Such people have not been found in sufficient numbers to staff our schools. This is largely because the minds of young people with the characteristics desired have not been turned sufficiently towards the teaching profession, partly on account of the avowedly low salaries offered and partly because it has been traditionally painted as a "hands off" profession—a profession that the average man or the modern woman should scarcely wish to enter.

There is nothing wrong or basically undesirable about the profession of teaching. No one will deny that it is an exacting occupation, for the teacher is on trial every minute that he is before his class. Those teachers, however, who can establish good **rapport** between themselves and their class naturally diminish the strain. It can justly be said that, taken as a whole, teaching is just as worthy a calling as selling handkerchiefs, driving a railway engine, operating a photographic studio, or mixing medicines. It is obvious that young women who are teaching will not meet as many eligible young men during working hours as they will in a bond house or an insurance office. But if they are of the right type, who keep their nerves from fraying and their spirits from bitterness, they need have no fear of being unable to compete with their sisters after school hours on better than equal terms because of their ever broadening horizons. Likewise, young men of keen mind and athletic ability are required in schools to teach growing youths the kind of men that they should become—strong, alert, and agile in mind and body.

Teaching will never pay the high salaries of some forms of business. But that it will provide a competence and allow a certain amount of leisure so that teachers may develop themselves according to their tastes is assured. Moreover, many satisfactions are obtained by school teachers that are better than monetary considerations.

That governments intend to support schools more generously is seen universally. They recognise that no school with poor teachers can ever succeed and that no school with good teachers can ever fail. All over the world they are trying to cut their coat according to their cloth and to spend wisely but not profligately for education. The Province of Quebec has created an **Education Fund** to free School Boards from capital debt and to pay additional grants according to need. School fees have been abolished and free text books provided to the end of Grade IX. These measures have the support of the people.

Young men and women might ponder these things as they plan their future vocations.

Film Library of the Montreal Protestant Central School Board

The Film Library of the Montreal Protestant Central School Board contains 240 separate sound titles and 176 silent titles. There are many duplicates and the total number of films in the Library is as follows:

Sound Films	350
Silent Films	220
Filmstrips	9
Total	579

BETTER METHODS OF TEACHING AND LEARNING *

The chief function of the educator is to lead the way to better education for children and to find better ways of teaching and learning. When they just sit in their offices, receive visitors, reply to correspondence and become involved in a mass of detail that could well be delegated to others, they lose sight of their primary function. Leaders in the Home and School movement should keep in close contact with professional educators, follow modern educational thought and current movements, understand them and interpret them to their members. School systems that lack progressive leaders are apt to stagnate and consequently to offer to the children concerned an education inferior to that which they deserve and might have under more favourable conditions.

One of the benefits of the Home and School movement should be to catch signs of stagnation or regression at an early stage and to endeavour to root out the causes, no matter where they may be found. They should be sure of their facts, however, for nothing will discredit the Home and School movement more than will the crying of "Wolf, Wolf" when no wolf is near. Conversely, when attempts at progress are made, the Home and School Associations should put their shoulders to the wheel and help those who need assistance.

Though administrative officers are sometimes at fault in this respect, this is by no means always the case. As a matter of fact, these men and women generally keep up to date. Usually the fact is that in all school systems classroom practice lags far behind the philosophy of the Departments of Education. This is almost always because of the immaturity or inertia of the individual teachers. Sometimes, however, supervisors, inspectors and other officials place themselves in the path of progress and force the teachers into a rut. In order that teaching and learning may be improved, teachers, parents and pupils must pull together and work out feasible practices.

What are some of the ways in which methods of teaching and learning can be improved?

1. Group study of problems is a fertile source of improvement of classroom procedure. Teachers should meet together frequently to hear how others can help them and how they can assist the others.

2. Statements of the aims of the school and of the subjects and topics studied are essential if teachers and pupils are to have their ideas rightly focussed and if they are to attain true objectives. Interclass and inter-school visits aid such development and accomplishment. Within reason, such visits should be fostered and encouraged by the administration and by parents. Particularly should young or disheartened teachers see experienced craftsmen at work.

3. The activities of supervisors and inspectors should be stimulative and consultative in nature rather than negative and fault finding. The supervisor or consultant who can make constructive suggestions and can offer them in an acceptable manner is invaluable in a school system. Such services are the antithesis of pettiness and destructive criticism. Constructive suggestions are harder to make than those that are destructive but all the emphasis should be upon the former.

* Address delivered at the Annual Convention of the Canadian Federation of Home and School in Saskatoon, Sask., on August 27, 1946.

4. A professional library should be at the disposal of every teacher. All teachers need such help and they should have ready access to a library. A well annotated library catalogue is a necessity for every Department of Education. The Post Office Department has assisted the Professional Library greatly by charging only one way postage on books borrowed from a Teachers' Library, When such a library has been established the teacher, at no cost to himself, can borrow books for his own profit and those of his pupils, while the Department of Education pays the necessary one way postage.

5. The Film Libraries of the Departments of Education should be used to the limit at all times. Well annotated catalogues are being published by the Departments and teachers should make use of them. The difficulties of procuring and using films are undoubtedly many, because of the nature of the film and the screen and the difficulty of manipulating them, but wide awake teachers will overcome these handicaps and will find themselves amply rewarded by the awakening of the understanding of pupils. The screen can tell most stories far better than the best teacher, and the pupils will probably remember the lesson longer.

6. The radio is another means of improving instruction. Radio programmes have been provided by the CBC for several years and, in addition, the provinces broadcast provincial programmes every year. All of these services are getting better. For next session there is again an advance which in some cases is remarkable. Home and School can often help by offering the necessary machines for the reception of these programmes and thus supplement the grants made by the Departments of Education. Good classroom radio receiving sets are expected on the market at the beginning of 1947.

7. Where public libraries are available their resources should be explored. Librarians as a rule are very co-operative persons and their desire to assist children and teachers especially is sincere. Many children crave additional reading and, if encouraged by teachers who open to them the paths of learning in this respect, they will grasp their opportunities. In some cities, the public libraries are used almost as school libraries, so active is the co-operation of the authorities.

8. The classroom library is another means of improving teaching and learning. By this means pupils have ready access to a choice selection of books. One pupil reads a book and interests his fellows in it. Thus the circulation expands.

9. One of the needs of Canadian schools is the employment of thoroughly trained guidance officers. Pupils have been too haphazard about their attitude towards school, school work and the courses that they choose to follow. Guidance officers who are well trained are being employed in larger numbers and the attitude of many pupils towards school is improving as a consequence.

10. Since it would appear that the proportion of pupils who are seriously retarded in the tool subjects is rapidly increasing in our secondary schools, the provision of diagnostic and remedial programmes for such pupils must now be recognized as a major educational responsibility. Many pupils reach Grade VIII who read slowly and unintelligibly, who spell and compute inaccurately, who write illegibly, and who have not learned how to make effective use of their

native language. Unless such pupils are promptly identified and helped in overcoming their special handicaps, they cannot be expected to complete their high school course creditably, and thus will be inadequately prepared to cope, as adults, with the ordinary situations to be encountered in social and business life.

Books are available for high school teachers and principals who may have no special knowledge of psychological techniques but are eager to profit by concrete, practical suggestions for the application of diagnostic and remedial methods. These help to locate the poor readers, discovering the causes of reading deficiency, the provision of remedial reading programmes at different levels, and the selection of suitable materials and exercises. Similarly, treatment is afforded in spelling, handwriting, and the fundamentals of English.

It has now become clear that many pupils reach the higher grades whose early instruction has failed to remove their peculiar educational deficiencies. It is also clear that the tool subjects are so complex that full mastery can be attained only after prolonged study extending into and beyond the upper grades of the secondary school.

11. The English courses in most of our schools are in immediate need of improvement. Many persons do not know the fundamentals of letter writing and their oral expression is filled with inaccuracies. In the elementary grades oral work receives much, though probably not enough, attention. While it cannot be supposed that a student entering high school has acquired an adequate command of the spoken language, little or no explicit provision for improvement in speech is made in most high school curricula.

This situation is one of the undesirable results of the growth in popularity during the last century of written examinations as a convenient form of test. It should, however, be borne in mind that for hundreds of years academic proficiency was tested exclusively by the oral examination and that, in everyday life, it is still by what we say and how we say it that we are usually judged by our neighbours and by the world at large.

Greatly increased emphasis on oral English is therefore indispensable in the senior grades. To this end extra-curricular activities can make an invaluable contribution, but the improvement of speech must never be ignored in planning the regular classroom programme. Direct instruction in speech techniques is, however, far less important than is the provision of ample opportunity for every student to use spoken English in a variety of situations. It is strongly recommended that a place should be found or made within the framework of the course of study in English and, as occasion offers, in other subjects for expressing opinions orally, making oral summaries and reports, telling stories, giving directions, describing impressions, and giving character sketches. Practice in formal discussion, as conducted by a debating society or at a students' association meeting, is an essential part of a high school education. Assembly programmes must be arranged to give plenty of practice in delivering short speeches suitable for special occasions. Pupils must be encouraged to take part in activities which will make them familiar with the art of interviewing. Practice must be given in play reading and in reading aloud to an audience. Some choral speaking should be attempted in the English literature classes.

Such a programme must be supplemented by a limited amount of direct instruction. Not only must the English teacher insist upon audible and clear speech and upon suitable diction and posture; but there must also be some explicit teaching of the physiology of speech, the technique of conversation and of addressing an audience, and the details of parliamentary procedure.

12. We are not hearing as much about the enterprise method of teaching as we should do. One would have thought that, after all these years, teaching by this method would have become second nature in all classrooms. That the method is sound cannot be doubted. That it is more difficult than the stereotyped method of teaching and that teachers have to be better trained to teach by it than by the older methods cannot be gainsaid. Teachers can run amok more easily and waste their efforts needlessly by this means more than by those that are more old fashioned; but used by skilled, thoughtful and ambitious teachers, it is an instrument that will breathe life into the pupils, engender enthusiasm for their work and make students of many who would otherwise spend the time in school with little profit.

13. The majority of adults read at the level of pupils of grades V and VI. This is a serious handicap, though the majority of people do not even recognize that they have such poor reading habits. They are so accustomed to their own rate of reading that they think it natural to read at their slow speed. Pupils in school should be taught to read faster as they advance through the grades. they should also learn to adjust the rate at which they are reading to the difficulty of the material. They must be taught that which only a small percentage of people can do, that is, skim to get the thought of a passage. Fortunate are the pupils who have learned to do that . Skimming is merely rapid reading and it is of great use to all who can get the knack of it. Pupils should also be taught to get the general significance of a piece of reading matter. This is what they will remember as a rule, not the exact words. The highest type of reading ability, of course, is that of reading critically. Pupils need much help to reach such a standard. To help gain such an end, reading appraisals should be applied. These are obtainable through any up-to-date teachers. Children in high school should not be content with reading at the rate of two hundred words a minute or less when with training they could read at five hundred, six hundred, seven hundred or even more. Experiments show that, in general, the fast readers comprehend well and remember longer than slow readers do.

14. A flexible system is needed. Educational progress is not possible in systems that are rigid and enervated. Progress comes through flexibility, experiment, desire for progress, and innovation. In Canada we do not seek changes for the sake of change, but we need a number of men and women whose particular duty it will be to keep themselves abreast of the times, knowing what is going on elsewhere in the Dominion and in other countries as well. School officials need encouragement to help them to introduce into the school system the information they glean, and to execute their own ideas. These ideas should be well screened before being allowed to go too far so that the school will not suffer from the unsound conceptions of theorists or the caprice of partly trained enthusiasts. Conferences of teachers, school boards, and Home and School representatives could do much for the advancement of good ideas.

W. P. PERCIVAL.

ENJOYING LITERATURE IN THE HIGH SCHOOL

C. Wayne Hall, M.A., Supervisor of English in the Protestant Schools.

Teaching literature is fun. It offers the opportunity of revealing the wealth of story to a young audience and of presenting thrilling and stimulating ideas to young minds. Through it, ambitions are fostered, attitudes and points of view are formed, and life takes on new meaninsg. No greater privilege is given to teachers than that of opening the door to the great adventure of literature and guiding the pupil in his choice of books.

If the lessons are to succeed, they must also be fun for the pupil. Literature is meant for enjoyment. Unless pleasure is derived from it, literature fails to challenge the thought and to stir the mind with new concepts. Reading which is done under compulsion or for no better reason than that of passing a grade hampers rather than hastens the achievement of the goal.

Of course, reading is more than a pleasant diversion. Real literature was never intended merely to fritter away the odd half hour or to provide harmless amusement on a dull evening. Like the other arts, it has depth and meaning which are never known to the casual customer, and it holds mysteries which are not clear even to the connoisseur. As with music or painting, literature can be a constant source of pleasure and inspiration to those who have discovered its value through enjoyable association.

Books need not belong to the so-called popular class in order to be enjoyed. Most of the successes of the moment are sensational. They hold attention for a while, but are soon forgotten because they were designed for light amusement or, occasionally, to excite controversy. The books which provide the greatest pleasure are those which waken a response and, in some measure, succeed in colouring the reader's thought. That is not the way of the average detective story, of the summer theatre comedy, or of the sentimental love tale. Such books seldom require teaching before their offering is apparent; their contribution to enjoyment has been made as soon as the fate of the lovely heroine is decided. Real books, on the other hand, are based on a true picture of life and contain something of the thought and feeling of the author. They are the ones which will hold a class and which will be cherished long after the pupils leave school for the pleasure which was derived from the depth and warmth and colour of the tales.

This is not true of books alone. There is not much fun in an easy tennis match and there is little challenge in a soft job. It is the game which calls for skill and the position which tests a man's worth which are associated with real living. The enjoyment of literature follows the same pattern. Occasionally a simple novel may be read for relaxation, but it is no substitute for the satisfaction and mental stimulus which other books offer. There is a place for easy reading on the curriculum, but the crowding of the course with shallow books will not of itself make avid readers. The momentary interest will soon die of starvation.

Literature should be taught, then, first of all for pleasure—the pleasure of meeting a variety of personalities through books, the pleasure of becoming acquainted with authors in their lighter and more whimsical moments as well as in their serious moods. In this the teacher assumes the role of a skilled salesman.

He must make books appeal to his public and convince them that they want to read. In doing so he will employ several methods, ranging all the way from the occasional presentation of inviting samples to the spreading of a veritable feast of discussion and background to satisfy a healthy hunger. In each case, however, the lesson must be enjoyable. What has been gained if the pupil **knows** the course thoroughly but never wants to see another book?

Part of the teaching in literature is necessitated by the fact that high school pupils are not adults. Most of the books on the course were written for mature readers. There are plays by Shakespeare, poetry by Milton and Browning, and novels by Scott, Dickens, and Hardy. These are offered for two reasons: because little **live** material has been written specifically for the adolescent, and because it is the duty of the school to lead the pupil on to something better than he could enjoy unaided. The result is that the classroom approach must give the pupil the background with which the average adult is expected to meet the selections. This may mean extending the range of interest or broadening the experience of the pupils through discussion or preliminary reading, or it may require the development of greater skill in reading before the high school boy can place himself in the position of the adult for whom the book was written. It is only after such motivation or preparation that the teacher can introduce the pupil to the poem or the novel as the author intended him to meet it; that is, without notes and diagrams and protracted explanations. The task of the teacher then is to guide the inexperienced reader through the first section, to arouse his interest in what is to follow, and, once he has been oriented in the book, to allow him the thrill and excitement of his own discoveries.

Since one of the major aims is to produce independent readers—adults who can find their own way to the right books and who can interpret the content to their own satisfaction—teachers must not allow their zeal for literature to lead them into doing all the work. There are many who fail in their ultimate objectives by being too conscientious. They read every page to the class, explain every reference, dictate notes on every point, and insist on the memorization of every fact. As a result, their pupils may know everything about the book which has just been taught, but they have not learned how to read another one to advantage. Consequently, the worried teacher presents the next book in the same detail, and the pupil becomes even more dependent upon a middleman between himself and the author. Though he likes the book, he enjoys it only in so far as the teacher has transmitted pleasure and understanding to him. Such pupils are often enthusiastic about literature while they are in school, but they seldom feel interested in books after graduation.

The real teacher of literature serves as an interpreter. He relates the content of the books to the experience of the pupil. Unless a poem or a play takes on significance, there can be little growth through contact with it, just as there is little hope of learning a foreign language by gazing at the unknown symbols. Wordsworth's **Intimations,** Galsworthy's **Quality,** Sandburg's **Fog,** and the **Psalms of David** are all capable of striking a real response in the adolescent if the major points are developed sympathetically. A cold noting of similes and metaphors or a hurried synopsizing of the selection was not intended by the author. In most cases, he wanted the reader to feel something. An appeal

to the emotions rather than a challenge to the intellect has made literature live. In leading pupils into literature, then, the teacher must help them to find a mood or to reconstruct an atmosphere from the sound and the sense of the words and the pattern they form. It is here that the teacher helps the pupil to understand, and, by doing so with one selection, develops his ability to the extent that the next piece takes on more meaning, The pupil is no longer just following the teacher; he is growing in power to find his own way.

Literature is crystallized experience. The writer observes closely and discovers in his contacts many things which others see without noting. With his quicker perception of truth and values, he enables his reader to recognize essentials which were only dimly sensed before. Most readers have had the experience of finding both Ulysses and the Lotus Eaters in their own communities after reading Tennyson; the Amelia Sedleys and the Becky Sharps take on new significance for them after Thackeray; and they appreciate the homely life on land and sea better after reading Hardy and Conrad. The Pecksniffs and the Micawbers, the Tom Browns and the Tom Sawyers, the Elizabeth Bennets and the Scarlet O'Haras are all acquaintances through whom they meet life and who help them to live and work with their fellow men with more understanding. Reading may not always make a full man, but it can make him less uncertain and naïve.

Literature should not bristle with morals. The sooner pupils discover that each poem does not contain a maxim and that each story is not a parable, the sooner they will be able to see writing for what it is. At the same time, the great bulk of literature which is not frankly sensational is based on life experience, and, whether it is realized or not, helps to set standards and to influence conduct. Pupils become acutely aware of the tragedy of a man in the wrong position from **Richard II; Dear Brutus, Strife, Pygmalion,** and a host of other plays help even occasional readers to recognize real values and to live up to their better selves; and such novels as **Main Street, Fortitude,** and **Windswept** teach by inference that success lies not in the glamour of the moment but in the security and contentment of a balanced life. Teachers need not fear the immorality of literature. Most writing which can be taken seriously—writing which is not cheap satire or farsical overstatement or impossibly sentimental—comes close enough to life and its essential laws that the path of the wayward is not too alluring.

As the pupil advances through high school grades, he begins to derive enjoyment from a more critical approach to literature. Bit by bit, he should be led to look for more than plot in a novel and more than a thought in a poem. Just as one's appreciation of music is heightened by a knowledge of musical composition and terms, so the satisfaction which comes from reading is increased when one knows what to expect of a good novel or what to look for in a fine poem. A stirring drama may move the student by its sweep of action, but he is not prepared to comprehend its full significance until he can see the interrelation of plot, setting, and characters. The fine economy of good writing, the choice of words, and the skill which underlies the transmission of thought must be recognized if the mature student is to develop more than a nodding acquaintance with literature.

