

# CHRISTIAN EDUCATOR

A MAGAZINE FOR HOME AND SCHOOL

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Washington, D. C.

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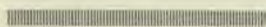
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MOSES

Original by Michael Angelo in the Church of St. Peter in Chains, Rome

# CHRISTIAN EDUCATOR

VOL. IX

WASHINGTON, D. C., JANUARY, 1918

No. 5

## THE THREE ARTS

NOT the three R's, but the three ARTS—Public Speaking, Music, Graphic Art—these three, but the greatest of these for the preaching of the gospel is Public Speaking. "How then shall they call on Him in whom they have not believed? and how shall they believe in him of whom they have not heard? and how shall they hear without a preacher? and how shall they preach, except they be sent?" And how shall they be sent if they cannot speak—speak publicly, speak persuasively, speak irresistibly?

Hardly a second to speech as a gospel agency is Music, especially vocal music. Song is the poetry of speech. Song is speech highly spiritualized. Supported and enriched by skilled accompaniment on the organ, the piano, the harp, the violin, or the orchestra, song both prepares the soul for the preacher's message and seals that message upon the heart. Spiritual music and sacred song are droppings from heaven itself upon the fallen race.

A close third in this trio of Arts is the Graphic Art, alias Drawing and Painting. In comparison with the other two as a medium of expression for the soul, it may be called the silent art. But though silent, it yet speaketh. Like the heavens, it declares the glory of God in the face of nature as no other art does—the geometric lines of symmetry and grace in which the divine Artificer wrought, the rich and restful blend of color in which the Creator harmonized his thoughts. This art is an intensifier of passion for soul-beauty, an opener of the eyes to behold wondrous things out of the laws of creation.

Not the three R's, but the three ARTS—take time now to think on these things.

## Cultivate the Voice

"In all our ministerial work, more attention should be given to the culture of the voice. We may have knowledge, but unless we know how to use the voice correctly, our work will be a failure. Unless we can clothe our ideas in appropriate language, of what avail is our education? Knowledge will be of little advantage to us unless we cultivate the talent of speech; but it is a wonderful power when combined with the ability to speak wise, helpful words, and to speak them in a way that will command attention.—*Mrs. E. G. White.*

In the curriculum of the Christian school, give the great ART of voice culture and public speaking the place it richly deserves.

## Train in Sacred Music

Sacred "song has wonderful power. It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort. It is one of the most effective means of impressing the heart with spiritual truth. How often to the soul hard-pressed and ready to despair, memory recalls some word of God's,—the long-forgotten burden of a childhood song,—and temptations lose their power, life takes on new meaning and new purpose, and courage and gladness are imparted to other souls! The value of song as a means of education should never be lost sight of."—*"Education."*

Make room in the curriculum for the soul-culture ART of heaven-born music, and qualify singing evangelists and leaders.

## Teach the Fine Arts

"The ideal in art instruction is to make the more formal instruction of the art periods serve as a means of developing an artistic consciousness which, under right conditions, will carry over with the aid of the teachers into all the school and outside activities. A person who is artistically educated according to the modern ideal is one who is widely responsive and generally creative in matters of *everyday beauty*. While the study of pictures is one important phase of art study, we should do away with the outgrown idea that art deals principally with drawing and painting. If such were the case, it could not hold the important place in education that it now does."—*James Hall.*

Let the FINE ARTS have a much more considerable place in the Christian curriculum than hitherto.

## Water the Roots of the Church

The leaders of the Presbyterian Church in the United States place a high estimate on the work of its board of education, characterizing its function in these striking words: "It waters the roots of the church." They reason it out in this way.

Organized Christianity rests upon the church for its being.

The church rests upon the foundation of worshiping assemblies instructed and built up in the word of God.

Such instruction requires ordained personalities.

Without thoroughly qualified leaders the church could not exist.

The failure to raise up a ministry of the word would be the master failure of the church.

Is there a greater problem than to secure men of the ablest type?

A sufficiency of trained men for the ministry is the primal object of the board of education.

Verily, the school waters the roots of the church.

# EDITORIALS

## Nineteen Hundred Eighteen, a Year for Achievement

HAIL the glad new year! It comes to us freighted with blessings and with opportunities, as have come the years gone by, to us, to our fathers, and to our forefathers. If ever the world needed a "Happy New Year," it is in this the year of our Lord nineteen hundred and eighteen; and if ever the responsibilities to men and women came with a new year, they come with this one. No year has ever found the world in such a state of confusion, of trouble, and of need, as it is in this year. The time of trouble, "such as never was since there was a nation," is upon us.