It is the essentials of good literature rather than literary criticism which should be taught. The school is not attempting to produce a whole generation of critics. However, the sound old theory of proceeding from the known to the unknown suggests that teachers of high school pupils should be concerned with more than the tracing of action in a novel. Few books are so important that they should be taught only that the pupil may be familiar with the tale. Rather, the teaching of each text should prepare the pupil to handle the next one with more understanding and deeper appreciation. If this is to be accomplished, the course must deal in part with elements which similar books have in common. The broad principles which are made evident through the study of one play thus assist the pupil in his reading of the next one. A course in literature is not unlike one in mathematics. Successful work in algebra cannot be based on exercises alone unless the pupil has been led to see the essential principles which underlie them.

Once literature has taken on life and meaning for the pupil, he is willing to accept the teacher's statement of values where otherwise he would have doubted in silence or scoffed openly. Some literature is clearly beyond high school level; and several curriculum builders, for one reason or another, persist in introducing to adolescents material which often enough has little meaning for university seniors. This poses a real problem for the teacher unless he has previously succeeded in revealing the meaning of literature through the medium of more suitable materials. The pupils then realize that their guide has been reliable on other excursions and they are now willing to trust him through unfathomable depths. This is the attitude in which a class may approach **Endymion,** the fantasy of Ariel or Puck, or **The Dream Fugue.** This is also the attitude of many pupils in courses in the history of literature—courses in which the student must accept the teacher's opinion of hundreds of books which he has never read. Such materials are too remote to move the pupil and are too hastily handled to have meaning for him. The intention of the school in offering these courses may be to chart a path for the young man's future reading. If that is the purpose, it fails completely. The school may hope to help him in an evaluation of modern literature by a study of the past. In that it can claim little success because, in the hurry, emphasis falls of necessity on dates and names. Possibly such courses are intended to supply something akin to mental discipline by making the work harder. Here it may succeed in so far as it makes the reading dull and heavy and robs literature of its natural appeal to young people. Why prescribe nectar and deep draughts from the Pierian Spring if the patient can digest only milk and honey? Teachers should view all academic high school courses in literature with skepticism. But if it is their lot to teach them, they should be certain that their pupils have first enjoyed literature which is nearer to the adolescent's natural interests.

Regardless of what material is taught or what method is employed, teachers of literature owe it to their dignity and self-respect as educationists to see that the work is well received. Unless it is, they are not really teaching; because, until an enthusiastic response to literature is aroused, the whole programme is empty and artificial and to no avail.

WHAT I DO WITH THE SHORT STORY

Anna C. Grant, B.A., Macdonald College High School.

The short story offers a fairly easy and enjoyable introduction to a pupil's realization that writing a story requires something more than the inspiration of the moment. Moreover, there would seem to be little value for a class to spend time reading any set number of stories, valuable though they may be as literature, without understanding something of the principles that differentiate that form of writing from other forms.

I teach the short story in the senior grades IX and XI. I begin the study first in Grade IX by reading to the class "The Secret Sharer" in the Conrad "Four Stories". I read as much as I can of the beginnings of the stories aloud because, in stumbling over the rather difficult vocabulary and in becoming confused in the rather involved sentence structure, pupils lose the thread of the story and become bored. The time taken to read aloud to them I have always found well spent because they do like the stories. Reading the stories together in class also gives them the opportunity to ask questions about details at the actual time in the story when they need these explained. Usually, after they are well started on a story, they can finish it without difficulty. After we have read "The Secret Sharer" and have discussed any questions that have arisen, I simply drop the story for a day or two to begin discussion of the short story as a form of literature.

I first explain that the word "story" is not a sufficient definition for a type of literature. Since the pupils have already read poetry and plays and novels or long stories, I try to show them that any author chooses the pattern of writing best suited to his purpose. A "story" may be told in any of these forms or patterns, but each of them will have its own rules. Some of these, such as an author's not being able to appear on the stage to warn you what characteristics he wants you to see in each of his individuals, the pupils can discover for themselves. Then I try to show them that a short story is something more than a long story shortened. I also explain that "short" is a comparative term; it may mean a story of five pages or one of some thirty-five.

I begin using the term the "essentials" of short story writing. I explain that the short story is a very compact form. Many of the pupils already know the short shorts now printed in magazines; I often use Collier's short shorts for example. I show them that the compactness of the form necessitates a rigid cutting out of non-essential material. For example, since the story is short, it stands to reason that only a few characters can be involved as the author would not have space in which to deal with many. The number often includes no more than five or six and may include only two or even one. Here, to illustrate, I use Edgar Allen Poe's "The Cask of Amontillado" in which only two characters ever enter the story, and Jack London's "To Build a Fire" in which only one actually appears. I give them enough of a summary of these stories to illustrate what I mean.

Then I explain that, of these characters, only one will be major character. That major character will be the person in the story who is trying to achieve something. Because, to the pupils, the people opposing this character are also

trying to achieve something, I give the additional hint that, usually, the major character will appear first and remain last in the story. This takes us back to "The Secret Sharer", and we find that the captain of our boat fits these requirements—that, although Leggatt has a purpose also, his purpose changes from an attempt to swim until his endurance gives out to an attempt to go on living, while our captain's purpose throughout is to take his boat, his first command, safely home and so live-up to the trust laid on him and to his own standards. Our captain appears first in the story and last. Of course, the title is "The Secret Sharer" and the captain is the sharer of Leggatt's secret. I warn the pupils, however, that titles may be misleading and tell them of the play "Julius Caesar" in which Brutus is the main character in spite of the name in the title, and warn them that the same can happen to the short story. In this I am paving the way for "Freya of the Seven Isles" where Nelson (or Neilsen), rather than Freya, is the major character.

After I feel that the pupils understand this first essential, that is, a limited number of characters, only one of whom can be a major character, I deal with plot.

Here, I try to show them that plot is something more than a disjointed recounting of events as they happen. A synonyn for plot is action; but the pupil's own retelling of a camping trip, although it must include action, is seldom plot. Plot is a definite plan for the action in any story. In a short story it is particularly well-defined. Any plot will be made up of a struggle between forces. The opposing forces may be individuals, or they may be an individual against natural forces, or they may even be forces within an individual. The first instance the pupils easily grasp. To illustrate the second, I use Jack London's "To Build a Fire" in which a man loses his fight against the cold of the North. To illustrate the third, I again use the play (warning them that it is not a short story) "Julius Caesar" in which Brutus is torn between his love for his country and his love for his friend.

Of course, these opposing forces may exist without ever coming into conflict unless a complication arises to bring their paths together. Here I use the example of two dogs and one bone. The two dogs might go on peacefully, each his own way, until a bone is thrown between them. Then—a fight. The bone is the complication between the two potential forces. So in a short story a complication begins the struggle. It will either have happened before our story starts or will come very near the beginning, since, again, the story is short.

At this point, we go back again to the "The Secret Sharer". Some pupils have difficulty in finding the opposing force here, but questions as to the captain's aim usually set them on the right track. If the captain's aim is to get his boat safely home to England, the force given in the story that might prevent his doing so is the crew. Then for the complication: The bone that is likely to cause trouble between the captain and his crew is Leggatt. Should the crew discover that the captain is harbouring a man who, to them, is a sheer murderer, they would probably mutiny and so defeat the captain's aim. Technically, the working out of this conflict to a conclusion is called the "resolution" but, since the pupils often have difficulty with this term, I omit it and merely teach that the forces in the story work out to a climax, or to the point where one is successful, and then to a conclusion—necessarily short.

By this time the pupils have supposedly learned the second essential of the short story—a well-defined plot. From here I go to the setting. The setting includes the time, the place, and the attending circumstances. The "time" refers not only to the approximate date or period of the story but also to the length of time which the story covers. This may be the length of time it takes to make a stew, as in O. Henry's "The Third Ingredient", or it may be much longer, a fort-night or even a year.

The actual place may or may not be important. Although O. Henry's stories are often set in New York City, some of them could take place in any large city. The attending circumstances, however, are very important. The reader must be willing to accept the existing circumstances , or the action may not be logical. He must not say: "But if such and such were not so, it wouldn't happen". He must say: "Since such and such is so, this is a logical happening." In "The Secret Sharer" he must note (in order to make mutiny a possibility) that the captain is a stranger to his crew, that it is his first command, and that he is younger than the rest of the crew except for the second mate. Also of importance is the fact that the crew know each other and what they can expect of each other, but they do not know the captain. They, therefore, present a united force against him.

After I have discussed these essentials with the pupils and have given them chances to ask questions, I dictate notes, stated as briefly as possible.

When they have seemed to grasp all this, we go on to the other stories in the volume. Difficulty arises with "The Partner" because here there is a story within a story, and in "Freya of the Seven Isles" because Conrad uses the device of the character "I" to tell his story. The introduction to "The Inn of the Two Witches" is puzzling, but I explain that it is a characteristic Conrad procedure, and we select from it the details that are the attending circumstances of the material.

This in general is my procedure with the short story in Grade IX. Naturally there has to be considerable time spent on the actual details of the stories that they have difficulty in understanding; for example, what business George Dunbar is in and why Cloete does not profit from the wreck after all. There are numerous new words that pupils must understand to appreciate the stories. All in all, I use about four to five weeks of three periods each for fairly concentrated work on the short story in Grade IX.

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In Macdonald High School I have, with a few exceptions, the same pupils in Grade XI whom I have had in Grade IX. I do not boast that they remember the earlier instruction but, at least, as we talk about it, they recall snatches. In their text "A Book of Good Stories", occurs again the Conrad story, "The Inn of the Two Witches", which was in the Grade IX collection. Reference to this helps to refresh their memories. For the few who may not have had previous instruction, I use a period for explanation while the other pupils read assigned stories.

I feel that by the time they reach Grade XI, the pupils should be given a chance to become acquainted with some of the recognized short story writers. Therefore, I secure from the Macdonald Library, with Miss Detlor's assistance,

such collections as they have. I post on the room bulletin board a list of stories which I would recommend with one or two required ones and ask that they read (depending on the general ability of the class) some five to ten of these in addition to those in their text. On the **must** list I include E. A. Poe's "The Cask of Amontillado" which I have already used for reference to explain the essentials, and Guy de Maupassant's "The Necklace". If they are a superior group, I try to encourage them to read Poe's "The Fall of the House of Usher" as the style and method which he used in this contrast vividly with those of "The Cask of Amontillado".

When I have them well started on their reading, I use a period for further discussion of the short story form. In addition to their notes on the essentials which so far include the skilful use of setting, the limited number of characters with only one major character, and a well-defined plot, I now give them the one which Edgar Allen Poe considered most important—singleness of impression. Poe asserted that an author must strive for a singleness of effect to which everything else is subordinate. For this reason a story must be of such a length that it can be read in a single sitting , for only by so doing can the author sustain in his reader the single emotion that he hopes to arouse. Although many stories may not achieve this singleness of effect, Poe's undoubtedly do; and by using "The Cask of Amontillado" and the particular section of Conrad's "The Inn of the Two Witches" where Byrne finally gives over to terror, the class discover how every detail is used to build up the one impression desired and, more important still, that no detail that could interfere with that impression is allowed to creep in. It is an exercise in powerful, effective writing. Sometimes pupils mention in connection with this Poe's "The Tell-tale Heart" and W. W. Jacob's "The Monkey's Paw" which they have heard over the radio.

Naturally I try to increase the understanding of the other essentials. For example, we use other criteria for selecting the major character then just that he is the character with an aim and that he is likely to appear first and last in the story. He is the one in whom a change or development of character occurs. Although as a whole the characters of a short story are types because of the lack of time and space to develop real people, there is often a change in the destiny or life, or a change in the character of the major person of the story. To avoid becoming involved in a discussion as to whether character does or does not change, it might be better to say that it may be only a latent characteristic of the person coming to the fore. For this part of the work I use such illustrations as: "How Much Land Does a Man Need?" by Tolstoy, or that very good story by Wilbur Daniel Steele, "Footfalls". I try also to show that, in short stories as well as in other forms of writing, the most powerful tragedy occurs when a person's own actions bring it down upon himself. Tolstoy's story serves to illustrate this as does also especially well the excellent story by Ben Ames Williams: "They Grind Exceeding Small". I make a point of reading this last story to the class although in Grade XI the pupils do most of the regular reading for themselves, English periods being set aside for that very purpose.

In dealing again with plot and conflict, I try to show the class that, if the plot of a short story is well-defined, it can be expressed, without too much difficulty, in one sentence. We work out some plots for ourselves, this being very

good practise in condensed, direct expression. I give them such a sentence for model as the following: "In Edgar Allen Poe's story, 'The Cask of Amontillado', Montresor, motivated by the desire to avenge an insult, and to do it with impunity, successfully lures Fortunato into the family burial vaults and there leaves him walled up to die". This sentence gives author, title, major character, aim of the major character, complication and resolution of the plot. Stories that lend themselves to this practise are naturally those in which plot is highly important such as: "Marjorie Daw" by T. B. Aldrich, "Miss Hinch" by H. Harrison, "Gold-Mounted Guns" by Buckley, "Blue Murder" by W. D. Steele, and "The Envelope" by Clouston.

I have on occasion asked a Grade XI class to write a short story, but the one or two good ones scarcely compensate for the boredom of reading the others. On the whole, I am satisfied if I can feel that they actually recognize the short story as a form of literature, and have some appreciation of the skill required to create such a form. It would be ideal to feel that there was a resulting improvement in their ability to select the good from the poor in their magazine reading. After all, however, the test of a good story is whether or not it succeeds in its purpose of entertaining one; and I do not want to mislead the pupils into thinking that only a short story which is technically perfect can be called a good one.

There are numberless bits which I have omitted from this discussion. Different problems arrive with every new class. Theme I do try to discuss, but I feel that there is danger in trying to force the pupil to discover a theme for every story. In the first place, he must not be allowed to confuse "theme" with "moral"; and, secondly, it should be made clear to him that modern authors do not set out to write stories to present a moral as such. Only the stories with obvious themes should be used for illustration. "How Much Land Does a Man Need?" serves excellently, but I am rather puzzled myself just what theme Galsworthy is using in "Quality". I know, of course, that he often used the theme of the injustice of modern society, but, to the pupils, it apparently is not sufficiently obvious here, for they suggest as theme that it is foolish for one man to oppose mechanical production, or that too much insistence upon quality of product in the modern world is foolish. They even fail to see Mr. Gessler as admirable. To them he is more often an object of pity or scorn.

Two of the best recommendations that I can make for the work on the short story are the two collections: "Notable Short Stories of Today", edited by Edwin Knickerbocker and published by Harper's, and, more especially, "Short Stories" (enlarged edition), edited by Schweikert and published by Harcourt Brace. This last is mentioned as a reference in "A Book of Good Stories", but I would suggest buying the enlarged edition since that is the one which includes the story "They Grind Exceeding Small". It has also an excellent introduction including much on which I have not touched concerning the origin and history of the short story as well as its various types.

I have never found that I could devote enough time to the short story to take up these last features thoroughly. The most that I can do is to give Grade XI the text as a reference and suggest their reading the Introduction. I have used short story material in this introduction as subject matter for a long com-

position, allowing time in class to look up reference material and insisting that pupils use specific allusions to the stories that they have read. The paper should have a bibliography attached, and should show some mature judgment. I do not, however, recommend this last procedure for, to some pupils, it dulls the fine edge of enjoyment that they have felt in their study of the short story. I prefer to leave the study without any formal examination, hoping that they will remember the short story as a pleasurable experience.

ANNUAL MEETING
INTERNATIONAL COUNCIL FOR EXCEPTIONAL CHILDREN

The 23rd Annual Meeting of the International Council for Exceptional Children will be held in the Chateau Laurier Hotel, Ottawa, May 11, 12, 13 and 14. Every effort is being put forth to make this convention an outstanding success. This is the third time the Council has met in Canada and the third time it has had a Canadian President. Dr. Florence S. Dunlop, Psychologist and Supervisor of Special Classes in the Ottawa Public Schools, is the President.

The purpose of the organization is to promote the education and welfare of exceptional children, gifted and handicapped. The membership of the organization which is now over 5,000 is drawn from many countries and includes persons interested in each and every type of exceptional—gifted, blind, partially sighted, deaf, hard-of-hearing, speech defectives, epileptic, mentally retarded, orthopedic, lowered vitality, socially maladjusted, etc., as well as those interested in the more general problems of administration, psychology, clinical procedures, teacher preparation, supervision, methods of instruction and research. These members come from private and public schools, institutions and organizations, colleges and universities, laboratories and clinics, public and private welfare organizations, and from the classroom. Mr. Richard Hungerford, Director of Special Education in New York City , is convener of the Programme Committee. There will be many outstanding speakers from the United States and Canada at this meeting. Several speeches will be devoted to topics of general interest to all of the above group. There will also be several sectional meetings of a discussion type where those interested in a particular type of exceptional will discuss their problems in detail. These meetings are open to all persons interested in the exceptional.

His Excellency The Honorable Ray Atherton, American Ambassador to Canada, and Mrs. Atherton will entertain all delegates to tea at the American Embassy Residence on Sunday afternoon May 11. Their Excellencies The Governor-General of Canada and The Viscountess Alexander of Tunis will entertain all delegates and all Ottawa Teachers to tea at Government House on Tuesday afternoon May 13. There will be luncheons at the Chateau Laurier on Monday, May 12, and Wednesday May 14. A banquet followed by dancing and a social evening will be held Tuesday, May 13.

Hotel Reservations must be made through Mr. Clarence Sparling, Convener of the Committee on Hotel Reservations, 330 Gilmour Street, Ottawa, Canada.

ETHELWYN WETHERALD

Katherine Hale, Toronto.

It was through one of her wood songs, one of many apparently simple but strangely haunting 'country ecstasies', that some years ago I came to know the work of the poet Ethelwyn Wetherald. A schoolmate showed me a poem she had found in a local newspaper. It began:

1. Ope your doors and take me in,
Spirit of the wood;
Wash me clean of dust and din,
Clothe me in your mood.

2. Take me from the noisy light
To the sunless peace,
Where at midday standeth night,
Signing toil's release.

3. All your dusky twilight stores
To my senses give;
Take me in and lock the doors,
Show me how to live.

4. Lift your leafy roof for me,
Part your yielding walls,
Let me wander lingeringly
Through your scented halls.

A door suddenly opened as though into the forest itself. Here was something near and personal, so true to my feeling in regard to well-known woods that the verses became in reality the spirit of the tress. What really happened of course was that, by the alchemy of form, shape and arrangement of these words, I was made directly aware of my own experience. So the poem stayed with me and I could never forget the name of the writer which seemed to be a part of the spell of the poem. It was some time later that I came upon both name and poem again. Then a small book came my way which had been published some years before. It was called "The House of the Trees", the title being the very name of the poem I had loved. In 1907, material from this first collection and two following books, **Tangled in Stars** and **The Radiant Road,** were included, with many new poems, in a larger collection called **The Last Robin; Lyrics and Sonnets.**

Then one could see very clearly the domain which this poet was to occupy. It was, to quote Aldous Huxley's phrase, 'the land of country ecstasies'—one which suggests a different atmosphere from that evoked by what are called nature poets.

Look at the stars! look, look up at the skies!
O look at all the fire-folk sitting in the air!
The bright boroughs, the circle-citadels there!