This is a day of action, of great things. Events are moving with unwonted rapidity. History is making more rapidly than ever before. While our message is one of cheer, yet it is a very practical one, relating to the minute things of life; and as it applies in a practical and detailed way to the affairs and life of busy, anxious men, it must be so presented to them as to claim their attention and most serious thought; and though our message be one of rejoicing, it is not a popular message; and to present an unpopular message to an anxious, busy world, demands the most careful preparation as to ways and means.

Our schools exercise in this matter great influence. The teacher's work is not confined to his schoolroom, but it extends through the pupils to their homes and neighborhoods, and into all the world. Our boys and girls must be taught not only concerning the times in which we are, but concerning their privileges and duties in relation to them. They must be prepared in heart, mind, and body to bear this message to the world. We must give to them an education which is directly related to our message. It must be a practical education. Our boys and girls must be taught the useful manual arts; they must be taught to care for the sick. Our young men must learn how to present truth in a forceful way from the pulpit; our young women, to give Bible readings in an intelligent and convincing manner.

The three ARTS emphasized in this number of the CHRISTIAN EDUCATOR must be emphasized in a new way in all our schools. We have said much about the practical education, and adapting our school efforts in a direct way to preparing men and women for gospel service. We have made progress. Our schools have increasingly emphasized these features of education. But we have long steps yet to take, and they must be taken rapidly. There are schools in our land where every young man is given a training in Public Speaking. This we have not done. There are schools in our land that are giving far more attention to the manual arts, and far larger credit for them than we have given. We have not been moving to the forefront in this matter; we do not need to deceive ourselves. It is high time we took these long and rapid strides of advancement. Let each Seventh-day Adventist teacher examine anew not only the groundwork principles of Christian education, but the practical application of these principles to the structure and outworking of our educational system. Let the year nineteen hundred eighteen be a year of achievement.

The EDUCATOR wishes every one of its readers and every Seventh-day Adventist teacher a "Happy New Year!"

*Frederick Griggs*

## New Things

THINGS may be new in two senses: new in time and new in kind. We trust that the year now opening before us may bring us experience new in kind as well as in time.

AMONG the many blessings the New Year brings, we look for new consecration to the aims set before our schools, and hope for a new evaluation of the Three Arts discussed in this issue.

READ thoughtfully what the "silver-tongued orator of the Platte" says on the survival of Public Speaking as a social and spiritual force, and on essentials to its mastery. It will create new interest in this element of gospel education.

MUSIC, as studied on another page from the psychological viewpoint by Director Summers, stimulates new thought and opens up new possibilities in the functioning of this gospel art. We dare predict also that you will find something new to think about concerning the reed organ and the chorus, as presented by one of our staff writers in this number.

WE make bold to say that there is something new for us to do in giving the Graphic Arts the standing they merit in the curriculum of a Christian school. You can well afford at least to consider what is said about them this month.

## America's Largest Organ

WHEN the Newberry organ, now under construction in Woolsey Hall at Yale, is completed, it will be the third largest in the world, being surpassed by only one in Liverpool and one in Breslau. It will have one hundred and sixty-three stops, and cost \$50,000. Such instruments are a triumph of constructive genius, and afford a richness and sacred dignity in music that can scarcely be equaled by any other instrument. We wish that more serious attention were given to organ music in our schools. The organ is not so popular as the piano, but is better suited for gospel purposes.

## Train for the Platform

WE have said that Public Speaking is the greatest of the three Arts especially considered in this number of the EDUCATOR. We may go further and say, without fear of contradiction, that Public Speaking is the greatest of the gospel arts for persuading men. The gospel is to be *preached* to every creature. Preaching is declaring the heaven-sent message in public.

To be effective, preaching must have the divine unction. "If I speak with the tongues of men and of angels, but have not love, I am become sounding brass, or a clanging cymbal." Thus wrote the learned, eloquent, persuasive Paul. Nothing could be nearer the truth nor express it more forcibly. Gospel public speaking cannot be really eloquent nor persuasive unless it is inspired by love.