No one illustrates the trance-like state of cosmic ecstacy more divinely than Gerald Manley Hopkins, the Catholic poet, in these and other lines. But Ethelwyn Wetherald has her own touch of the afflatus. Listen to her "Moonlight":

The big moon came to the edge of the sky,
And pierced me with its dart;
I strove to put its brightness by
Before it burned my heart.

I wrapped the windows thick and well,
I closely barred the door,
The light of my penny candles fell
On low-built wall and flour.

The little room and the little light
Began to comfort me;
But I heard—I heard the golden light
Call like a sounding sea.

I knew the moon swam in the sky,
And the earth swam in the moon;
I went outside in the grass to lie,
To yield to the deadly swoon.

My soul was filled with white moon rain
Till it ran o'er and o'er,
My soul was thrilled with bright moon pain
Till it could bear no more;

I stole back from the curtained gloom
Up stairs unlit and steep,
And in a low-ceiled darkened room
My hurt was healed with sleep.

Listen also to "The Long Days of the Year":

> The long days of the year,
> How sweet they are to the ear!
> The happy birds begin them before I awake from sleep,
> And tenderly they are ended by the voices of the sheep,
> Coming home in the twilight. Oh, happy child that I am,
> Roused by a bird in the morning and lulled at night by a lamb!

What charms me in these poems is that they are so far removed from detailed statements and photographic accuracies which often make the external world so spiritless. Nature in her technically 'pure' state can be, as we all know, incredibly inhuman and foreign to us. She is essentially strange to our humanity. On the other hand, there are a few poets and painters, and occasionally a writer in prose, who contrive to see the natural world about them with eyes so innocent of the conventionalities of the poets and painters who have gone before that their impressions of actuality take on a quality of supernaturalism. This is not to compare, in this quality, the poems of Ethelwyn Wetherald with those of Hopkins or Blake but to serve as an introduction to her quiet gift of authentic perception.

As she never took herself very much to task her poems are uneven. Occasionally one finds her writing down to her early public, but as a whole the final collection of her work entitled **Lyrics and Sonnets,** edited by John W. Garvin and published in 1931 is a beautiful volume.

Miss Wetherald's work followed the line of her life. She was country born and bred, not perhaps so much in the Canadian as in the English or Irish acceptance of country life. Her father, William Wetherald, came to Canada from Yorkshire and established a boarding school at Rockwood, which is a village in the vicinity of Guelph, Ontario. This school, a charming old stone building which still stands, became known as Rockwood Academy, from which graduated many distinguished men. Mr. Wetherald later resigned his principalship to become superintendent of Haverford College near Philadelphia, returning a few years afterwards to settle on a farm, near the village of Fenwick in the beautiful Niagara district, known as The Tall Evergreens. Later he became an ordained minister of the Society of Friends and travelled about widely. A classical scholar, he had also a fine mastery of English. Under his tutelage the daughter received her early education. Later, she attended The Friends Boarding School at Union Springs, New York, and subsequently Pickering College Ontario. Her mother, whose maiden name was Jemima Harris Balls, was born in Rockwood and married William Wetherald when in her eighteenth year.

Ethelwyn, one of a family of eleven children, was born in 1857 at Rockwood and began writing on the "Toronto Globe" in the late '80's her column of "Notes and Comments" and an occasional editorial. In London, Ontario, she worked on a small monthly magazine for a short time and from there went to Philadelphia as assistant to Francis Bellamy of "The Ladies' Home Journal". Poets, like most other people, are obliged to earn their living, but no stifling editorial drudgery could stay the mainspring of her creative thought. From the time that she was seventeen years old, and the never-to-be-forgotten magazine for children, St. Nicholas of New York, accepted her first poem, others began to appear in various American magazines. They were published also in the

columns of her old friend the "Toronto Globe". Charles Dudley Warner included her work in his anthology of poetry for the **World's Best Literature,** and Forrest Morgan, editor of the series of volumes under that title, for whom she did much work, urged her to stay in Philadelphia. But she writes: "I longed for home"- for the woods and fields, the countryside around an old farmhouse, the place called The Tall Evergreens.

From many literary expeditions, from visits to New York, to a prairie farm in Iowa, from Florida, Washington, and California she would return with delight to this hidden spot and, for the last years of her life, could not be induced to leave it willingly. Writing of her childhood days she says: "I was never robust enough to enjoy outdoor exercise, although I took pleasure in all-day excursions after wild raspberries among the hills of Rockwood, usually accompanied by several of our household. Long walks through the woods were my delight...... I am very fond of country life, less enthusiastic over farm activities. I was seven years old when we left Rockwood. Hills and rocks, woods and the smell of cedar all come back in the name."

One of her earliest recollections dates from the next year and the family's removal to Pennsylvania when, "accompanied by my sister and three brothers, I watched the slow-moving train draped in black passing by the railroad station near Haverford College bearing the dead body of President Lincoln. The aura of intense grief, nation-wide, and the sorrowful face of my father made a deep impression."

In reading the story of her life, as it is related in her own words in the Introduction to **Lyrics and Sonnets,** it looks as though her personal relationships were few and carefully chosen. She speaks of her close friendship with the distinguished poet, Helena Coleman, of Toronto, and of her delight in a visit to Miss Coleman's island home in the River St. Lawrence, with Marjorie Pickthall as a fellow guest. She writes of her friend and collaborator Francis Bellamy of Philadelphia and of Edward Bok, editor of the "Ladies Home Journal", and a classmate at Pickering College who was later internationally known as Doctor Lewelly S. F. Barker of Johns Hopkins University ot Baltimore. Yet with all her feeling for life and people this writer was always remote from either. At a garden party given for her by her friend, Mr. Louis Blake Duff, in the grounds of his beautiful country place near Fenwick shortly before her death in the spring of 1940, she sat quietly apart talking to a favourite few. It was at that peaceful country spot, The Tall Evergreens, that she was really at home and really herself. "It came very naturally by its name," she says. "So many times people coming for the first time to this neighbourhood and inquiring for us would be told at the station, 'Take the next road south and go east a mile till you come to some tall evergreens. That's the place.' My father and brother planted these spruces and pines in 1867."

The poems, however, are the true record of her life. Unlike the famous stout lady "who walked through the fields in gloves" she loitered through the Ontario countryside, not only knowing and loving its every aspect but plucking its sweets, and sometimes its sours, in her own apparently naive Fra Angelico manner for her own pleasure and ours. This poem is called "In The Grass":

Face downward on the grass in reverie,
I found how cool and sweet
Are the green glooms that often thoughtlessly
I tread beneath my feet.

In this strange mimic world where grasses lean—
Elf trees untouched of bark—
I heard the hum of insects,
Saw the sheen
Of sunlight framing dark,

And felt with thoughts I cannot understand,
And know not how to speak,
A daisy reaching up its little hand
To lay it on my cheek.

There is only one of our poets with whom the gift of Ethelwyn Wetherald has a spiritual kinship—or so it seems to me—and that is Archibald Lampman, for the reason that like him she experiences, and often almost completely realizes, the every mood of a country day as, for instance, in her poem "The Sun in the Woods":

The sun within the leafy woods
Is like a midday moon,
So soft upon these solitudes
Is bent the face of noon.

Loosed from the outside summer blaze
A few gold arrows stray;
A vagrant brilliance droops or plays
Through all the dusky day.

The grey trunk feels a touch of light,
While, where dead leaves are deep,
A gleam of sunshine, golden white,
Lies like a soul asleep.

And just beyond dank-rooted ferns,
Where darkening hemlocks sigh
And leaves are dim, the bare road burns,
Beneath a dazzling sky.

There are poems of life, poems of love, and of death in the collection of three hundred Lyrics and Sonnets. Among them are also bird songs and rhymes for children. I suppose that the best known of Miss Wetherald's sonnets, and certainly one widely echoed, is called "At Waking":

When I shall go to sleep and wake again
At dawning in another world than this,
What will atone to me for all I miss?
The light melodious footsteps of the rain,
The press of leaves against my window pane,
The sunset wistfulness and morning bliss,
The moon's enchantment and the twilight kiss
Of winds that wander with me through the lane.

Will not my soul remember evermore
The earthly winter's hunger for the spring,
The wet sweet cheek of April, and the rush
Of roses through the summer's open door;
The feelings that the scented woodlands bring
At evening with the singing of the thrush?

From her poems of life, and out of the few about people, I should like to quote lines from "Philippa":

So delicately fair she moved—
That stream-like girl, of all beloved.
Along her path no grief nor care
But lulled and lightened unaware.
She bore the sky within her breast,
And child-like winds her soul caressed,
Until her spring of life was dried,
And with a smile Philippa died.

A Watteau—like picture is called "The Girls Among the Ancient Trees":

The girls among the ancient trees
Are lightly wandering,
Or lying in elastic ease
Where leafy waters sing.

Their thoughts are all of future days,
The trees dream of the past;
The light of hope and memory plays
On regions rich and vast.

And we who know them see in truth
As on a pictured page,
How exquisite the age of youth.
How fair the touch of age.

Such poems one feels to be an ageless contribution to the comparatively small department of modern poetry that is directly concerned with country airs and graces. Here there is no reason for experimentation in style or technique, or for an artificial imitation of nature—an art like that practised for instance by Edith Sitwell in which she presents her country poems with effective but extremely elaborate decoration. Here all is simple and familiar, so apparently simple as to be disarming. But behind it is the crystal clarity of a child-like regard fixed upon a world in which new relations and fresh beauties are always seen. She has words to say about universal and often very special emotional reactions. I quote four lines that are not exactly a Christmas poem, but which nevertheless express what millions of people must feel and are at a loss to put into words as the festival of long associations draws near:

What Love anticipates may die in flower,
What Love possesses may be mine an hour,
But redly gleam in life's unlit Decembers
What Love remembers.

BOOK REVIEW

High School Life, by Bernice L. Neugarten and associates, describes the normal and extra curricular activities as high school pupils see them. By its means pupils can easily be oriented into every phase of living during school hours. The relationship of pupils to teachers, the "climate" of the school, how to study, the value of tests in after-school life, the importance of ranking, the value of time, the necessity of discipline and teamwork, good sportsmanship, school spirit, family and friends are discussed in language that pupils will understand. The book makes them realize the reason for the existence and organization of the school and the value of its varied activities. Published by the National Forum, Chicago, 145 pages.

LEARNING TO READ THROUGH EXPERIENCES IN THE PRIMARY GRADES

Gertrude Hildreth, New York City.

Teachers everywhere are interested in improving the reading ability of their pupils because they recognize how essential reading skill is for competence in daily living. If a child can get the right start in the primary grades his progress should be satisfactory all the way through school. Children deserve to get satisfaction from their first reading experiences. If they do not, they tend to become discouraged, to feel that reading is a disagreeable task instead of a pleasurable experience, and to fail in making adjustments and in learning at school. The child who cannot read feels different, and his disability may cause emotional difficulties.

Narrow Practices have Characterized Primary Reading: After all the time children have spent in learning to read at school, results are frequently unsatisfactory because a mechanical approach to learning and teaching has been used. Parents and teachers have assumed that learning the ABC's was an essential beginning step in learning to read and an indication of readingness. Word calling and mechanical drill in phonics have constituted a formal approach to reading in many primary classes, with total neglect of word meanings and comprehension of word symbols. When reading is taught to young children before they have had basic experiences that would give meaning to the language that they will encounter in reading, they can scarcely succeed with any other kind of learning than memory work in parrot fashion. The result is the familiar "barking at the print" that characterizes disability cases, testifying to the child's lack of comprehension and his struggle to use the piecemeal phonetic training he has had.

Newer Approach to Reading in the Primary Grades: The newer approach to reading in the primary grades stresses meaning and understanding of printed word symbols from the very beginning. This goal is achieved through a readiness programme which features linguistic experiences, rhymes and songs, learning the names of things, getting acquainted with the environment, and the use of picture books. This readiness period continues until children are mature enough to distinguish word forms and to recall their meanings, to associate the meanings with their auditory comprehension of the words. The words that have most meaning for young children are those that stand for familiar ideas representing everyday experiences.

Bilingual children, those from foreign homes who have scant acquaintance with English, need extensive oral experiences with the language as a foundation for meaningful reading. Even then, there needs to be some linkage with the more familiar mother tongue and the beginning vocabulary in reading.

When children do begin to read, it is more customary to have them commence with charts prepared by the teacher using simple phrases in the children's vocabulary instead of beginning with books or readers. These charts are prepared in manuscript writing because of the similarity to print. There is a tendency to

unify the teaching of all the language skills, reading, speaking and the beginnings of spelling and hand-writing in the primary grades through utilizing the same content in teaching all these basic skills. Furthermore, these skills are learned through use in connection with central themes, projects or enterprises which primary classes undertake, such as "Our Pets", "Going to the Farm" and "At the Zoo". Through unified teaching of the language skills, economy in learning and teaching results, for all the skills reinforce one another when they deal with the same content and, at the same time, the result is better comprehension from the very beginning.

The use of manuscript writing has virtually revolutionized the teaching of language skills, including reading in the primary grades, because it constitutes the unifying link among the skills. The children from the very beginning can read what they write, write things to read, learn an extensive spelling vocabulary incidentally and use their skills as tools for learning from the very start. When the skills are taught in isolation from each other and from meaningful projects, they are bound to be artificial and unnatural.

The Classroom Environment and the Beginning Program in Reading: The modern classroom in which reading is taught through experiences takes on the appearance of a busy workshop. Small groups are formed as needed for work on reading and other skills in connection with their projects. Few children are found working on the same thing at the same time. There is an attractive library corner with an array of story books and readers in bright covers. These books represent a wide range of material so that every child can have material suited to his progress level.

The modern teacher understands that children are learning to read at other times than when they are perusing the lines of a primer. The foundation for each next step is laid through the broadening experiences the children are receiving from month to month.

Oral Reading: Formerly, the purpose of oral reading was chiefly to inform the teacher how well one could read. While one child read, the others with the identical book in hand kept pace until their turn came. Today, oral reading, instead of being mechanical word-calling, is a social experience, the means through which children communicate to others some of the interesting things they find in books. This use of oral reading stresses reading with comprehension, which is the forerunner and foundation for meaningful silent reading. When oral reading is meaningful and much like conversation from the beginning, there is no danger that it will impede later success with silent reading.

Word Recognition Skills: Through a meaningful approach to reading in the primary grades children acquire a basic sight vocabulary without extensive drill. This means that less time need be spent by the average child in formal drill in word recognition. When the time comes for him to learn techniques that will help him comprehend an increasing vocabulary more rapidly, he already has learned the technique of reading with understanding , and has achieved the mental maturity he needs to analyze words and apply analytical methods as he encounters new words in reading the text. If new words are introduced slowly, children assimilate many of them through their relation to the context.

For other words, phonetic analysis is useful. The safe rule is to do no more work in phonics than is neccessary, to give phonetics practice first in a familiar context, practising with words the child already knows. Commonly recurring syllables are learned as well as the commoner initial sounds and blends. The child is taught how to apply phonetic analysis as he reads in context and how to use all possible clues to word recognition whenever a new or difficult word is encountered. For best results, work in phonics is individualized since few children need the same kind or amount of training.

The Basic Reading Textbook: Modern schools have not dispensed with the basic reading textbook, because a good text contains attractive material that appeals to children and keeps to a low vocabulary. The use of the same basic book series through the school years insures continuity in sequence of ideas and vocabulary. The better modern books keep to a minimum vocabulary that helps the child learn to read with ease, provide a maximum of repetition of the vocabulary in interesting story material, and are accompanied by a correlated series of work books which afford extra practice for those children who need it. The themes in the textbook can be readily adapted to dramatization and to unit activities carried on in the classroom.

Individualized Instruction: Every teacher realizes that children respond in different ways and learn at different rates. It is futile to expect all the children in a class to progress at the same rate or to profit from the same instruction. In view of these facts, modern teachers group children for reading and other activities in such a way that those who are more similar in progress can work together. This will tax the ingenuity of teachers in the primary grades unless, from the very beginning in first grade, the teacher arranges a variety of work and activities for all the children who are not working with her at the time in one of the groups. The assumption is that, at the beginning of each new year at school, the child will be helped to learn from the point where he left off at the end of the preceding term. No teacher of a second or third grade would expect many of the children to be together at the same stage in reading level. If children can be helped at the spot where the teacher finds them, each is more apt to make continuous progress in reading than when she assumes all the class "ought to be" at a standard level of progress at the beginning of the grade.

Evaluation: There is considerable evidence that children who have the advantages of this more modern approach to reading make faster progress, that they leave the primary grades fond of reading, able to read with full comprehension, and with skills that they are ready to apply to the textbook work that will be required in the intermediate and higher grades.

A wise old owl sat on an oak
The more he saw the less he spoke;
The less he spoke the more he heard;
Why aren't we like that wise old bird?

Edward H. Richards.

MENTAL AND RAPID ARITHMETIC IN THE HIGH SCHOOL

Clifton M. Leney, Lennoxville.

The problem of teaching Mental and Rapid Arithmetic in the High School grades may seem at first to be a very trivial subject since already our High School timetables are overloaded with more important and more necessary subjects. It is with the idea of making work in other subjects less difficult that I wish to speak on this phase of teaching. That is to say, if the mental processes were taught and the basic skills were acquired, there would be less difficulty in putting across the subject matter of other courses. That, then, will be our first point for discussion.

Obviously, the ability to add or subtract quickly and correctly is an acquired skill. Those who play bridge will, no doubt, have seen the person who gets his score correct at the first attempt. You will also have seen the person who is never sure that his score is correct. Here we have a case where more teaching and a greater amount of drill can be of advantage in later life.

More specifically, though, here is what Mr. Thomas Sommerville, former Rector of the High School of Montreal, had to say in the December 1939 issue of the Teachers' Magazine about the teaching of Mental and Rapid Arithmetic in the High School: "While the assignment given me by Mr. Logan was concerned chiefly with the review of the Algebra and Geometry courses and texts in our High Schools, we found before we had advanced very far in our investigation that the question of Arithmetic in relation to our course was of immediate importance. The applications of Arithmetic are very widespread. It is involved in Algebra, Geometry, Mensuration, Trigonometry and Mechanics and this fact makes it increasingly important that speed and accuracy in computation be developed along with the ability to decide when to make the most use of fundamental Arithmetic processes."

To this I might add that some sort of arithmetical common sense needs to be developed. This little story gives an example of the lack of it: A foreman gives a piece of steel to a workman with the instructions to cut it to a certain form with dimensions correct to 3/1000 of an inch. The workman considers this to be very exact and asks, "Just how many thousandths are there in an inch?" The foreman's answer is, "Darned if I know, there must be millions."

To sum up the need for teaching, then, let us say that the High School grades require the introduction of new subject matter and the use of old methods. A pupil will be doubly in difficulty if he cannot perform the basic operations without too much thought. Naturally we take for granted that the basic operations have been taught. So they have. The difficulty usually lies in the fact, as Mr. Sommerville goes on to say, that many students are compelled to take a full High School course by economic conditions, and their computative ability has suffered through lack of drill in the later years of their course.