But suppose a man's soul is all aglow with love of the truth and love of his fellow man, yet when he essays to preach the gospel his delivery is like sounding brass, and his voice like a clanging cymbal? There is something wrong with his thinking process, there is something wrong with the use of his voice. Ability to think clearly on his feet has not been developed, his powers of expression have not been trained, his talent of speech has not been put to the exchangers. His message is warm, but it is marred in the giving.

Suppose, again, that this same man is a college graduate. He has spent sixteen years of his life "getting an education." He has some knowledge, and has found out the sources of other knowledge. His soul-life has been enriched by association with godly teachers and students, and he hears the divine call to preach. Yet when he essays to declare the gospel in public, he discovers that the culminating element in his preparation has been neglected — Public Speaking.

Why? Perchance he *had* to have another semester in Calculus or Comparative Literature, or felt the need of rounding out his History a bit more, but facility and ability to *impart* accumulating



knowledge escaped just and timely consideration by somebody.

Again why? But this time *why not* conduct theory and practice in Public Speaking *along with* the taking-in process during the two or four years of the College Course?

Let us study the problem carefully in the light of the pressing demands which are upon us, and quickly prepare men who can give the message with power and eloquence.

P. S. 1.—We want to add that since writing the foregoing editorial, we have read of, and want here to indorse heartily, the practice that has brought to Hamilton College an enviable reputation in teaching the art of Public Speaking, as illustrated in the platform success of its graduates,—Elihu Root for example,—and as stated in its own catalogue, as follows:

"The College has long enjoyed a reputation for the efficient training in oratory which it imparts to all its students. In addition to the usual courses of English study, constant work in public speaking is required of every student throughout his course."

P. S. 2.—Since writing P. S. 1, we have noted the first instance, to our knowledge, of featuring Public Speaking in an advertisement by one of our colleges, as an accomplishment desirable enough to attract students. Here is what Emmanuel Missionary College says in a half-page display in the *Student Movement*:

"Public Speaking is of paramount importance in this day of efficient and forceful leaders. To persuade men to belief and induce men to action is the work of the successful leader. The principles, and especially the practice, of speaking are taught at Emmanuel Missionary College. The classes in College Rhetoric, Public Speaking, Pastoral Training, the Seminar, Ministerial, and Bible Workers' Bands, form a combination of opportunities for student effort which leads on to power before the people. There is always an opening to enter these endeavors and be materially benefited. Write to the President."

Why not give Public Speaking the paramount attention in the curriculum that we say it fully merits?

## What Can We Do for Art?

WHAT can we do for the Graphic Arts—Drawing and Painting? What we can do depends on what we want to do and on what we perceive it important to do. What do we see needs to be done? Is there a relation between art and life that is worthy of our serious attention?

Here are some seed thoughts: "There is no people without art," savage or civilized, says one writer. Ruskin puts it simply and fairly: "You can live without pictures, but you cannot live so well." How well do we want to live, and have our children live? "Educate the children and youth to consider the works of the great Master Artist," writes Mrs. E. G. White, "and to imitate the attractive graces of nature in their character building."

Ah! there is a relation between natural and spiritual graces! The Supreme Spiritual Being in his work of creative art gave expression to his character—to his soul, so to speak—in grace and symmetry and beauty of form and in harmony and wealth of color that are worthy of study and imitation and reproduction by us and our children. Beauties of nature are expressions and illustrations of the beauties of holiness.

It is a rock-bottom principle in pedagogy that we perceive the abstract better through the concrete. It is equally true that we perceive the spiritual through the natural, for the Supreme Spiritual Being has impressed himself on the natural and expressed himself through the natural as one important means of revealing himself to his creatures. "The whole natural world is designed to be an interpreter of the things of God," says Mrs. White further.

Not being able to discuss this theme at length here, may we not leave this thought with the reader: There is no better way possible to acquaint oneself with the marvelous skill and character beauty of the divine Artist through his works than to study the elements of beauty and grace revealed in them in connection with the effort to reproduce them in form and

color. The great Michelangelo said from experience: "Nothing makes the soul so pure, so religious, as the endeavor to create something perfect; for God is perfection, and whosoever strives for it, strives for something that is godlike." So must it have been with this master when he created the world-famous "Moses"—Moses the "goodly child," the peerless leader and orator, the meekest of all men, the miracle of God's grace. Artists generally agree that, as man was the masterpiece of creation, so he is the masterpiece of art, the best model to study for perfection of mechanism and for grace of form. Then surrounding us on every hand are myriad other forms of beauty and perfection for contemplation and reproduction.

Yet "Drawing," "Art,"—where do we find them in our course, in our calendar, in our school buildings, in our own estimation? Is it enough to *grant* one unit of Drawing as a substitute for some formal literary subject in the Academic Course if any one has the courage to ask it? To squeeze it down to only six to eight hours in the College Course? To leave the teacher on a pay basis and a relative professional basis that tend to belittle the work and the teacher?

There is much room for thought on this third of the trio of what, considering the Giver of the talents they represent, may without sacrilege be called Divine Arts.

### Give Music Its Place

WE believe in music. We love music. We have felt the uplift of sacred song. We pour out our praises and soothe our sorrows with its magic power. We cite its being one of the chief studies in the first Christian school. We accept the word that song is as much an act of worship as prayer. We use sacred music continually in our effort to draw all men to the uplifted Christ. We look forward to the "School of the Hereafter" for a share in "such music and song as, save in the visions of God, no mortal ear has heard or conceived." Yet—

Where do we put music in the curriculum of the Christian school?

How do we evaluate it as a credit?

How do we seek to exalt the mission of music in the eyes of students?

In what way do we distinguish spiritual from merely cultural music?

To what extent do we employ sacred song in community extension work?

How keenly do we sense the need of musical leadership in our local churches to which our students return, and provide for it in our school plans?

We cannot answer all these questions, and some of them all but answer themselves. It can hardly be said that we give music the dignity of a "chief subject" in our curriculum, for we only *allow* it to be substituted for one unit of Algebra or Latin or Zoölogy, or some other traditional subject in the Academic Course, while in the College Course we *depreciate* its credit value to one third and put it among the electives.

When spiritual music, especially song, is so taught as to enter into daily experience as an uplift, and is not confined to purposes of culture and entertainment, it becomes the real thing it is intended to be—a builder of character, a refiner of the thoughts, an expression of the soul. When it becomes such in student life, it becomes an element of power in community extension work, and makes itself felt in the local churches when students return to their homes. Especially should those boys and girls who "can't sing" be given encouragement and training. Any normal person who can talk can sing, if his training is begun in time and he is properly instructed.

Cultivation of individual voices and special training in organ and chorus work, lend themselves especially to fulfilling the mission of music that we have in mind. We sincerely hope the day is not far off when such training may be accorded a fitting place in the Christian curriculum and a proper credit evaluation—and this as *prima facie* evidence of the estimate we place upon it as a factor in Christian education.

# THE THREE ARTS

## The Art of Public Speaking

BY WILLIAM JENNINGS BRYAN \*

THE age of oratory has not passed; nor will it pass. The press, instead of displacing the orator, has given him a larger audience and enabled him to do a more extended work. As long as there are human rights to be defended; as long as there are great interests to be guarded; as long as the welfare of nations is a matter for discussion, so long will public speaking have its place.

There have been many definitions of eloquence. Daniel Webster has declared that it consists in the man, in the subject, and in the occasion. No one can question the truth of his statement. Without the man, the subject and the occasion are valueless, but it is equally true that without a great subject and a proper occasion a man speaks without effect. The speaker, moreover, is eloquent in proportion as he knows what he is talking about and means what he says. In other words, knowledge and earnestness are two of the most important requisites of successful speaking.

While oratorical ability has, at times, manifested itself in several generations of one family, it cannot be said that heredity is an element of importance, for nearly all the great orators of the world have appeared with little or nothing in a preceding generation to give promise of prominence. An orator is largely a product of his environment. One who is born into a great conflict, or is surrounded by conditions which compel study and investigation, and who becomes enthused with a great purpose, soon attracts attention as a speaker. He is listened to because he has something to say; because he himself feels he makes others feel.

Because he conceives that he has a mission, he touches and moves those whom he addresses. Eloquent speech is not from lip to ear, but rather from heart to heart.

While it is absolutely necessary for the orator to master his subject and to speak with earnestness, his speech can be made more effective by the addition of clearness, brevity, and apt illustrations.

*Clearness* of statement is of very great importance. It is not sufficient to say that there are certain self-evident truths; it is more accurate to say that all truth is self-evident. Because truth is self-evident, the best service that one can render a truth is to state it so clearly that it can be comprehended; for a truth once comprehended needs no argument in its support. In debate, therefore, one's first effort should be to state his own side so clearly and concisely as to make the principles involved easily understood. His second object should be so to divest his opponent's argument of useless verbiage as to make it stand forth clearly; for as truth is self-evident, so error bears upon its face its own condemnation. Error needs only to be exposed to be overthrown.