I would like to suggest that grades VIII and IX would be a good place to explain how we determine the addition facts, why division is the reverse of multiplication and many other similar facts. The reason for this is that these processes

and ideas have been taken in the lower grades without being understood in many cases. This is the last chance to give an understanding of the function of Arithmetic, and why not make use of it?

In the case of Rapid Arithmetic, drill is a better word than teaching. This drill has been used in the lower grades as a means of fixing in pupils' minds what has been taught. In grades VII and IX it will be used to refresh their memories and help them maintain skills already acquired. The rules given by Mr. Steeves, of Macdonald College, in the Teachers' Magazine, in April 1946, apply, of course, to all drill. The drill should be on those operations which are most commonly a source of mistakes. The drill periods should be short and frequent. The content of the drill should be varied. In the same article Mr. Steeves suggests that many of the difficulties experienced by pupils in dealing with long division are caused by the lack of teaching of the uneven division facts. He is speaking of the actual teaching of long division but his idea is applicable to the drill mentioned above. Any drill on division facts should include the uneven ones.

The use of crutches is not common in grades VIII and IX but it is found, especially in large classes. While it is true that such habits may be too firmly fixed by this time to be eradicated, we should try. Since it is poor policy at any time to destroy what is not good without replacing it with something good, we may try to substitute the use of short cuts for the use of crutches. I have in mind particularly the short methods of multiplying by 25 and by 11 and the method of grouping by tens and adding two columns as one to speed up column addition. There are many others.

The main objections to the use of short cuts are that they are not one hundred per cent applicable and that they are useful in a very limited number of cases only. Granted that these objections are valid, their usefulness seems to outweigh their disadvantages. The pupil who solves every problem in the same way regardless of the fact that one may be done in half the number of steps is merely doing what a machine could do.

With a view to finding out what mistakes are made in computation by university students, I went to see Professor Kuehner of Bishop's. He told me that the most common mistakes are in subtraction. If university students make mistakes in subtraction, is there any reason to believe that those pupils who do not go on to university do not do so? Obviously drill in this operation in High School will not guarantee that no mistakes will be made in later life, but it will help to improve the situation. Mr. Kuehner also stated that students frequently have difficulty in working with formulae because they cannot choose the proper operation to use. This shows a lack of mental training which could be partially remedied by greater use of the exercises given in Problems and Practice in choosing the operation.

Then too, Mr. Kuehner feels that the teaching of significant numbers should not be left to the university professor or the Senior High School teacher. By significant numbers I mean meaningful answers to problems, where it is possible to find the answer to any number of decimal places or in the form of a fraction such as 17/35. We commonly tell pupils to take the answer to three decimal places but that in itself is not enough. We must teach them to recognize such

absurdities as finding the answer to be 6.4568 feet for the diagonal of a box, or of leaving an answer as 17/35 when 1/2 would have far more meaning. Again .578% would be an example in per cent of this type of answer.

In spite of the argument that they are of very little practical use, I maintain that since they are used extensively in Algebra and Geometry, the squares of the numbers 1 to 15 at least should be made as much a part of the pupils' equipment as the multiplication table. To these might be added the rules for squaring numbers ending in zero and for squaring decimal numbers. To be sure there are tables, but why waste time looking up what might well be in the mind?

Finally we come to the important question of material, in the form of texts and workbooks. For help in compiling the following list I am indebted to Miss Welch, of Windsor Mills, and Mrs. Conley and Mr. McClintock, both of Sherbrooke High School.

Lenne's Test and Practice Sheets in Arithmetic.
Business Mathematics by Gregg.
The New Curriculum Workbooks.
(Breuchner, Anderson, Banting, and Merton)
The texts — Problem and Practice.
Mathematics For Everyday Use.

My final word is this: Mental and Rapid Arithmetic have no set text book and there is a tendency to regard them as being supplementary to the main Arithmetic course. They are, therefore, easily neglected. We wish to encourage pupils to work rapidly and take all possible mental short cuts. We will accomplish something in that direction if we keep those aims always before us, but it is absolutely necessary to have a period set aside for Mental and Rapid work if we are to accomplish the aims which I have mentioned above.

KINSMEN TRUST SCHOLARSHIPS

The Kinsmen Trust offers a number of scholarships providing a year or more of schooling or of apprenticeship training in special industries in the United Kingdom. These scholarships are open to the sons and daughters of persons who acted as foster parents of children from the United Kingdom during World War II, or "any relative or nominee of any Canadian who gave hospitality or rendered other substantial service to an evacuated child from the United Kingdom".

The scholarships in all cases provide tuition or training. Some of them include a definite provision for maintenance and, in some cases, for wages. Incidental expenses will be met by the Kinsmen Trust as far as is required, although, where circumstances permit, the payment of passage money by the parent or interested person in Canada will be appreciated. The Trust intends to arrrange for hospitality during vacations in the homes of people in the United Kingdom whose children were evacuated to Canada during the war.

Only a limited number of scholarships are available, although a larger number will be offered later. A selection will therefore have to be made from the applicants for scholarships. Although applicants must have at least an average standard of academic achievement for their age, there will be no competitive educational test. Other factors which will be taken into account in making the selection include character, background and, in some cases, economic necessity.

Further information can be obtained from the Department of Education, Quebec. Applications in triplicate on the forms provided should be mailed to: The Canadian Education Association, 677 Dundas Street West, Toronto 2B, Ont.

TEACHING A FRENCH SONG

Ella Le Gallais Vibert, Herbert Symonds School, Montreal.

A French song has a dual attraction for an English child, the enjoyment which comes from singing, the most natural form of music making, and the added pleasure of achievement. He can produce a song in a tongue other than his own. The teaching, and the learning of a French song are quickly and easily accomplished, —quickly, because rhyme schemes and repetitions are so frequently found; easily, because the rhythms are captivating and the French words seem to be exactly right for the tunes.

Nobody is expected to take an interest in baseball or hockey unless he knows something of these games. In the same way an interest in French songs will be aroused by some information on French songs in general, with special reference being made to the one which is to be taught. Although there are many sources of information concerning French folk-lore and folk-songs, a brief conspectus is here given in order to illustrate the direction an introductory talk might follow.

French Canada has reason to be proud of her wealth of folk-songs, the inherited songs of the people. The early French settlers of Canada brought with them many songs, some of which were perhaps a lègacy from the **jongleurs errants,** the wandering minstrels, of mediaeval France; others bear the characteristics of the **pastourelle,** a song form of the twelfth and thirteenth centuries. Knights, shepherdesses, princesses which do not exist here, cities—Rouen, La Rochelle, St. Denis—which are known only by name, figure largely in these songs, still favourites of the French-Canadian. The words in several cases have undergone changes, many successive singers having made alterations or additions that it is small wonder that some of the lines make strange sense.

The French-Canadian loves to sing, and finds relaxation at home or at work in song. The early settler discovered that many of the songs of the old land did not quite fit his way of life in the new. Thus it was that new words were superimposed on the old tunes. The tune of the song **Un Canadien errant** originated in France, but the words, written to express sorrow for the banishment of a friend after the Rebellion of 1837 are truly Canadian. The **coureur du bois** in the forest sings **Petit rocher de la haute montagne,** the lament of the trapper, Cadieux; a favourite of the voyageur is **Envoyons de l'avant nos gens** and the pretty demoiselle is provided for by **Vive la Canadienne**! All these are old chansons with modern words. These songs were composed as accompaniments to work and play. It follows, therefore, that they be sung vigourously, with particular attention to the rhythm which is the life of the song. The melody must be learned exactly, but, having done that, the essence must be put into it, namely, the rhythm.

As sets of French song books are not available for classes, songs are taught by rote. The blackboard can, of course, be used for note teaching, but the objection is that the lesson becomes a music lesson and, in this case, French has first place. In the upper grades where the English song books contain one or two French versions, the books should be used.

Let us suppose that **Vive la Canadienne** has been chosen for the lesson. This song will be found in Murray Gibbon's Canadian Folk Songs on page ninety-seven. The general introductory talk will have been given in a previous lesson, but, in order to discover whether seed has fallen on good ground, it will be well to ask one or two questions. The procedure after that will be as follows:

Two stanzas of the song will have been written on the blackboard, because both can be learned comfortably in a half-hour lesson, and because the plan of the song becomes apparent, thus simplifying the teaching of succeeding stanzas.

A—Introduction: Admiration of the Canadian girl is the theme of the song. The modern words have been fitted to one of the old tunes brought from France by the first colonists.

B—Translation: Since a strict translation would be very uninteresting from a child's viewpoint, it is suggested that the first reading emphasize the spirit rather than the letter of the verse. The pupils should be invited to help with the translation. They can do so and are willing contributors.

C—French reading—teacher: At least twice, slowly, the first stanza should be read, special attention being paid to difficult sounds and to difficult word combinations, e. g. cœur, yeux, doux, yeux, deux. Pupils watch and listen carefully.

D—French reading—pupils: Situation is reversed. The teacher now watches and listens carefully, making necessary corrections.

E—Singing—teacher: The first stanza should be sung three times. Pupils watch the blackboard and listen, and are invited to hum at second singing and to sing, with the teacher, at third.

F—Singing—pupils: Teacher listens, helping when necessary. Any mistake in tune, or pronunciation should be corrected immediately and the stanza begun again. It should not be necessary to sing the stanza more than three times.

G—Memorizing: Erase a vertical brush-wide path down the centre of the stanza. Sing again. Erase words or part of words at the end of lines. Again sing. Continue erasing a word here and there until no word is left. Singing must be continuous so that interest may be sustained and so that no time will be lost. This is fun and it brings results. Now, on to the second stanza! The complete assignment should be sung through at least once before the lesson is terminated. It is suggested that each stanza be taught as a whole rather than line by line. First, the thought is complete, unbroken; secondly, even experienced teachers find it difficult to start a phrase of a song other than the first one, the reason being that there is no continuity to help them.

It is not possible to keep the eyes and the attention on the blackboard or the book and do full justice to the meaning of the words, the beauty of the melody, the swing and vigour of the rhythm. The song should therefore be memorized. Idioms, isolated words, tune, and the spirit of the whole now belong to the learner to use in gatherings of the two races when opportunity arises—to cross the barrier of language and contribute to a more complete understanding between the English and French races.

THE COAL FAMILY

A Play for boys and girls, 12-14 years of age.

By Nan M. Husband, Riverside School, Montreal.

CHARACTERS

MINER...*Bituminous*
MESSENGER BOY...*Anthracite*
SUNSHINE...*Cannel*
6 RAYS...*Master Fire*

GIRLS

6 PLANTS..*Miss Peat*

PROPERTIES

A small, wooden couch which can be upturned to look like a truck and can be used in the last scene as a couch.

A bird-cage with a plasticine bird.

3 small barrels or upturned tin waste-paper baskets.

4 boxing gloves.
A box of burnt matches.
A painted torch.
A large piece of tin.
A flash-light.
A green couch-cover.

Playing time of Play 15 minutes.

SCENE: A MINE. (*Paint a mine section on paper and roll down over stage curtains*)

A messenger boy enters Left Stage with a note in his hand. From Right a miner comes along with a pick over his shoulder.

MESSENGER BOY: What place is this?
MR. MINER: It's a mine.
MESSENGER BOY: Who lives here?
MR. MINER: The Coal Family.
MESSENGER BOY: What is *your* name?
MR. MINER: My name is Miner.
MESSENGER BOY: Do you know the Coals?
MR. MINER: Of course, I do. I'm their man-servant.
MESSENGER BOY: I wish you'd give this note to Master Anthracite Coal, then.
MR. MINER: I will.
MESSENGER BOY: (*Handing over note*) Sign this delivery slip, please.
MR. MINER: O.K. (*Signs*)

(*Exit Messenger Boy Left. Mr. Miner lays down pick and pins note in full view on middle back drop.*)

(*Enter Left a girl dressed in yellow and having a halo in points around her head, to represent sun's rays. She is called* SUNSHINE.)

SUNSHINE: Hullo, Mr. Miner.
MR. MINER: (*Turning around quickly*) Why, Miss Sunshine, you can't come down here.
SUNSHINE: I'm down.
MR. MINER: Then be off with you before you are buried alive.
SUNSHINE: (*Laughing*) Come on in, my Rays, and all Plants.

(Enter 6 Rays, dressed like Sunshine, in yellow, and 6 Plants, in green. Plants come from Right and form inner circle, hand in hand, around Mr. Miner, while Sunshine joins the Rays as they come in from the Left and form an outer circle around the Plants. The Plants skip around one way and the Rays in the opposite direction 3 times then open circle. With Sunshine kneeling in front of Mr. Miner, who sits on a barrel, Middle Stage, they say in chorus—)

Ho, Mr. Miner, don't you know
That, long ago, the coal you dig
Was vegetation green and tall?
Without the Sun it could not grow.

Great forests grew across the land,
In beauty given by the Sun,
Until an Ice Sheet weighed them down
And lost them deep in beds of sand.

The years went by and still they lay,
With pressure, heat and slow decay
Become like stone. These stones, they said,
Were "Buried Sunshine"; coal today.

MR. MINER: That's just it, Miss Sunshine, hurry up and escape while you may. You could be trapped down here. (*Squeals from Plants and Rays.*)

SUNSHINE: All right, Mr. Miner, we'll go. Off you go, Rays. Off you go, Plants. (*They go off, same side as they came on.*)
Good-bye Mr. Miner.

MR. MINER: Oh, Miss Sunshine, I wonder if you would do something for me?

SUNSHINE: Of course, Mr. Miner, you know I will if I can.

MR. MINER: Would you look up Miss Peat and give her a little help? She's a cousin of the Coal Family, and she isn't very strong.

SUNSHINE: Oh yes, I know her, Mr. Miner. She belongs to the Fuel family.

MR. MINER: That's right, Miss Sunshine.

SUNSHINE: I think I'll get Mr. Wind to help me.

MR. MINER: That would be very good of you, Miss Sunshine. You give her a big dose of yourself and get Mr. Wind to go along. She likes him a lot, I think.

SUNSHINE: I'll do that little thing, then, Mr. Miner, and see if we can get her in first class shape.

MR. MINER: Thank you, Miss Sunshine.

SUNSHINE: Think nothing of it. Good-bye.

MR. MINER: Good-bye, Miss Sunshine. (*Exit Sunshine*).

Voice: (*From Back Stage*) Mr. Miner, Mr. Miner, come here!

MR. MINER: (*Takes up his pick*) Coming!

(Goes off Back Stage. Enter Right a boy, dressed in black; walks up and down thoughtfully once or twice then comes Front Stage and faces audience.)

BITUMINOUS: Schoolmates, I am Bituminous Coal. For a long time you have had my brother, Anthracite, as your boxing champion. Now another member of the Coal Family comes along with the same qualities (*puts his hand up to his chin*) No, no, I mustn't say that, it's not true. Anthracite is much harder and better than I am. (*Appears to think hard*). I am Bituminous Coal. I am Bituminous Coal.

(Enter Left a big strong boy in black, Anthracite Coal)

ANTHRACITE: Is that you Bituminous, shooting off smoke again? You know you could never be boxing champ of the school; quit trying and do some real thing. All you do is shoot off smoke and it's getting you nowhere fast. Get on to yourself. Stop your squawking and do a good job at something else.

BITUMINOUS: You've never even given me a try-out, Anthracite. If you'd only give me a chance, you'd see.

ANTHRACITE: All right, then. You've asked for it. Go and get the boxing gloves.

BUTIMINOUS: (*Very delightedly*) Yes, Anthracite. Right away, Anthracite (*Goes off stage Right and returns at once with two pairs of boxing gloves. The boys put them on.*)

ANTHRACITE: Ready! On guard!

BITUMINOUS: Ready!

(*They box. Soon Anthracite gives Bituminous a knock-out blow. He goes down and starts to holler.*)

My nose is broken! My nose is broken!

ANTHRACITE: (*Helping him up. Enter Right stage Mr. Miner.*) You're not only soft, you're brittle. I'm sorry I did it, Bituminous. You *would* have it your own way.

MR. MINER: What's the trouble, boys?

ANTHRACITE: Oh, Bituminous was determined to follow in my footsteps as school boxing champion. I've told him all along he's too soft and brittle, but he would only learn the hard way. I had to show him.

MR. MINER: That's too bad. He should have listened to you, Master Anthracite, but he likes to say a lot and hates to listen.

ANTHRACITE: That's what I told him. He was composing his winning speech when I came in. Too much smoke about him always.

MR. MINER: I'll take care of him, Master Anthracite. There's a note I pinned up for you over there. I think you'd better look at it.

(*Makes Bituminous lie down.*)

(*Anthracite goes over to curtain and looks at note while Mr. Miner fusses with Bituminous.*)

ANTHRACITE: Oh, my goodness! Oh, my goodness!

(*Goes off Right stage in a hurry. Enter a girl dressed prettily in shiny black, called* CANNEL COAL.)

CANNEL: (*Agitatedly*) Mr. Miner, Mr. Miner, what's wrong with Bituminous? (*Goes over to Bituminous*) My dear twin brother, what *is* the matter?

(*Bituminous sits up and Cannel sits down.*)

BITUMINOUS: Nothing, nothing at all, Cannel.

MR. MINER: He was boxing with Master Anthracite and he thought his nose was broken. It isn't, but it's next door to it. I think it may be cracked.

CANNEL: (*Feeling it*). Oh, dear, will it put it out of shape?

MR. MINER: Not this time. Master Anthracite wasn't punching his hardest, but my advice to Master Bituminous is to stay away from boxing. He's too soft and brittle. He doesn't have the qualities of his brother, Master Anthracite, who is hard and strong.

CANNEL: That's right, Mr. Miner, I quite agree with you. Do you hear, Bituminous?

BITUMINOUS: Why is everybody against me, even you, Cannel?

CANNEL: We're not against you, we just don't want to see you hurt. You would look an awful sight with a broken nose or a broken arm or wanting a finger or something.

BITUMINOUS: All right, I'll lay off. Where have you been, Beautiful?

CANNEL: I was at a party.

BITUMINOUS: You're always at parties.

CANNEL: Yes, it's getting very tiresome. I'd have to make two or three girls out of myself to get to them all.

MR. MINER: That's because you're so pretty, Miss Cannel.

CANNEL: Oh, thank you, Mr. Miner! I think I'll go and polish myself up a bit now, I feel rather dirty. (*Stands up.*)

(*Enter Left stage a girl dressed in brown, rather cheap and dowdy looking, followed by a boy with a box of matches ready to strike one on the box: Lignite Coal and Master Fire.*)

MR. MINER: (*Jumping up quickly*) Master Fire, Master Fire, put these matches down!

MASTER FIRE: Aw, mind your own business!

MR. MINER: It is my business. I am in charge of these young folks and you are endangering all our lives.

MASTER FIRE: Shut up, will you? Come on, Lignite, let's go and be by ourselves, there are too many people around here.

MR. MINER: I forbid you to go, Miss Lignite. (*Lignite shakes her head.*) Miss Cannel will you try to persuade your sister?

CANNEL: Mr. Miner is right, Lignite. Don't go.

MASTER FIRE: Hullo, Beautiful, we'll take you along with us if you like.

BITUMINOUS: Over my dead body, you will.

CANNEL: Don't worry, I don't want to go and, in any case, Master Fire, you wouldn't find me as easy to handle as my sister. She's much too soft with you.

LIGNITE: You're just nasty to Fire. He's nice to play with. He fights all my battles for me.

MR. MINER: Hand over those matches to me, Master Fire, if you're to stay here. There are no matches allowed in a Mine.

MASTER FIRE: Like fun I will! Coming Lignite? (*Runs off stage. Mr. Miner holds Lignite back. She tries to shake him off, then sulks.*)

LIGNITE: I'm not allowed to do anything, am I?—You're too young, Lignite, you're too soft, Lignite. You're not as beautiful as your sister, Cannel, are you, Lignite? Always somebody's yelling something at me.

BITUMINOUS: Oh, go to bed, Baby. You still need an afternoon sleep!

(*Lignite starts to cry loudly. Enter Anthracite with a suit-case Right stage. Sets down suit-case. Looks at his watch.*)

ANTHRACITE: Oh, my goodness! Oh, my goodness! (*Goes off Right again.*)

BITUMINOUS: Keep quiet, Lignite! (*Very firmly. Lignite stops crying.*) What's Anthracite doing, does anybody know—dashing off, dashing in, suit-case and all?

MR. MINER: Yes, he's leaving on a World Tour right away. He didn't want anyone to tell you because he knew it would upset you. His train leaves in half-an-hour, at 10 p.m., as that note pinned up there says.

ALL THE COALS: Anthracite going away?

(*Enter Anthracite with another suit-case and a canary in a cage. Sets down suit-case beside the other one.*)

ANTHRACITE: That's right! Sorry, kids, I'm going to miss you! But just think, Bituminous, you can shoot off as much smoke as you like saying: "My brother, Anthracite, has left on a World Tour, the whole world calls him"; and it won't be just smoke, for it's true.

MR. MINER: That's right, Master Anthracite, they should all be proud of you.

ALL THE COALS: We are, we are!

ANTHRACITE: Thank you, kids! Now, all of you, stick to your jobs and do your very best. Mr. Miner, take care of my canary. Remember, he can't stand any gas and will die if there is any in the mine.

MR. MINER: I'll remember.

CANNEL: May we go to the train?

ANTHRACITE: No, I'd rather go alone, my taxi will be here soon.

BITUMINOUS: Look at the canary!

LIGNITE: He looks sick.

MR. MINER: I must take him out of here.

(*Enter Left stage Master Fire with a light, roaring.*)

MASTER FIRE: What a combination, gas and a flame in a Mine! Now for an explosion! (*Laughs loudly and runs off Stage again.*)

MR. MINER: (*In a terrified voice.*) Master Fire!

(*All lights out suddenly and the noise of a terrible explosion. Use tin and a flashlight on ceiling for sparks. Nowhere throughout play use a naked light. Master Fire's light should be a made torch. Lights on and Sunshine, Rays and Plants are with a girl in a dark green dress, Miss Peat, looking at Mr. Miner lying on a couch, which is covered in green.*)

MISS PEAT: He will soon recover from the explosion lying on my bed.

SUNSHINE: Yes, he will, Miss Peat.

MISS PEAT: Isn't it a blessing that I was brought down to go on the train with Anthracite Coal for the first part of his journey? I mightn't have been here, to make such a soft bed for Mr. Miner, when he was brought out of the Mine.

SUNSHINE: That's true, Miss Peat, Now, Rays, do something for Mr. Miner.

(*They gather around his head and lift him to a sitting position.*)

MR. MINER: Well, that feels better, now. Where am I? The sun is shining. Oh, I remember, there was a mine explosion, somebody took matches into the mine when there was gas around. I was lucky to get off with my life.

(*Sunshine, Plants, Rays and Miss Peat dance around Mr. Miner and sing.*)

SUNSHINF, ETC: For he's a jolly good fellow,
For he's a jolly good fellow,
For he's a jolly good fellow,
The man who digs our coal.

COAL FAMILY: (*Calling from Backstage*) Mr. Miner, Mr. Miner.

MR. MINER: Coming. Always some of the Coal Family needing me. Goodbye, folk.

(*Waves to audience and goes off left stage.*)

CURTAIN

ON THE HOME FRONT

I am the teacher in a world at war;
No uniform have I,—no wings, no bars;
No medals do I wear for valor shown,
No service stripes, no clusters, and no stars.

You will not see me in the serried line
That marches on to war's grim recompense,
And yet I march—altho no bugle note
Has summoned me in stern mellifluence.

I keep my vigil in the country school;
I send our flag aloft, I lead a pledge
Of faithful fond devotion to that flag,—
The symbol of a noble heritage.

In village small or city's wide domain
I serve my country in un-numbered ways;
To safeguard children and to bulwark homes
I "gladly teach"; my duty done, my praise.

For those who go to scan the face of Death
I have a charge to keep,—and no release
By day nor night; and 'till their safe return
My obligations hourly increase.

For thus I help to hold the home line firm;
I shall not shirk that task, nor seek reprieve
So long as boys and men hold firm their lines
Because of what I teach, and they believe.

Ivan Green.

SOME ASPECTS OF INTERIOR DECORATION

W. G. Perry, Montreal

There are three necessities for human existence; food, clothing, and protection against the elements of nature. To satisfy the last requirement mankind builds a house. The house, or home, has developed by constant change through the ages. As civilization improved simple features that contributed to physical comforts and conveniences were added, later elements that had visual appeal, and finally elements that had intellectual and psychological appeal.

The study of interior decoration may be compared to the study of a language. There is a "vocabulary" and a "grammar" to be learned before one can adequately express himself. The vocabulary consists of a thorough knowledge of the materials of decoration whether they be colours, textures or shapes—of wood, cloth, metal, or other products. The grammar consists of empirical principles and formulas for composing, arranging, assembling or designing the various materials of decoration in a single room to produce a unified composition and a desired esthetic and psychological effect.

To accomplish such ends requires a constant study of the arts, and a never ceasing desire to increase one's general knowledge. It is hardly conceivable that an artist, an author or any professional man could attain success without a most careful study of the record of successes and failures of the past. For that reason a study of the so-called "period styles" is essential to the decorator no matter how modern he may desire to be. Such a study should not be for the purpose of slavish duplication or imitation; but the basic principles that are unchanging and that have existed since the beginning of time are best learned by studying the work of predecessors.

Interior decoration is distinctly a branch of architecture, in which both utility and beauty must be equally considered. We are indebted to the classic periods of Greece and Rome for many things, including art, architecture and ornamental design, and to the near East and Orient for colours, design, and the weaving of textiles and rugs. Psychology plays an important part in successful decoration. One is dealing with the every day surroundings of human beings, and the human qualities and emotions must be fully considered and taken into account. Colour, line and form have a distinctly different appeal and emotional affect on different persons.

Colour is one of the most important single features. There should be a reason for the particular colour or colours having been selected. The selection is important but the proportions used are even more so. Most rooms can be divided into areas of relative size and importance and the larger areas should have the more neutral tones. For instance, the wall surface or background is the largest area and in most cases should reflect a quiet background. This may be obtained by using neutral or soft tones. The floor, draperies, and large sofas are next in area and may display more colour and design. Small chairs are next in area and the colour and design may be increased, while accessories may be used to provide the finishing touch.

If one is "re-doing" a room the most practical method is to build up the colour scheme from some existing textile, floor covering or picture, using the more neutral values for the larger areas and properly proportioning the additional colours. When this is not feasible the selection should be of one that will be in harmony and that has an appeal to the occupant of the room. Simple colour schemes are preferable. A principle of design states that the fewer separate parts a composition has, the greater unity attained in it, and this applies to colour compositions as well as to compositions of form. Too many colours are likely to create a confused appearance.

Colour harmony may be attained in two principal ways; by contrast and by analogy. Harmony by contrast is obtained when the colours used in the room are opposites or complementary to each other. To understand this readily a chart based on the clock should be made. Place the names of the three "primary" colours at the figures 4–8–12. Any two of these primary colours mixed together produce a "secondary" colour, which should be placed equally between the two used. For instance say red is 12; blue is 4; yellow is 8. Now mix blue and yellow together and they produce green which is placed at 6 and you have a straight line to red at 12. Red and green are therefore complementary colours and blend successfully in any scheme. So yellow and red produce orange, the complementary of blue. Harmony by analogy is obtained when neighbouring colours on the scale are used, also when varying depths, tones of the same colour are used. Harmony by analogy is usually restful, harmony by contrast may be quite gay. Remember that colour when applied to a large surface appears much stronger than when seen on a small surface. The quality and quantity of light in the room must be considered. If the room is without draperies when the colour is being considered one must remember that when the draperies are hung the light from the window will be softened and reduced.

Draperies are an important feature, being seen as a vertical mass. They should be chosen with regard to the background of the room, that is whether the wall is painted or with wallpaper, and if the latter what degree of pattern is displayed. If the size or position of the window is awkward it may be seemingly altered by the manner of draping the window, this especially if a valance or cornice box is being used. This is done by either raising or lowering the valance and thereby altering the height or by extending the curtains (and valance) well over the side of the window, thus widening the size.

The character of the room and the purpose for which it will be used are important. A living room might be used for formal entertaining, for social meeting with acquaintances, or as an intimate room for the family and friends. In each case the treatment would be different.

When arranging the furniture one must consider both the character of the room and also the architectural features. A central motive or grouping is desirable but the other parts of the room should also be "tied-in" to the over-all effect. Rooms should not appear crowded and there should be a reason for the pieces of furniture being present and for their position in the room. Lines of furniture are roughly of two styles, horizontal and vertical. Their proportion

and balance should be considered. Vertical pieces, such as cabinets may often be used to advantage to off-set some architectural feature or possibly to balance the draperies.

When selecting carpets and fabrics, due regard should be given to the amount and prominence of design. Too much design is often a disturbing factor. When using a plain rug or broadloom carpet the upholstered furniture, if with design, will show to advantage; if using an Oriental carpet, with design, plain materials or self toned patterns are preferable.

The character of the room must always be obvious, the effort of decoration worth while, and the result well done.

SCHOOL CALENDAR 1947-1948

		Number of School Days
1947		
September, Tuesday 2nd	Schools open for session	21
October	Holidays for teachers attending convention and for Thanksgiving	20
November	Holiday Remembrance Day	19
December, Tuesday 3rd	Schools close for Christmas Vacation	17
1948		
January, Monday 5th	Schools re-open following Christmas Vacation	20
February		20
March, Thursday 25th	Schools close for Easter Vacation	19
April Monday 5th	Schools re-open following Easter Vacation	20
May	Holiday May 24th	20
June, Friday 25th	Schools close for session (except senior grades of high schools)	19

THE EXPERIENCES OF JOHN WILLIAMS OF DEERFIELD FOLLOWING THE RAID OF 1704

E. C. Woodley, M.A., Montreal

The relations of the English and French colonists in America were always affected to a considerable degree by the attitude of their parent countries to each other, and a state of war in Europe was always reflected in the new world. As the colonies grew, however, they developed additional reasons of their own for regarding one another with suspicion, and suspicion and distrust have ever been provocative of strife.

In the course of the seventeenth century, the colonies of France and England grew steadily under totally different conceptions of administration. The English colonies soon outstripped the French in population. About the year 1700, the population of New France was approximately fifteen thousand, while New England alone contained about one hundred thousand persons, which figure would be largely increased by the addition of those in the older settlements further south along the Atlantic coast.

The consciousness of their strength and their ability to expand into the country west of the Alleghanies whenever they desired to do so led the English to dream of a continent under their control, while the French, aware of their weakness, became extremely sensitive to any action which seemed to contain a menace to their claims of a prior right to the bulk of North America. It was inevitable that there should be frequent clashes, especially in areas in which the two races came into actual contact.

Every war between France and England in the old world had its counterpart in the new. In 1697, when the Treaty of Ryswick closed the War of the Augsburg League in Europe, the French and English colonists, who had been carrying on a guerilla war of their own, laid down their arms and, for five years, entered into a measure of fraternization. But, with the outbreak of the War of the Spanish Succession, in 1702, the colonists were soon at one anothers' throats again. The resulting struggle in America is known as Queen Anne's War, although it was marked mainly by guerilla fighting. Our present interest is linked with a small raid that took place in connection with that fighting.

In midwinter, 1704, a party of two hundred and fifty French and Indians, under the command of Hertel de Rouville, left the neighbourhood of Montreal to attack the New England village of Deerfield, near the northern border of Massachusetts. The expedition made its way southward through the entire length of New Hampshire in the heart of a bitter winter, reaching the neighbourhood of Deerfield as night was approaching on February 28th. De Rouville decided that it was too late to attack the village then and, with his men, spent the night in a nearby wood. The people of Deerfield, while aware of the perpetual Indian menace, had no premonition of the calamity that was about to fall upon them.

The village of Deerfield was founded in 1671. It owed its origin to the zeal of John Eliot, the apostle to the Indians, who, in his efforts for the well-being of his dark charges, obtained land for them at Natick, near Dedham, Massachusetts, on which they could settle and learn some of the amenities of civilized life. In return for the ground given to the Indians, the town of Dedham was assigned eight thousand acres elsewhere in Massachusetts and chose the site of Deerfield. Here some of them settled and endured all the hardships and deprivations of pioneer life. Gradually, however, the village took form, with sturdy homes, some of them fortified by palisades, and a rough church about which the life of the little Puritan community centred. To this church, as its minister came, in 1688, a young Harvard graduate, John Williams, son of Deacon Samuel Williams of Roxbury. In the following year he married Eunice Mather, who was descended from a line of strong Puritan stock. The couple had eleven children, one of whom, Eunice, in a strangely tragic life, links New England Deerfield with Indian Caughnawaga.

The attack on Deerfield in the early morning of February 29, 1704, was accompanied by all the usual horrors of guerilla warfare. The Indians raised their war-whoop and at once broke into such homes as they could. Wild scenes of massacre followed. In some cases the Indians and French were beaten off and both sides suffered many casualties. A youth, who had managed to escape, carried news of the attack to the nearby villages and soon a force of armed settlers came to the relief of beleagured Deerfield. A sharp fight followed in which some Indians were killed and the rest, with their French companions, withdrew, taking with them a number of captives, including John Williams, his wife and some of their children.

At the edge of the present quiet village of Old Deerfield, with its elm-shaded roads and white colonial homes, is a little grass-grown cemetery. On its eastern edge is a mound surmounted by a stone bearing the tragic inscription; "The grave of 48 men, women and children, victims of the French and Indian raid on Deerfield, February 29, 1704".

The captives of the raid were taken to New France and kept there for varying periods. After two years, John Williams was allowed to return to Massachusetts and made his way immediately to Deerfield where he resumed his ministry, so unhappily interrupted by the raid of 1704 and his subsequent captivity. Here, a little later, he wrote a book containing an account of the trying experiences through which he had passed. The book bears an elaborate title which is indicative of its contents: "The Redeemed Captive returning to Zion, or a faithful history of remarkable occurrences in the captivity and deliverance of Mr. John Williams, Minister of the Gospel in Deerfield, who, in the desolation which befell that plantation by an incursion of French and Indians, was by them carried away, with his family and his neighbourhood into Canada—drawn up by himself".

To this little book which, in its original edition, is one of the most prized volumes of Canadians, we now turn for a first-hand picture of what happened at Deerfield in February, 1704, and of some of the experiences of the unfortunate captives of that raid.

"On the twenty-ninth of February, not long before break of day, the enemy came in like a flood upon us; our watch being unfaithful, an evil whose awful effects, in a surprisal of our fort, should bespeak all watchmen to avoid, as they would not bring the charge of blood upon themselves. They came to my house in the beginning of the onset and by their violent endeavours to break open doors and windows with axes and hatchets, awaked me out of sleep; on which I leaped out of bed, and running toward the door, perceived the enemy making their entrance into the house". Scenes of horror followed. Williams tried to defend himself but was seized and bound. Two of his children and a negro serving woman in the house were killed. With his wife and other children, he was forced to join the company of captives and to watch, from a distance, the burning of much of the settlement. "We were carried over the river to the foot of the mountain about a mile from my house, where we found a great number of our Christian neighbours, men, women and children, to the number of one hundred, nineteen of whom were afterwards murdered by the way and two starved to death, near Cowass, in a time of great scarcity or famine the savages underwent there". The shoes of the captives were removed and replaced by moccasins and the long journey began. As the weaker members of the company began to lag, they were killed by their captors. This fate overtook Mrs. Williams when she fell exhausted, after fording an icy stream.

As the party made its way northward, a distribution of the captives among the Indians took place: "The next day we were made to scatter one from another into small companies; and one of my children was carried away with Indians belonging to the eastern parts". Williams was allowed to converse with his fellow-prisoners and on Sundays gathered some of them together for worship.

An interesting entry records that " My youngest daughter, aged seven years, was carried all the journey and looked after with a great deal of tenderness. My youngest son, aged four years, was wonderfully preserved from death, for though they that carried him or drawed him on sleighs, were tired with their journey, yet their savage cruel tempers were so over-ruled by God, that they did not kill him; but in their pity he was spared, and others would take care of him; so that four times on the journey he was thus preserved, till at last he arrived in Montreal, where a French gentlewoman, pitying the child, redeemed it out of the hands of the heathen".

The daughter mentioned in the previous entry was Eunice Williams who, by her beauty and disposition, won the heart of her Indian captor. She was taken to Caughnawaga, protected and educated to some extent by the missionary priest at that place, and ultimately became the wife of the Indian. For some years prior to her marriage attempts were made to secure her release but all of them failed. In her later years, she visited her father several times at Deerfield but always returned again to her dusky husband and children at Caughnawaga.

The route of the captives led them by Lake Champlain to the Richelieu river, which they followed for its entire length. The journey had been very slow, and Spring was sufficiently advanced to allow them to make the last part of it by canoe. "We made a canoe of elm bark in one day, and arrived on a

Saturday, near noon, at Chambly, a small village where is a garrison and fort of French soldiers. This village is about fifteen miles from Montreal. The French were very kind to me. A gentleman of the place took me into his house and to his table and lodged me at night on a good feather bed". From this place forward, few difficulties were experienced and much consideration was shown the unfortunate prisoners. Williams pays tribute to those who treated them kindly: "As we passed along the river towards Sorel, we went into a house where was an English woman of our town who had been left among the French so that she might be conveyed to the Indian fort. The French were very kind to her and to myself and gave us the best provision they had...... When we came to the first inhabited house at Sorel, a French woman came to the river side and desired us to go into her house; and when we were entered, she compassioned our state and told us she had, in the last war, been a captive among the Indians and therefore was not a little sensible of our difficulties".

For a time Williams was kept at Fort St. François where he was a rather troublesome guest of the Jesuit priests, with whom he argued persistently on religious differences. His hosts were probably much relieved when the company was ordered to proceed to Montreal: "When I came to Montreal, which was eight weeks after my captivity, the governor, de Vaudreuil, redeemed me out of the hands of the Indians, gave me good clothing, took me to his table, gave me the use of a very good chamber, and was, in all respects, relating to the outward man, courteous and charitable to admiration".

Time and again in the narrative Williams testifies to the kindly treatment that he and other captives received from de Vaudreuil. So far as Williams himself was concerned, it was evidently thought that it would be a courteous and possibly advantageous action to encourage the Jesuits to take an interest in the Puritan minister. He was frequently a guest at their tables and admits their friendliness. But these occasions were usually marred by embittered argument which must have made their conclusion welcome for all concerned.