*Brevity* of statement also contributes to the force of a speaker. It is possible so to enfold a truth in long-drawn-out sentences as practically to conceal it. The epigram is powerful because it is full of meat and short enough to be remembered. To know when to stop is almost as important as to know where to begin and how to proceed. The ability to condense great thoughts into small words and brief sentences is an attribute of genius. Often one lays down a book with the feeling that the author has

\* From his Introduction to "The World's Famous Orations," published by Funk & Wagnalls Company.

"said nothing with elaboration," while in perusing another book one finds a whole sermon in a single sentence, or an unanswerable argument couched in a well-turned phrase.

The *interrogatory* is frequently employed by the orator, and when wisely used is irresistible. What dynamic power, for instance, there is in that question propounded by Christ, "What shall it profit a man, if he shall gain the whole world, and lose his own soul?" Volumes could not have presented so effectively the truth that he sought to impress upon his hearers.

The *illustration* has no unimportant place in the equipment of the orator. We understand a thing more easily when we know that it is like something which we have already seen. Illustrations may be drawn from two sources—nature and literature—and of the two, those from nature have the greater weight. All learning is valuable; all history is useful. By knowing what has been we can better judge the future; by knowing how men have acted heretofore we can understand how they will act again in similar circumstances. But people know nature better than they know books, and the illustrations drawn from everyday life are the most effective.

If the orator can seize upon something within the sight or hearing of his audience—something that comes to his notice at the moment and as if not thought of before—it will add to the effectiveness of the illustration. For instance, Paul's speech to the Athenians derived a large part of its strength from the fact that he called attention to an altar near by, erected "to the Unknown God," and then proceeded to declare unto them the God whom they ignorantly worshiped.

Classical allusions *ornament* a speech, their value being greater of course when addressed to those who are familiar with their source. Poetry can often be used to advantage; especially when the senti-

ment is appropriate and is set forth in graceful language. By far the *most useful* quotations for an orator, however, are those from Holy Writ. The people are more familiar with the Bible than with any other single book, and lessons drawn from it reënforce a speech. The Proverbs of Solomon abound in sentences which aptly express living truths. Abraham Lincoln used Scripture quotations very frequently and very powerfully. Probably no Bible quotation, or, for that matter, no quotation from any book ever has had more influence upon a people than the famous quotation made by Lincoln in his Springfield (Ill.) speech of 1858,—“A house divided against itself cannot stand.” It is said that he had searched for some time for a phrase which would present in the strongest possible way the proposition he intended to advance, namely, that the nation could not endure half-slave and half-free.

The object of public speaking usually is to *persuade*. Some one, in describing the difference between Cicero and Demosthenes, remarked: "When Cicero spoke, people said: 'How well Cicero speaks!' but when Demosthenes spoke, they said, 'Let us go against Philip,'"—the difference being that Cicero impressed himself upon the audience, while Demosthenes impressed his subject upon them. Whether or not this comparison be a fair one, it at least presents an important truth. It is a compliment to a public speaker that the audience should discuss what he says rather than his manner of saying it; more complimentary that they should remember his arguments than that they should praise his rhetoric. The orator should seek to *conceal himself behind his subject*. If he presents himself in every speech, he is sure to become monotonous, if not offensive. If, however, he focuses attention upon his subject, he can find an infinite number of themes and, therefore, give variety to his speech.

# The Psychology of Music

BY BIRT SUMMERS\*

THE first thing that I want to say is, that music is not directly intellectual in character. Its science is intellectual, of course, and the laws that govern its composition—harmony, form, counterpoint, fugue, orchestration, and the like—call for no mean intellectual ability. But the action of the music itself is not intellectual. The most intellectual minds are often utterly unmusical. The most musical people are often not intellectual. The general public consensus of opinion of musical people is that they are a set of long-haired freaks.

Music affects not only infants and idiots, but animals as well. Here there can be no question of intellectuality. Blind Tom was an idiot, but a marvelous pianist and even improviser. Under differing conditions the same music will have different effects upon the mind. The rehearsing of a men's chorus and orchestra in a small room will have an extraordinary physical and nervous effect upon the director and the chorus. Try it again the next night in a large hall, and there will be no perceptible effect of an unfavorable nature.

Musical talent seems to depend, not on intellectual ability or strength, but on physical organization—what we are pleased to call temperament. Any emotional fact, incident, or experience produces exactly the same emotion (differing though it may in intensity) in every person. What a startling thing it would be if the comedian's joke should set some of his hearers laughing, some of them weeping, some of them into melancholy meditation. Of course it sometimes does, when the age and decrepitude of the wit produces a mixed feeling, but that is not a part of the witticism itself. "Traume-rei" will bring to one man happy pictures of his far-away family. To an-

other, memories of a happy day in Italy. To a mother will come a picture of her baby boy lying in sweet innocent sleep in his crib.

## Nervous Effects of Music

The effect of music upon the nerves is either stimulating or depressing. Major music exhilarates, unless modified by heavy discords and slow rhythm. When slow, but with strong accent, it may be mournfully depressing, as the Dead March in "Saul." Minor music is depressing. This may be counteracted by rapid and strongly marked rhythm. The antagonistic tendencies of rhythm and minor tonality give the bizarre and brilliant effect such music has. Irregular rhythms, full of unexpected shocks and discords, are irritant.

In some true sense Northern Europe is Protestant today because of the stimulating effect of music. Gustavus Adolphus led his soldiers into battle against the combined armies of the Roman Catholic nations during the Thirty Years' War, singing the great chorals born of the Reformation. The victories were due in some degree to the vigor so generated.

The mental association of ideas is mysteriously strong. One man hears a Christmas carol in triple time, and only finds it expressive of Christmas joy. He does not dance nor attend dances. The time is not associated with things frivolous. The man at his side has been more or less worldly minded, danced, attended balls. To him the triple-time carol brings up unworthy associations, and he is disgusted with the association of such music with a holy theme. A German comes to America and hears in an aristocratic church of high intellectual pretensions, the common meter tune "The Rhine," and is fairly outraged by the incongruity of a church use of a tune he sang in his drinking bouts at a German university. It is all due to the association of ideas.

\*Director of Music in Emmanuel Missionary College.

Here we find a paradox of impressions made by the same music.

Every man brings to every piece of music his own personal history through his nervous history. The Archbishop of Canterbury does not want the Gregorian music, but the unrhythmical, formless melodies of the monks of Sarum. The Low Church preacher wants the most cheerful things of Barnby and Smart as well as the best popular gospel songs. In this he approaches the Methodist, who wants a greater proportion of gospel and Sunday school songs, and so on down to the Salvation Army,—every one according to his history, his environment, and his pride.

It is a little startling sometimes to find an organist who loves to sit before his foaming glass of beer, to ease his angry mind with more or less picturesque language tabooed in respectable society, denounce certain music as irreligious and profane—music that is actually in use among exceedingly pious and devout people. But the organist is sincere. His only idea of religion is impressive, solemn ceremony. All else to him is unfitting. The music he denounces because of its cheap rhythms is actually painful to him, because the conflict of religious nervous impressions and the irreligious nervous impressions associated with the rhythmical music are at war within him.

Music may be used to replace undesirable emotions, such as rage or fear, by more agreeable nervous impressions. An angry audience may be calmed by a stirring march. It is in its religious uses that music most generally appears as an applied art.

The religious purpose of music is not a single, but a complex one, with many variations:

Winning souls—evangelistic.

Development of religious life by emotional appeal.

Rendering religious instruction attractive—its pedagogical use.

Expressing and inspiring an attitude of worship in all its varied phases and forms.

#### Adaptation of Music

If certain results are to be obtained by the use of music among a given people, it follows that the kind of music used is not so important as securing the desired result. The grade and quality of the music must be adapted to the grade of musical culture and nervous refinement of the people to be reached. It must please them, or the message or appeal is already shut out by prejudice.

Adaptation is the first law of success in church music. In artistic concerts there is no need of adaptation. Where there is an educational purpose, adaptation again becomes necessary. Where definite results of high importance are to be accomplished, personal idealistic tastes must be sacrificed in the cordial spirit of loyalty to the purpose in view.