In due course, Williams was sent to Quebec where, again, he was entertained by the Jesuits who told him of their anxiety regarding the spiritual welfare of some English prisoners at Lorette about whose baptism they were much concerned. Here he met: "a gentleman called Monsieur de Beauville, a captain, the brother of the lord intendant, who was a good friend to me and very courteous to all the captives; he lent me an English Bible and when he went to France gave it to me".

For a time, Williams was guest of the parish priest of Chateau Richer and pays special testimony to his character and learning. He has this significant comment to make on the attitude of the French clergy to the methods followed by their Indian allies: "I am persuaded that the priests of that parish, where I was kept, abhorred their sending down the heathen to commit outrages against the English, saying it was more like committing murders than managing a war".

There is little humour in the book, but the following incident is described in all seriousness on the authority of a Frenchman with whom Williams talked at Chateau Richer: "One of the parish told me that, on the 22nd of July, 1705, he was at Quebec, at the mendicant friars' church, on one of their feast days,

in honour of a great saint of their order, and that at five o'clock mass, in the morning, near two hundred persons being present, a great grey cat brake or pushed aside some glass, entered into the church, passed along near the altar and put out five or six candles which were burning; and that no one could tell which way the cat went out; and he thought it was the devil".

Meanwhile, negotiations for the return of the captives were in progress between the authorities in Boston and Quebec, which finally proved successful. The English had certain French prisoners and were willing to make an exchange: "We came away from Quebec on October 25 (1706) and by contrary winds and a great storm, we were retarded and then driven back near the city and had a great deliverance from shipwreck, the vessel striking twice on a rock in that storm. But through God's goodness, we all arrived safely at Boston, November 21; the number of captives fifty-seven, two of whom were my children".

This interesting human document, with its considerable historic value, concludes with a sermon preached in Boston on Sunday, December 6, 1706 by: "John Williams, Paster of the Church of Christ in Deerfield, soon after his return from Captivity". The text used was:: "Return to thine house and show how great things God hath done unto thee".

Florence Nightingale was born in Florence, Italy, in 1820 while her parents were spending the winter there. Her father had two beautiful homes, one at Lea Hurst in Derbyshire where the family spent the summer, and the other at Embley, Surrey, where they usually passed the winter. Fond of outdoors and of animals, Florence grew up to know and love dogs, horses, flowers, and all outdoor life. Her father, educated at Edinburgh and Cambridge, had travelled widely, and was a lover of books and art. He had advanced ideas on education and his two daughters, Frances and Florence, were given an education quite unusual for their day, including science, mathematics, Latin, Greek, English literature and composition, music and drawing. Later Florence added French and German. Her father's training included thorough and systematic discipline and exact care of everything entrusted to her. On such a foundation she built not only knowledge and character but a power of organization and administration of a very high quality and of great service to the nation and to humanity.

You cannot teach a child to take care of himself unless you will let him try to take care of himself. He will make mistakes; and out of these mistakes will come his wisdom.

Henry Ward Beecher.

Respect the child. Be not too much his parent. Trespass not on his solitude.

Ralph Waldo Emerson.

Children need models more than they need critics.

Joseph Joubert.

GUIDANCE AND COUNSELLING

John G. Withall, B.Sc., Lachine High School

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My idea of a guidance counsellor was that of an individual who was ensconced in a comfortable office where he sat apart from, and somewhat above, the ordinary stream of life that flowed by his door. Individuals needing help came to the counsellor and were given counsel and advice as to the best way of solving their difficulties. The counsellor, because of his Jovian omniscience, was never stumped by any problem. Each counsellee left the Olympian calm of his richly carpeted office freed of all his worries and with a clear blue-print of conduct with which to meet the crises of the future. (I may be over-stating the case, but in the main this represented my ideas in the matter.)

Carl R. Rogers' book "Counselling and Psychotherapy" re-assured me to the extent of proving that I was not alone in having these peculiar notions of the role of the counsellor and set me right as to his real function:

> "In some discussions of counselling the ideal counsellor is pictured as some sort of superman—all-knowing, all-wise, above the petty reactions of ordinary men. This is an unrealistic point of view . . . The directive counsellor, to be sure, has need of more omnipotent qualities. From other records we know that such counsellors decide issues of marital adjustment, questions of vocational choice, problems of discipline and, in fact, all the puzzling personal questions which a perplexed individual can face. Obviously a generous portion of supernatural wisdom is required of the individual who takes such an attitude toward counselling. Where the goal is more modest and the aim is **to help the individual to free himself so that he can decide these issues in his own way,** then the necessary attributes of the counsellor are reduced to human dimensions."

Another fact of prime importance that I learned through discussion and reading was this: no intelligent counsellor plans (or would be able) to carry the entire burden of counselling students in a school. The work must be spread among the entire staff. The guidance counsellor's chief job is to over-see and to co-ordinate all the guidance activities within the school. In listing Twelve Principles of Guidance, Cox and Duff emphasize this:

> The major work of guidance must be done by classroom and homeroom teachers.
> The work of the guidance specialist is:
> a) To stimulate, guide, and check the guidance activities of teachers.
> b) To give specialized expert help where necessary.
> "It is indeed desirable that the chief guidance officer be more truly a supervisor than an administrator, that he emphasize those functions which involve leadership, stimulation, and special competence, and hold in abeyance those functions involving authority and direction."

I learned, too, that a guidance programme was not just something imported into a school in an arbitrary fashion. More surprising still, I learned that there already exists in practically every school, whether the school authorities know it or not, the vague beginnings of a guidance programme. On this tenuous foundation any formal, conscious guidance set-up must be placed. One cannot bring in hurriedly a ready-made, full-blown guidance programme and expect it to succeed; the programme must grow up to meet the needs and aspirations of the school and of the community which it serves.

> "A clear recognition that the development of a successful guidance program is not, cannot be, a revolutionary step, will reconcile the administrative officer to building on whatever foundations he may find at hand and to let his organization emerge as need and opportunity and readiness develop.
> Whether the school is relatively progressive in spirit and practices, or whether it is relatively conservative, there is already in existence some guidance activity. It may be incidental and adventitious or it may be consciously planned and practised . . ."

Furthermore, all the school's activities—curricular and extra-curricular—can be used as guidance situations. Guidance is not carried on merely in home-room periods or in the office of the guidance counsellor; it functions through the entire school programme.

> "Guidance must come to permeate the entire educational program of the school; every teacher must participate in it as adviser, as class teacher, and as sponsor of student activities."
>
> "The effectiveness of any guidance organization must ultimately be measured not so much by its present success in reaching pupils through the members of a central staff of counsellors as by its progressive enlistment of all teachers for voluntary and effective participation in guidance. The success of the organization is further demonstrated when parents, pupils, and desirable community agencies have been brought into active co-operation with the guidance program."

Guidance and counselling, it is clear, do not offer a magic formula for dissipating all the conflicts and problems that an individual is likely to encounter in his life-time. If guidance were such a panacea it is doubtful whether we would want to utilize it, because only by attempting to resolve conflicts and to solve problems do human beings seem to grow and to develop an integrated personality. Guidance and counselling offer, rather, guideposts for living and behaviour patterns which will help the individual to meet subsequent problems. Counselling is not intended and does not pretend to offer all the answers to all the problems that a person will ever encounter. Non-directive counselling, particularly, simply helps the individual to find a healthful reaction pattern which will be useful in encountering problems that crop up later on.

> "The aim is not to solve one particular problem, but to assist the individual to grow, so that he can cope with the present problem and with later problems in a better-integrated fashion."
>
> "It is not expected that his problems will all be solved through counselling nor is this assumed to be a desirable goal. Satisfying living consists, not in a life without problems, but in life with a unified purpose and a basic self-confidence which gives satisfaction in the continual attack upon problems. It is this unified purpose, this courage to meet life and the obstacles which it presents, that is gained through therapy. Consequently, the client takes from his counselling contacts, not necessarily a neat solution for each of his problems, but the ability to meet his problems in a constructive way."

This concept, that with the resolution of conflicts comes growth, most forcibly struck me during a class at the University of Chicago recently. The topic of discussion was the Concept of Integration and of Personality. In the course of the discussion these statements were made:

> "Most growth comes through conflict . . . A well-integrated individual masters—not evades—life. A well-integrated individual faces his inner and outer conflicts, resolves them so that each solution raises his level of adjustment.
>
> We are not trying to eliminate conflicts. A relationship in which no conflicts arise is an innocuous relationship. We want conflicts.
>
> How you meet those conflicts and how you solve them is the important thing."

One of the major facts that a successful counsellor must appreciate is that the client has to understand, has to grasp his problems and conflicts emotionally as well as intellectually. The client must "feel" his problem as well as be able to talk about it and comprehend it intellectually. Only by emotional as well as intellectual comprehension can the individual solve the problem and achieve an integrated personality.

Dr. George K. Pratt is quoted in "Guidance by the Classroom Teacher" to this effect:

> ". . . Each new accretion of scientific knowledge concerning the motivations behind the behaviour of any individual reinforces the belief that intelligence and logic play relatively minor roles in much human adjustment, and that such motivations all too often have their real roots embedded in unrecognized emotional cravings. Thus is explained the common experience of proffering perfectly sound vocational advice to an individual, advice based on careful test results and so thoroughly sensible that the client's logic and intelligence have no difficulty in accepting it, but advice, nevertheless, which he mysteriously and stubbornly fails to put into effect. In such instances— and they are far more common than many suspect—the soundness of the advice has been intellectually accepted but emotionally rejected. It is something like the old adage about leading a horse to water but being unable to make him drink.
>
> . . . It is essential in order to complete the job to integrate the vocational or counselling findings with those of the client's other needs, and then to clear up any emotional barriers that may prevent him from applying these findings to his own difficulties."
>
> "In the second place, this newer therapy places greater stress upon the emotional elements, the feeling aspects of the situation, than upon the intellectual aspects. It is finally making effective the long-standing knowledge that most maladjustments are not failures in **knowing**, but that knowledge is ineffective because it is blocked by the emotional satisfactions which the individual achieves through his present maladjustments. The boy who steals knows that it is wrong and inadvisable. The parent who nags and condemns and rejects knows that such behaviour is unfortunate in other parents. The student who cuts class is intellectually aware of the reasons against doing so. The student who gets low grades in spite of good ability frequently fails because of the emotional satisfactions of one sort and another which that failure brings to him. This newer therapy endeavours to work as directly as possible in the realm of feeling and emoton rather than attempting to achieve emotional reorganizations through an intellectual approach."

In the counselling process the counsellor does not take a high and mighty, I-know-it-all attitude. Instead, he adopts an understanding and receptive attitude toward the counsellee; over and above that, however, the counsellor tries by his acceptance and clarification of what the counsellee says to act as a mirror in order that the latter may "see" himself more clearly and thus move forward to the fuller integration of his personality.

> "It is generally not too difficult for the counsellor to recognize and help to bring to conscious expression hostile attitudes which are directed toward others—toward employers, parents, and teachers, or toward rivals and enemies. When the negative attitudes being expressed are directed toward the client himself, or toward the counsellor, then too often we find ourselves springing to the defence of the client out of our sympathy for him, or rising to our own defence as counsellors. It should be recognized that in these areas, also, the counsellor is most effective when he aids in bringing the feeling consciously into the picture without taking sides. Here it is especially important that he should recognize his function as that of a mirror which shows the clients his real self and enables him, aided by this new perception, to reorganize himself."

If counselling is to be effectively therapeutic with a youngster, concurrent counselling may have to be carried on with the parents of the child. Otherwise the counselling may be quite futile if not actually detrimental to the child.

> "We must recall again the fact that one of the assumptions regarding the outcome of counselling is that the individual has the capacity and the opportunity to take some effective action in regard to his situation, once a degree of insight is achieved. This assumption is not often justified in the case of a child. Effective psychotherapy with a youngster usually involves treatment of the parents also, in order that the parent and child may jointly make those changes which will improve adjustment. Otherwise therapy with the child may simply succeed in setting him in basic opposition to his parent and in increasing his problem. Treatment of the child alone also runs the risk of making the parent jealous and antagonistic as he finds that the therapist has a close relationship with the youngster. This occurs even when the parent intellectually wishes the child to have therapeutic help."

What about records to aid the counsellor? The authors of "Guidance by the Classroom Teacher" believe that making records is a good idea. Using them they insist, however, is the important thing. If the records take the form of a cumulative folder on each youngster, what should those folders contain? They go into considerable detail to answer this query. The following are their main headings:

Identification, Health, Intelligence, Other Mental Conditions, School History, Social and Antisocial Reactions, Amusements, Associates, Working History, Family History, Home Conditions, Neighborhood Conditions, History Subsequent to Leaving School.

In order to demonstrate the danger of swamping the counsellor with too many duties, Cox and Duff, in "Guidance by the Classroom Teacher", list a partial list of the duties of the chief guidance officer of a school:

"1. Classify children into ability groups;
2. Make pupils' programs and change programs; assign to special classes;
3. Give tests, score tests, interpret results;
4. Discover interests, aptitudes and abilities;
5. Give vocational information courses;
6. Give individual guidance;
7. Visit homes and confer with parents;
8. Conduct class pilgrimages to factories;
9. Make contacts with parent - teacher associations, services clubs, and police department;
10. Make placements and follow them up;
11. Make recommendations regarding institutional treatments;
12. Make research studies regarding pupil adjustments."

Even this list, the authors point out, does not comprise all the duties that a guidance director might be called on to perform. The guidance specialist must be enough of an organizer and have sufficient acumen and executive ability to delegate many of these administrative tasks, in order to be free to carry on the over-all job of supervision and leadership.

To the question: What is guidance? Cox and Duff give a very complete answer. However, they state their idea of guidance just as well and much more succinctly when they declare:

> "The whole purpose of guidance, as Brewer insists, is to help pupils to formulate their own standard of behaviour so that they arrive at adulthood as better citizens, as better members of domestic and vocational groups, and as better individualities than they otherwise would have been."

The immensity of the guidance job challenges but does not deter teachers:

> "Probably few teachers are fully aware of the immensity of the task they face. St. George against the dragon had a simple task—our dragons are not so easily slain, and they do not stay dead. The pupils do not stay taught, they do not stay guided, and the classroom is never strong enough to right all of the wrongs that have been done by a clumsy world. Probably no teacher dares to dwell very long on the size of the problems we face, for our illusions would not be great enough to sustain us if we measured realistically how great the odds are against us. The miracle is that there are so many teachers who accept the odds and play and win. It is to the everlasting glory of our profession that so many try".

Sources of ideas and material:

Guidance by the Classroom Teacher: Cox and Duff; Prentice-Hall Inc., 1938.
Counselling and Psychotherapy: Carl R. Rogers; Houghton Mifflin Co., 1942.
Practical Handbook for Counsellors; Science Research Associates, Chicago, 1945.
Emotion and the Educative Process; Daniel Prescott (especially Chaps. IX to XII incl., pp. 183-293).
The Happy Family; Levy and Munroe; Alfred A. Knopf, New York.

THE LAST PARTING

In memory of Charles G. D. Roberts,
by Nathaniel Benson, Writer and Literary Critic *

"Good-bye, old chap! Lord love you!"
That was all . . .
All of my old friend's last farewell to me
There in the dark chill night, in the first square
Yellow light of the street-lamps, with a faint
Dogged, misted moon above the ancient buildings
Where twenty years had felt our friendship grow.
A warm and hearty clasp of his rugged hand,
Still strong past eighty . . .last he turned to wave,
Coat open, scarfless, black eyeglass cord fluttering,
Courtly as always, waving his worn black Homburg,
And I saw him standing there. And now no more,
Not any more, not in the longest day,
Nor on the longest street, nor through my long, long thoughts,
Will he come back and walk our ways again . . .
That was forever, that last deep farewell.
He has gone back , his old heroic dust
Easily mingling and forever mixt
With his deep-loved and long-lost Tantramar.
He fought the strange, the lonely life-long fight
Not always good, not always wholly wise,
That greatness fights with life that it may not
Be sucked down deep or stamped in common mould.
For over eighty years, this man of courage
Had shouldered off the fetters forged by custom;
This man of antique mould, who did the things
That most of us half-dream, and cannot do.
He paid full price and earned the harsh reward
Even in death, even when his course was run,
Of living as we earth-bound fearful folk
Would never dare to live. He knew the heights,
The depths, the lonely and unfriended depths,
The soaring mountain peaks of pure achievement,
The rare dim crags where greatness climbs alone.

He was a poet, that above all things,
Poet of life and love, of deed and dream,
Dreamer who traced thru interstellar space
The pathless reaches of unchanted suns;
Back into time he delved: Cro-Magnon days

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*Mr. Benson was an old pupil and friend of the late Sir Charles G. D. Roberts. This is the first time that the poem, read at the Canadian Authors' Association Convention, has appeared in print.

When Man's first fires were lighted, he was there;
The whirling Systems, and the frailest flower,
These ranked alike with him; he **knew** such things;
He gave the glacial Berg a beating heart,
He filled its chill cathedral with the deep
Clear depth of his own spirit bright with thought.
The vast, dim, translunary old things,
Past secrets, future dreams of gods and men,
Deep speculations on the heart of things
And on those deepest, in the human heart;
These were his provinces, his wonted trails,
His long familiar paths, his trodden ways —
Small wonder, then, that all the petty routes
Mapped here by custom and man's lesser laws,
Scarce grazed his consciousness, and when they did,
Were snapped like threads. — This man had other things,
For beacons he had other deeper guides;
Some half-heard music, some strange half-glimpsed shores,
Coasts of eternity and legendary islands,
Realms of the past, kingdoms of gods-to-be,
Feet of the wild rushing down moon-raked paths,
Fury of tempests bursting from the zenith,
These were his dark familiars — these long known
To the eyes of him who peered far forth and **saw** —
Saw in the darkness all we cannot see,
Glimpsed behind noonday all we cannot dream,
Heard in the silence, footfalls, stealthy or huge,
Listened and caught the Goat-foot piping hour,
Sailed with the Heroes in the long dark ships,
Bent to the long-sweeping car, fared out beyond
The Pillars of Hercules, glimpsed the Hesperides,
Grounded his keel upon the Happy Islands.
Kin to Odysseus, wanderer all his life,
Brother to sweet Theocritus who sang
For song's pure sake alone — to please himself.

This was a poet, great of soul, and mind,
Open his heart to all whoever knocked,
Unlatched in love and friendship; none who came
Passed empty-handed from his curious door.
This was a poet, princely in all his gifts;
Forth has he gone, before his peers to stand;
On that far beach I doubt not he can hear
The eldest Genius of his god-like line
Says: "Welcome, worthy heart! Come, stand with us;
To be a poet is to laugh to scorn
The last fell thrust that darkling Fate can give."

SALUTE TO FRANCE REBORN

(for C.G.D.R.)

Old friend, I well remember how you wrote
When our France fell, that Freedom had been stripped
And cast to the loud pack . . . I still recall
How your voice shook, and how you kept apart,
And held a lonely vigil, hid your grief,
And mourned within your heart that this could chance,
That France, the cornerstone in Freedom's house,
Crumbled to earth in dark and piteous ruin.
Well you remembered mornings long ago
In the singing flowering Paris of your time!
How well you made me see that glorious life,
So colorful and gay, so blithe and free,
When life was rapture made for song and love,
Where poets long dead still seemed to walk their ways,
The ancient cobbled streets, the storied quais,
The lyric woods, the opal fog-scarved Seine,
The mediaeval shadows great and tall,
The reverberant echoes round old Notre Dame,
The riotous flaming colours in Les Halles,
The little taverns worn by centuries,
The Arc, and he who sleeps in Les Invalides . . .
All these were Paris, all the smoky light,
The joy of being in love, and young, and free,
The glory of living simply, at one's ease,
Of slowly, day by day, developing
In happy converse with more gifted men,
Coming at last to know, at last to feel
One's own free soul was worth the whole world's wealth.
That life was Paris — this and her fierce love
Of Freedom bought with so much precious blood.
Now once again that blood is freely poured
On the great crypt of Freedom, — the ghosts come back,
Chenier and Hugo, and Rouget de Lisle,
Chopin and Heine, Byron and Voltaire,
Free once again to walk those storied streets!
To see their Paris cleansed, and Freedom rise
Like a golden banner streaming in the wind!
These things were Paris — nay, they **are** once more!
Enriched, made glorious with the heady wine
Of Freedom stealing like fire through free men's veins!

How well you knew that this great Day would come
When our loved France would proudly lift once more
Her sacred head and burst her chains asunder!
How well you knew that France was never dead,
That, phoenix-like, her soul would live again!
And though you are not here to greet this Day,
Day of the Heroes promised by her past,
Day your own words foretold, at her darkest hour,
I stand to pledge this health to France for you:
"To France and Freedom! Now forevermore,
May her great heart be cleansed of every scar,
Of those dark ills which wrought her sore defeat!
Now and forever, as a flame unquenched,
Her spirit show the path where glory leads!"
Let's drink to France, old friend, for well I know
Your ever-youthful heart, past eighty-three,
Would have been kindled by this matchless Day!
For France is free again ! — and Time has shown,
Though good men like yourself have passed the Torch,
FREEDOM ENDURES, a Lamp in human hearts,
A shining peak, like Paris, in men's dreams!

Nathaniel Benson.

RECOMMENDATIONS OF THE NATIONAL COMMITTEE FOR SCHOOL HEALTH RESEARCH

With respect to the Mental Health of school children the National Committee for School Health Research recommends:

(1) That teachers-in-service receive instruction in child psychology and in the detection, appreciation, and solution of types of mental health problems.

(2) That gifted children receive definite consideration in the larger schools in each province and that enriched programs be the minimum provision for such children in all schools.

(3) That suitable provision be made for backward pupils in elementary schools.

(4) That suitable provision be made for physically handicapped pupils in elementary schools.

(5) That in secondary schools a varied program be provided for students of different interests and capacities and diagnostic services be provided for maladjusted students.

(6) That guidance programs in both elementary and secondary schools be extended to problems of social adjustment.

(7) That a study be made of the incidence and causes of poor mental health among teachers.

GEORGE FREDERICK CAMERON

E. C. Kyte, Librarian, Queen's University, Kingston

The ordinary man who encounters tyranny, the sting of hate or the agony of misplaced love, (either vicariously or in his own proper person) is able to comment upon the experience in various ways. He may inform the police, assault the enemy, confide in a friend or tell the world through the medium of the local paper. If his pride will not allow of any such redress, he can turn a resolute front or a disdainful back upon the outrage, lock up his clamours in his breast and trust that exercise will impair the point of the dart; **solvitur ambulando.**

The Poet embittered by circumstances has only one remedy, one outlet: verse. And the kind of verse that ensues is usually determined by the kind of poet that he is; not always, since it has happened that the Muse will select for greatness a man to whom greatness is strange. Some "touch of Nature", finely interpreted by a mind moved beyond its wont, will draw a generous response from a world awake; and although the man may relapse upon second-rateness (or even third) he had won a place in anthology and quotation; a place for his finest hour.

George F. Cameron's verse deals with great themes: with Tyranny and Freedom, with Nations, with Love, retreating or pursuing, with Death and the Hereafter. He wrote generously, but only "about one-fourth of his life work" has yet been published. The MSS that remain are with his descendants in Vancouver, from which city the writer of this article has lately endeavoured to extract them; so far, vainly.

In the preface to his posthumously published book "Lyrics on Freedom Love & Death" (Kingston, 1887) we are told several significant facts. Cameron wrote much of Freedom between his fourteenth and nineteenth years; he was the "prize poet" of Queen's University in 1883, and he edited the local paper. When we endeavour to bring his themes into apposition with these vital statistics we become aware that sources of such respectability could scarcely produce, in this land and at that period, a Sappho, a Shelley or a Swinburne. He had entered a law office in Boston, Mass. and there had devoted his time to literature. It is evident that he came to Queen's with a reputation. It is probable that the disillusionment of which his brother writes had also progressed far and wrought upon his spirit. The life of a student, the free intercourse with other men, (though he would have been older than the majority), the honour paid to him by his classmates in the University and the responsibility conferred upon him by the City, in accepting him as an editor: all these were of no sufficient worth to countervail the Accidie that already had brought his shroud to his breast.

His death, from heart failure, occurred in September, 1885. He had opened the door to it earlier. In one of his last lyrics he wrote:

> My spring is over, all my summer past:
> The autumn closes, —winter now appears:
> And I, a helpless leaf before its blast,
> Am whirled along amid the eternal years
> To realize my hopes — or end my fears . . .

Before he left Boston, in 1882, he was visited by thoughts and premonitions of the end. "Grasp but this lesson: it is ever thus, — Though pleasure drown awhile all thought of pain, Though we forget of death, Yet Death forgets not us".

And later, in 1885, he wrote:

> Draw the dread curtain and enter in:—
> In o'er the threshold the millions have trod:
> Lose but the dust of the balance, and win—
> What a moment ago was the secret of God !

Cameron had married in 1883: his wife and infant daughter survived him. Yet his brother and kindly editor insists that "at thirty years of age he had run the whole gamut of (the world's) pleasures and its pains. There was, to him, a terrible sameness about it all . . . so that he who had begun life by being an enthusiast had almost finished it by becoming a cynic." We may fairly ask what shape was taken by this youthful enthusiasm? Is there any trace of the generous inspiration that flowered in "The Blessed Damozel", that sent Chatterton's imagination roving among old ballads, that sweetened Bliss Carman's adventures among maids? Cameron's earliest raptures were bestowed upon countries and peoples that struggled for Freedom: Cuba, Russia. His denunciations were reserved for kings and autocrats, especially the Czar. The fact that "Columbia" mourned (to the extent of a procession and a religious service) in Boston for the Czar Alexander annoyed him: that there should be talk of an alliance between Russia and the U.S. appalled him. Kings, as such, were his enemies: "loyalty" (or its manifestation) and "servility" were synonymous. He was nearer to prophecy that he knew, when he wrote:

> There have been kings! There have been kings!—
> Proclaim it while it is to-day:
> For lo! the ages pass away,—
> And men will doubt there were such things
> Ere many centuries decay.

Tyranny finds in him an implacable foe; and his remedy in 1875 for the deep seated hostility of the South to the Northern conqueror, was that North and South should join to celebrate the centenary of Bunker Hill.

> And, Northern maidens, floating near!—
> Oh, let your voices echo forth
> The golden gladness of the North
> Into your Southern sisters ear—
> And make all melody and mirth!
>
> And, soldiers of the Northern plumes,
> Thrice welcome bid each Southern band !
> One greeting from a brother's hand
> Is worth ten thousand hero-tombs
> To any man in any land !

His editor says that the poet "did not bubble over in his verse with loyalty to the throne and all it represents"; which is very nicely put, and brotherly love at its best. Republicanism may fairly be condoned in a Canadian possessed, as Cameron evidently was, by the poets who spoke for freedom — Byron, Swinburne, Poe. The difficulty, in this our day, is to determine his authentic poetical voice. The second section of his book, Lyric of Love, begins, vocative of Sappho:

> Since Sappho — I am next,
> And, being as human,
> I preach, and take for text
> The love of woman.

a verse reminding us that G.F.C. was "Poet" of his Class at Queen's University in 1883. The next sixty pages are almost entirely given to verse bewailing some false fair one. They preach, exactly as their author promised, a jeremiad upon fate, fickleness, falsity, with hints that Cameron had committed a youthful blunder for which he had been condemned ever since to pay. It was not atonement for a sin committed, but grief for an error irremediable and memory undying. Such titles as "Love's decease", "Thou goest thy way", "Forgive thee?", "The defeat of love", "Armoris finis", "Bring a fitting shroud" and "Nay, I may never love again" (next to "My marriage morning") enable us to understand that the writer's mind was toiling to turn over painful impressions and that, to whatever depth he laboured, fragments of a coffin were all that rewarded him. The verse is derivative, almost entirely. There is nothing distinctively Canadian or even Continental American, except for the praise of Columbia: but three times a note is sounded that may be considered authentic and personal.

Love died when we expected least
That he would die; but, being dead,
Or tranced for burial, call the priest
To read the rite that should be read
Above his head !

Farewell ! — a little word and light,
Yet pregnant with regret to me;
It seems a Saint Helena's height —
A mockery — to souls whose flight
Hath been unto — what could not be !

It may be true — it may be true !
But is it not a weary thing
To wave alone a joyless wing ?
To have no love to glad us through
Our long and lonely journey, round
The many spheres that we must greet,
Ere yet, with hallowed hands and feet,
We touch upon celestial ground.

In the first extract we are struck by the phrase "or tranced for burial". Love that has ceased to give evidence of life (the poet seems to say) is better buried.

The second metaphor, in "Farewell", may be a reference to the exile of the first Napoleon — alone, in his house on the heights; the house "Longwood" from which his coffin was to be carried: the cortège winding down the face of the cliffs. Perhaps this is offering Cameron too much for his mind's worth; but we certainly have a striking image in "Aperotos". The idea that the soul must journey through many existences until by the continual action of Love and Sorrow it is sufficiently hallowed "to touch upon celestial ground", is not — of course — new; but it is fresher than our expectations, and so, very welcome.

The third section of the book is entitled "Lyrics in Pleasant Places and Other Places", the clause giving us warning as to which kind will predominate. The first poem apostrophizes " the mighty love that I have borne":

To thee, sweet Song ! A perilous gift was it
My mother, gave me that September morn
When sorrow, song and life were at one altar lit.

The second and third verses assert that the gift of song is more "perilous" than the priest's or the painter's. The reasons given are improbable.

In certain verses that follow we feel that a philosophy may emerge. There is found the injunction to do your work as well as you can and to face the future with calmness. "Great men", we are told, "are born to the thorns and not to the flowers".

And He who made it so best knows
What is our good; and so the man
Goes forth, fulfilling Nature's plan
Grasping the thistle — passing the rose.

That is a credible statement; and the following poem, of which I quote two verses, has a pleasing jingle and a certain worldly wisdom. Its title is "Quid Refert?"

What care we for the winter weather, —
What care we for set of sun, —
We that have wrought and thought together,
And know our work well done?
What care we though all be a riddle, —
Both sea and shore, both earth and skies?
Let others read it! We walk that middle,
Unquestioning way where safety lies.

Three sonnets, of which the best is respectable, show that Cameron revisited Nova Scotia in 1874. The one trace of humor in the volume is a "Postal" from the Island of Tybee, off the coast of Georgia, in 1882.

From Tybee, John ! from joyless Georgian Tybee, —
From godless, graceless Tybee by the sea,
Whereon at present a sojourner I be,
A word from me!

Fill high the bowl — and fill it to o'erflowing !
High let the flagon flash, and flare, and foam:
For Thursday next I'm going, going, going,
I'm going home.

I hate to leave — God bless the loves ! — the ladies
With their dark eyes and smiles that thrill me so;
But, peste ! the atmosphere is hot as Hades,
And I must go.

So please the gods, then, and the wind blows steady
And favoring, Monday next I'll blow the foam
From off a cup, — besure and have it ready ! —
With you at home !

This is in character with the "prize poet" of a University, which he was so soon to become; and, on the next page, as Tybee grows more distant, we read:

If it should be that 'neath thy shades,
No more in rapture to my breast,
When the red sun is in the west,
These arms shall clasp thine amorous maids–

If it should be that I shall gaze,
When the broad moonbeams on it sleep,
No more upon thine emerald deep,
I bow to Fate's mysterious ways:

The next poem is written from Kingston in November '82 and sighs for warmth, and "the isles where forever men waken, To scent-laden airs and to song-laden skies". But between Tybee and Kingston we have, from Boston, verses that show Cameron possessed, for a while, with resolution; and reminding himself that the iron must be shaped while it is malleable.

Oh, wander not in ways
Of ease or indolence !
Swift come the days,
And swift the days go hence.

Strike! while the hand is strong:
Strike! while you can and may:
Strength goes ere long, —
Even yours will pass away.

Up - up ! all fame, all power
Lies in this golden text : —
This is my hour —
And not the next, nor next !

Written as a young man should write! But before long we are back with the Hamlet mood of introspection and reasons for sadness.

With all my singing, I can never sing
A gay, glad song — an honest song of mirth:
In vain my fingers seek some tender stiing
Whose voice would catch the dainty ear of earth.
Why is it so? Because the fount and spring
Of all my song was sorrow: it had birth
In gloom, and desolation, and dark hours, —
'Twas not the offspring of the happy flowers.

Why his "dark hours" should so have influenced the writer we are never informed. His brother tells us: "It was impossible, being what he was, that his poetry should be free from occasional pessimism. This was the natural product of the circumstances of his life." Unless some more detailed reference to those circumstances is made, the reader who murmers "I doubt it" is within his rights. The sin of Accidie, however fed, is still a sin. "Young as the world counts time, at thirty years of age he had run the whole gamut of its pleasures and its pains". Cameron's poetic expression was mainly derivative; and we are reminded in the sentence above (which he might well have written himself) of James Mangan's poetic testament:

And lives he still, then? Yes, old and hoary
At thirty-nine, from despair and woe —
He lives, enduring what future story
Can never know.

The writer, poet or novelist, has never been asked to experience in his own person the emotions of his characters, to live their lives; and he has far more chance of obtaining "act and influence upon folk in housen" if he opposes a gallant bearing in the face of personal ills.

Tragedy has a high place in literature. We see the writer of "Lear" throned like a god while a great catharsis lightens our spirits. But the poet who wails through two hundred pages because his life has been unhappy cannot commend his griefs to us in that way. We are enabled to bear cheerfully the pessimism of "A Shropshire lad" not only by the supreme beauty of the verse, but also by the cheerful recollection that the writer was a Latinist of European repute. **Scandalum magnatum** hath no place in verse. "With this key Shakespeare unlocked his heart? . . . the less Shakespeare he" says Browning. It is only respectable to allude to skeletons if your cupboard is bare of them. The writer must speak daggers but have none; for in so far as he has **not** been exposed to murder, to broken faith or unhallowed love, just so far **we** are shielded. The bell does not toll for **us.**

In Cameron's longest poem "Ysolte" we have a different atmosphere; an attempt to indicate in verse the undertones of an experience. The hero is scornful at first of love: he has "books and birds and flowers . . . "

With these as dear companions still —
The wood-bird with his happy song
The columbine and daffodil
And these book friends unchangeable . . .

he is happy. Then he falls in love . . .

I know the stars shine brighter
Than they before had shone,
I know my heart is lighetr —
Its heaviness is gone.

He feels that:

> There is beauty below and about and above,
> And the soul that was sick is well.

Then a rival appears, who triumphs:

> The prowling fox has found his prey,
> An easy prey, an easy prize,
> So easy that some people say
> It was a willing sacrifice —

He feels that he has been deceived and is uncertain as to realities:

> Late when I dreamed I dreamed not I did dream,
> And things that seemed to seem not did but seem.

a state of mind familiar to students of Lewis Caroll. But he cannot go back to what he has been; at length the spell of Nature reasserts itself and he is able to feel:

> Tis well, if all be well with her
> Out of the stir and storm and strife
> Comes forth a sterling hope to me,
> A hope of better days to be . . .

Derivative as this poem is, sprinkled with unpoetical phrases and trite images, we may imagine it (in the absence of date) as the work of a very young man, who took himself as poet far too seriously. At thirty he was asking "Quid novi ?" and was still possessed by the mistaken idea that he had lived life through. Before he was thirty-one he was ready to die, and his lyrics on Death contain some of his best lines.

> A voice comes in with the tide, —
> A voice that I should know;
> And I fancy it that of the dead, who died
> Ah, me ! so long ago.

His attitude was largely caused by insomnia acting on a self tormented spirit. We are told that for years he could only gain "from two to three hours sleep per night". That is valid and excuses much.

The reading on which the corpus of his verse is based was of English literature and he could not transmute it. He still lacked an individual style, a note of unchallenged personality, at the time when he ceased to write. From his only book, on a general view, and admitting the presence of many good lines, we have much that is crude or careless, unpoetical or incomplete. In his lyrics upon Freedom there is no discretion; in his lyrics about Love there is no mysticism ("Love seeks no cause nor end but itself . . . I love because I love, I love that I may love" says St. Bernard). And his desire for, his appeal to, Death is that of a man wearied beyond endurance and out of touch with Life.

Cameron will take his place, however, among the minor poets of the nineteenth century, and Canada is not so well provided with men of major achievement that she can afford to ignore his work. It may be possible to obtain and to examine the verse — greater in amount than that published — which still exists in MS. There, it may be, we shall find the results of travel, observation of other lives, emotion recollected in tranquillity, and with humility. But if otherwise, we can only murmur of the rest:

> Not here, O Apollo
> Are haunts meet for thee.

MINUTES OF THE NOVEMBER MEETING OF THE PROTESTANT COMMITTEE

Offices of the Protestant Board of School Commissioners, Montreal, November 29, 1946

On which day was held a regular meeting of the Protestant Committee.

Present: Mr. A. K. Cameron (in the Chair), Mr. Howard Murray, Dr. A. H. McGreer, Mr. R. Eric Fisher, Dr. R. H. Stevenson, Dr. C. L. Brown, Mr. Leslie N. Buzzell, Dr. F. Cyril James, Mr. George Y. Deacon, Hon. G. F. Gibsone, Mr. Harry W. Jones, Mr. W. Q. Stobo, Rt. Rev. John Dixon, Dr. G. G. D. Kilpatrick, Hon. G. B. Foster, Dean Sinclair Laird, Mrs. A. Stalker, Mr. T. M. Dick, Mrs. Roswell Thomson, Dr. J. S. Astbury, Mr. D. C. Munroe, and the Secretary.

The minutes of the previous meeting were read and approved.

Hon. G. B. Foster and Mr. David C. Munroe were present for the first time and were welcomed by the Chairman. The Chairman expressed regret that Mr. P. H. Scowen had thought it necessary to resign from membership, and asked that a letter be sent thanking him for his services and stating that he had been particularly valuable in connection with the formation of the Central School Board in Compton County. When presenting Mr. Munroe, the Chairman explained that it had been necessary for Mr. Douglas Pope to resign from the Protestant Committee after a service of only one year but he thanked the former teachers' representative for his cooperation.

On the motion of Mrs. Thomson, seconded by Mrs. Stalker, the following motion was passed unanimously: "As Mrs. T. P. Ross, a member of the Protestant Committee, has recently sustained the loss of her husband, be it resolved that the Protestant Committee of the Council of Education convey to her its deepest sympathy in her sad bereavement."

Apologies for absence were received from Honourable W. L. Bond, Honourable Jonathan Robinson and Mrs. T. P. Ross.

The report of the Director of Protestant Education contained the following information: (1) Twenty-eight Protestant school boards had availed themselves of the conditions laid down in the Act 10, George VI, Chapter 21, and thirty-six others were privileged to do so. (2) The bonded debts of the twenty-six named had been taken over. (3) School boards desiring to erect new school buildings must issue bonds in the usual way if they do not have the funds to pay for them. (4) Great changes had been effected in the counties in which central school boards have been established. (5) The first meetings of the central school boards in Stanstead, Compton and Papineau Counties have been held. (6) The Matriculation Board of McGill University has recognized Geography as a subject for admission to the university. (7) The number of one-room rural schools has been reduced from 460 to 277 since 1930 and 48 school boards operating small rural elementary schools have amalgamated with neighbouring municipalities. (8) Men teachers are now 19 percent of the total. (9) Only 8.1% of the Protestant pupils are in rural elementary schools. (10) The lowest percentage of attendance is in rural elementary schools. (11) One thousand

nine hundred forty-eight pupils wrote the complete High School Leaving examinations last June and 455 wrote partial or supplementary examinations. (12) Twenty-nine snowmobiles are expected to be in operation next winter to convey Protestant pupils to school . He recommended that the Protestant Committee decide whether Remembrance Day should be a school holiday. The report was received on the motion of Dr. McGreer, seconded by Mr. Dick, and the recommendation it contained was referred to the Legislative Sub-Committee with the further recommendations that the Sub-Committee study all special holidays and that consideration be given to holding ceremonies in the schools to commemorate such days.

Dr. Percival was congratulated upon his nomination by the Board of Governors of the Canadian Broadcasting Corporation as Chairman of the National Advisory Council on School Broadcasting.

On the motion of Dean Laird, Dr. Kilpatrick was appointed as a member of the Protestant Local Committee of the Strathcona Trust to replace the late Dr. E. Leslie Pidgeon.

Mr. Deacon reported upon the opening of the annex to the school at Namur and that he had attended the first meeting of the Papineau Central School Board.

Mr. Jones and Doctors Brown and McDowell reported progress in Missisquoi, Stanstead and Pontiac counties respectively.

Mr. Fisher reported that 646 pupils are in attendance in the schools under the Brome Central School Board, with 37 teachers, that 176 pupils are conveyed daily to the Knowlton composite high school and that the formal opening of that school will be held on December 13th.

After Mrs. Thomson had reported that an organization meeting had been held in Shefford County, she proposed that, pending the erection of a Central School Board in that County, the Granby and Waterloo Boards should be encouraged to consolidate the schools in the territory surrounding each and to cooperate as far as possible. Carried.

The Committee then adjourned to see the film ON WHICH WE BUILD which had been taken to commemorate the Centenary of the Education Act of 1846, the script of which had been written by Mr. C. Wayne Hall, the photography done by the Ciné-Photography Department of the Government and the settings by Mr. C. B. Rittenhouse. On their return Dr. James proposed, Dr. McGreer seconded, and it was resolved that the Committee congratulate the Department of Education and the P.A.P.T. on the production of the film and tender thanks to all who helped in its production.

The report of the Legislative Committee contained the following recommendations: (1) That a letter be sent to the Hon. W. L. Bond regretting his absence, expressing sympathy that, on account of the condition of his health, he had deemed it advisable to resign from the high post of Chief Justice which he had held with such dignity, and stating that the sub-committee looks forward with pleasure to having him present at future meetings. (2) That the Lieutenant-Governor-in-Council be requested to have Regulation 180 of the Regulations of the Protestant Committee changed to read as follows: "In the conveyance contract it shall be specified that in no case may automotive vehicles when carrying pupils exceed a speed of thirty miles per hour where no lesser speed has been

imposed by the municipal authorities, and all drivers must conform to the Motor Vehicles Act." (3) That the Government be asked to amend the Act 8, George VI, Chapter 15, Section 10, to read as follows:

"(a) Except as specified in subsection (b) of this section, every member of a central school board shall hold office for a period of *FIVE* years from the first day of July of the school year in which the appointment is made until the appointment of a successor.

(b) Subject to the conditions set forth in section (2) the term of office of all members of central school boards in existence prior to the date on which this amendment comes into force shall be extended to five years from the first day of July, 1946.

(c) Members of central boards in existence on July 1st, 1947, shall on that date determine by lot the terms of office of their members, allocating to each a tenure of 1, 2, 3, 4 or 5 years. Boards subsequently created shall adopt a like procedure on the first day of July next following their creation."

(4) That the Chairman of the Protestant Committee communicate with the Chairman of the Roman Catholic Committee to see if it is their opinion that a change should be made in Article 40 of the Revised Statutes of Quebec, Chapter 59, 1941, with a view to calling emergency meetings of the Committees at a lesser time interval than that now required. (5) That further information be sought from the Provincial Association of Protestant School Boards regarding the change desired in Section 371 of the Education Act. (6) That the Government be requested to change Section 122 of the Education Act to read as follows: "The resident consort of a ratepayer, such a consort being of the age of majority and a British subject, able to read and write, shall be eligible as commissioner or trustee, whether personally qualified or not as to property under Section 125, provided that both husband and wife may not hold office on the same school board at the same time."

The sub-Committee appointed to consider the questions concerning further revisions of the High School Leaving examination proposed that: In view of the fact that a change has been made recently in the pass mark required in English, French, and Latin, no further change should be authorized at the present time. The Protestant Committee should, however, be requested to appoint a sub-committee to investigate conditions in connection with the High School Leaving examination in consultation with the High School Leaving Board and the High School Principals' Association, and a report should be presented after the results of the examinations of next June have been obtained. The motion was adopted on the motion of Dean Laird, seconded by Mr. Stobo, but the terms of reference were broadened to include an inquiry into any phase whatever of the High School Leaving examination, and the following sub-committee was appointed: Dr. McGreer (Convener), Dr. James, Dean Sinclair Laird, Dr. Astbury, Mr. Dick, Mr. Munroe, the Chairman and the Director of Protestant Education.

For the sub-committee appointed to celebrate the Centenary of the Education Act of 1846, Dean Laird reported (1) That special attention was accorded to this centenary by addresses at the Teachers' Convention and over the air, by an exhibit of books and other educational material of a historical nature, by

literary competitions and prizes for the best essays on educational subjects of a local and historical nature, by other addresses to the Provincial Association of Protestant School Boards and elsewhere. (2) "Across the Years" had been published by the Director of Protestant Education. (3) The film "On Which We Build" has been completed in technicolour and sound. The report was received and the sub-committee dissolved.

The Sub-Committee on Grants reported: The amount available for distribution from the Superior Education Fund this year is $299,856, an increase of $32,873.

The ordinary grants to High Schools amount to $164,095 and to the Intermediate Schools $77,460, an increase of $32,885 over the ordinary grants paid last year.

Special grants in High Schools total $27,805 and in Intermediate Schools $1,496, a grand total of $29,301. They are for the following purposes:

Playground equipment in 22 schools (50% of total purchases).	$ 5,600
Industrial Arts in 9 schools (grants for instruction and equipment)	7,670
Visual education, radios and teaching of Music in 12 schools..	3,320
Agriculture	3,800
Miscellaneous grants (special repairs, new desks, improvement of school grounds, to reduce debt, to help educate outside pupils, for teaching of commerce, purchase of Biology equipment, etc.)	8,911
Total	$ 29,301

The Ordinary grants in both High and Intermediate Schools have been based on the following two items:

(a) a grant per high school teacher according to the valuation per teacher in each school minicipality as shown in the following scale:

Valuation per *Teacher*	**Grant**	**Valuation per** *Teacher*	**Grant**
$200,000 and over	$200	$110,000 to 120,000	$1,000
175,000 to 200,000	400	100,000 to 110,000	1,050
150,000 to 175,000	600	90,000 to 100,000	1,000
130,000 to 150,000	800	80,000 to 90,000	1,150
120,000 to 130,000	900	Below 80,000	1,200

(b) a grant of $10 per pupil enrolled in grades VIII to XI.

The above scale has been modified only in a relatively small number of cases and is based on the general factor that $100,000 of valuation at $1.00 (10 mills) yields $1,000 revenue. The average rate of taxation in the 46 high school municipalities was $1.18 in 1945-46. Only one municipality had a rate of less than $1.00, 9 had rates of $1.00, 6 of $1.15, $3 of $1.20 and 17 had rates varying from $1.25 to $1.90. These municipalities have, almost without exception, increased their rates at least once during the past six years and many have increased them two or three times.

In the Intermediate Schools the average rate of taxation in the 70 municipalities was $1.27, with 16 school municipalities with rates lower than $1.00, 9 at $1.00 and 45 municipalities with rates in excess of $1.00.

It is recommended: (a) That as the Richmond-Drummond-Arthabaska County Protestant Central School Board is operating Asbestos and Danville High Schools as one unit, this unit be called the Asbestos-Danville High School. (b) That St. Johns be an intermediate school as this municipality has not been teaching Grade XI for the past two years. (c) That Waterville be an intermediate school as this municipality has for two years been conveying pupils of Grades X and XI to Lennoxville High School. (d) That, as the Chambly County Protestant Central School Board has arranged for the education of county pupils of Grades X and XI in St. Lambert High School, and as Longueuil pupils of lower high school grades are now being taught in a former St. Lambert elementary school building, St. Lambert be in future the high school for the County of Chambly.

It is recommended that the following Intermediate schools be removed from the list of superior schools: (a) Bonaventure. The senior pupils of this school have been transported to New Carlisle High School during the past two years and no high school pupils have been taught at Bonaventure. (b) New Richmond West. The senior pupils of this school were conveyed last year and are again this year being conveyed to New Richmond Consolidated School, and one teacher only is engaged. (c) The Richmond-Drummond-Arthabaska Protestant Central School Board (1) has closed Kingsbury Special Intermediate School, (2) is transporting senior pupils of Ulverton Intermediate School to Richmond, making this a one-room elementary school, (3) is transporting senior pupils of Melbourne Special Intermediate School to Richmond, making this a one-room elementary school. (d) The Chambly County Protestant Central School Board is transporting the senior pupils of Chambly Richelieu Intermediate School, making this an elementary school. (e) Shigawake Centre Special Intermediate School has an unsatisfactory old building with poor equipment and a decreasing number of resident pupils. Consolidation with neighbouring municipalities should be effected. In the meantime, its status should be reduced to elementary rank.

It is further recommended: (a) That Namur, which now engages four teachers, be raised from the status of a special intermediate school to that of intermediate school. (b) That Belle Anse be granted the status of a special intermediate school and, upon the recommendation of the inspector, be raised to intermediate status. (c) That all grants approved for local boards be paid to the respective central boards in those counties where such boards have been established. (d) That the Department of Education be supported in its refusal to pay a grant for the erection of an intermediate school at Port Daniel Centre. (e) That a grant should be offered for the erection of a consolidated school to accommodate all pupils of Port Daniel Centre, Port Daniel West, Shigawake East, Shigawake and other schools in the vicinity. (f) In order to equalize educational opportunities throughout the rural areas of the Province so far as possible, the general policy of the Department of Education should be to press for greater consolidation, particularly of the smaller intermediate and high

schools, to refuse grants for the building and renovation of all such existing small schools and, on the contrary, to support, as generously as possible, those school boards who wish to consolidate by making grants both for the erection of school buildings and transportation.

The Sub-Committee on Grants further recommended that the sum of $18,080 be distributed to poor municipalities according to the schedule submitted. The reports were received and the recommendations adopted on the motion of Dr. Stevenson, seconded by Mr. Jones.

The Sub-Committees were reconstituted as follows, the Chairman of the Protestant Committee and the Director of Protestant Education being members of each ex officio:

Education: Mr. T. M. Dick (Convener), Dr. J. S. Astbury, Dr. F. C. James, Dr. G. G. D. Kilpatrick, Dean Sinclair Laird, Dr. A. H. McGreer, Mr. David Munroe, Mr. Howard Murray, Mrs. A. Stalker.

Legislative: Judge Bond (Convener), Dr. F. C. James (Acting Convener), Mr. T. M. Dick, Hon. G. B. Foster, Judge Gibsone, Hon. Jonathan Robinson, Dr. W. L. Shurtleff, Mr. W. Q. Stobo.

Rural: Mr. George Y. Deacon (Convener), Dr. C. L. Brown, Mr. L. N. Buzzell, Mr. R. Eric Fisher, Senator C. B. Howard, Mr. H. W. Jones, Dr. S. E. McDowell, Dr. A. H. McGreer, Mrs. T. P. Ross, Dr. W. L. Shurtleff, Dr. R. H. Stevenson, Mrs. Roswell Thomson, Mr. David Munroe, Hon. Jonathan Robinson,

City: Dr. F. C. James (Convener), Mr. L. N. Buzzell, Mr. Howard Murray, Bishop Dixon, Mrs. A. Stalker.

Grants: Dr. R. H. Stevenson (Convener), Mr. L. N. Buzzell, Mr. R. Eric Fisher, Mr. H. W. Jones, Mrs. A. Stalker, Mr. W. Q. Stobo.

Medical Inspection: Dr. S. E. McDowell (Convener), Dr. C. L. Brown, Mr. Howard Murray, Dr. R. H. Stevenson.

Conditions on the Gaspé Coast: Bishop Dixon (Convener), Dr. G. G. D. Kilpatrick, Dr. J. S. Astbury, Mrs. Roswell Thomson.

Radio in Education: Dr. A. H. McGreer (Convener), Judge Gibsone, Hon. Jonathan Robinson, Dr. R. H. Stevenson, Mr. W. Q. Stobo, Mrs. Roswell Thomson.

High School Leaving Examination: Dr. A. H. McGreer (Convener), Dr. F. Cyril James, Dr. J. S. Astbury, Mr. T. M. Dick, Dean Sinclair Laird, Mr. David Munroe.

Dr. James reported that a reply had just been received from the Provincial Association of Protestant Teachers of Quebec to the letter sent asking their opinion upon the proposed alteration of the date of renewal of teachers' contracts, and recommended that it be referred to the Legislative Sub-Committee. Carried.

There being no further business, the meeting then adjourned to reconvence on Friday, February 28th, unless otherwise ordered by the chair.

W. P. PERCIVAL,
Secretary.

A. K. CAMERON,
Chairman.

SPRINGTIME

I like to put on Rubber Boots,
   And make dams in the street,
Go slopping, slushing, to and fro
And stamp and stumble in the flow
   Of water round my feet.

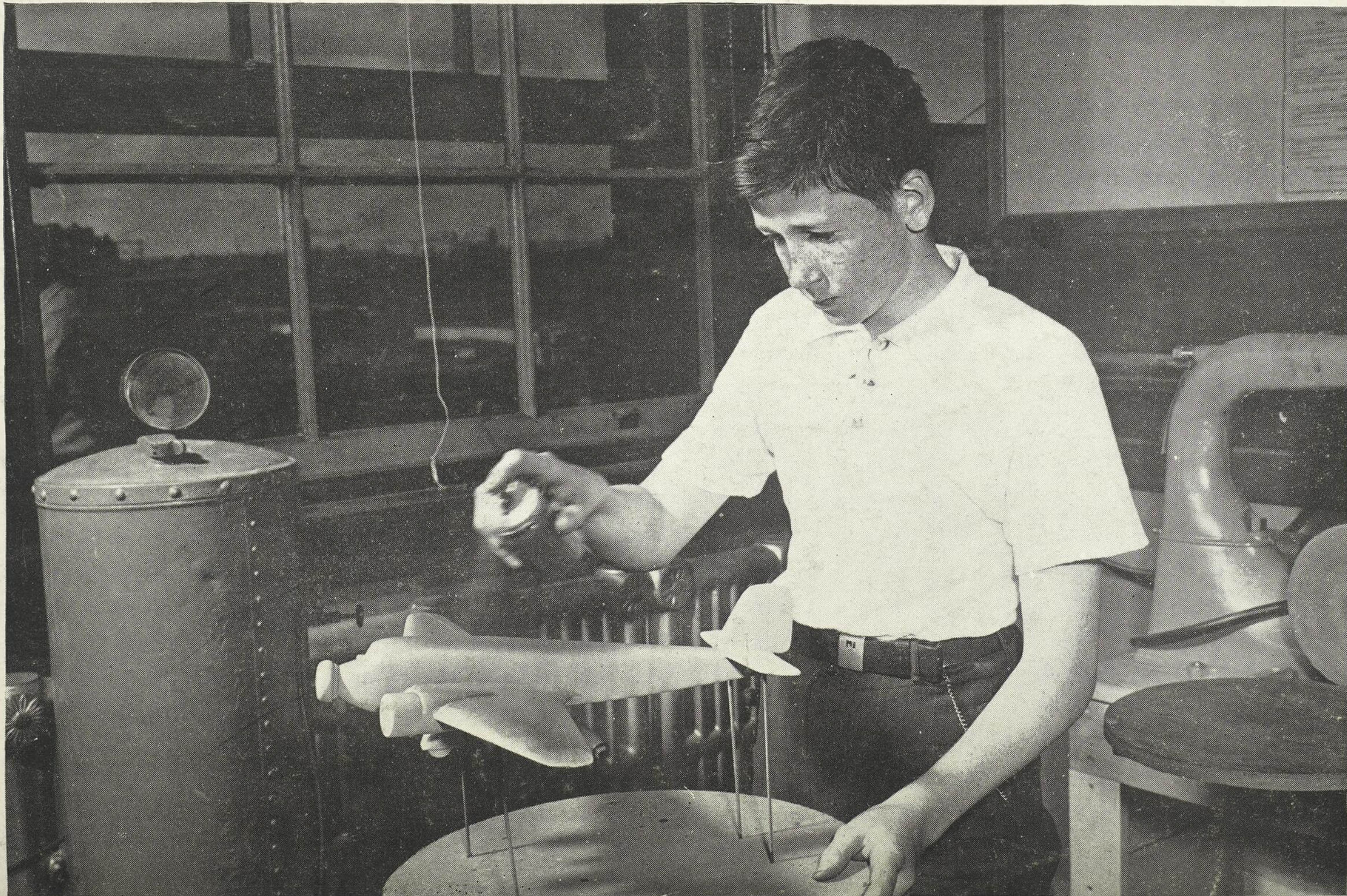
I like to take my Tomahawk,
   Put Feathers in my hat,
And play at Indians in the wood;
I am old Chieftain Run-He-Could,
   'The Fellows' call me that.

I like to take a fishing-pole
   And stand upon a log
With Joe and Billy, Tom and Dan
And worms that wriggle in a can
   And Towser—he's my dog.

I like to take off all my clothes
   Beside the Swimming Pool;
The boys yell as they tumble in
And shout 'It's Fine' and shake, and grin,—
   We go there after school.

O, the Springtime, the merry Springtime,
The time of laughter and the singtime !
Come boys and girls and girls and boys
And leap and run and make a noise
In the Springtime, the merry Springtime,
The time of laughter and the singtime.

Marian Osborne.



PAINTING WITH A SPRAY GUN