The ordinary applied uses of music are very simple compared with the complexity of religious purposes. Of course, to some people, religion is only a question of solemnity and decent conventionality. Slow, heavy rhythms, diatonic melodies, strong harmonies, seem to them the only fitting music for religious use. These represent almost wholly depressing music. Even in solemn worship there is a place for more exhilaration than many church workers allow. Exaltation of spirit is stimulating, not depressing. Love of God, rejoicing in God, faith in God, are all solemn, of course, but not depressing. The mental stupor produced by nervously depressing music is misapplied art.

There are many other phases of religious music than mere elevation in worshipful church services. There are many other forms of its use. The lowest use of music in religious work may be said to be its organizing effect on a mixed congregation. Many minds, of diverse feelings, interests, and desires, are to be unified. Setting all their nerves quivering alike, gives them a common experience that binds them into a composite whole. Instrumental music can do this. Vocal music is stronger because it supplies the common emotional impression growing

out of the text. Congregational singing is still more effective, because it adds the sympathy of coöperation and the physical stimulus to the nerves of deeper and more rapid breathing and of stronger heart action caused by singing. This is an absolutely legitimate application of music. It is psychologically justified as scientific, and of immense value in actual practical work.

In devotional services, essentially devoted, not to worship, but to arousing active interest by some special church worker in some line of general religious activity, stimulating, exhilarating music is wanted to stir up physical enthusiasm, that is, excited nerves ready to respond to the inspiration of the addresses and appeals to be made in behalf of the announced topic.

Then there is the didactic, or teaching, use of music. The simply exhilarating nervous effect of music is here brought into play to stimulate the perceptive faculties and the memory. Here come in the children's songs, Sunday school songs, and even evangelistic or gospel songs, which are so often utterly rejected by musical people who have no idea of the psychology of music. Under practically the same head come hortative songs, like the "Marseillaise" and "Stand up! stand up for Jesus!"

As all the emotions are more or less directly associated with and subordinated to religion, there is place for music expressing these emotions in their religious relations. Under this head fall the songs in the style of sentimental songs, which are often criticized when used in religious services; but they have the same psychological justification as the preacher's appeal to these sentiments or emotions.

A soft, depressing organ prelude, followed by a slow hymn with an excess of discords to aggravate its depressing influence, a prayer delivered in a monotone, another solemn hymn with a tune that has no melodic character but is harmonized largely in discords, and you have a most stupefying course of nervous treatment. No wonder the preacher finds

his congregation half asleep and unresponsive. An exhilarating, stimulating musical treatment during the same exercises would have found them wide awake and ready for the message. It is along these lines that church music workers need to study the psychology of music in its adaptations to religious work, in order to be a blessing instead of otherwise, as some of them are.

#### Function of Music

Music has no moral, religious, or even cultural value of its own. It simply intensifies what it finds associated with it in environment, associated exercises, or in the text. Music is used by the saloon keeper and the preacher, each for his own purpose, though they are as far apart as the antipodes. Some of our great musicians have been mean, unreliable, vain, untruthful, ungrateful. The truth of the whole matter is this, that music refines and renders more delicately susceptible the nervous system upon which it plays, and so renders the man more effective for good or evil, according to his moral character. In this respect it is like any other education. Music that may be entirely successful in Germany for any specified purpose, may fail in accomplishing that purpose in Italy. The nervous tension of the dwellers in Chicago is likely to be much higher than that of the people living in Berrien Springs.

#### Use Discrimination

There should not be any denunciation of classes of music, but a careful discrimination that finds the artistic best in all. Beethoven wrote some music of little value; we simply ignore that and play his best. There are innumerable cheap waltzes, but we do not condemn Chopin waltzes with the rest.

So let us recognize that there are some valuable gospel songs, in spite of the fact that for every good one there are a hundred of varying degrees of badness. A composition may have no artistic value in itself, and yet have a temporary practical value for some line of church work. Narrowness is not to be admired in music more than in any other subject.

# The Organ and the Chorus

BY WALTON C. JOHN

WE live in a day when the piano, the pianola, and the phonograph have come to occupy a prominent place in many homes. A few decades ago we were wont to find the good old reed organ in nearly every parlor and in most of our churches. Simple pieces and stirring marches helped beguile the long winter evenings, and often at the closing of Sabbath we surrounded the highly bedecked case of walnut and sang hymns in the good old-fashioned way.

But what has become of the reed organ? and what has caused its gradual disappearance? In the first place, the literature of the reed organ at our disposal was often limited to cheap, trashy types of sentimental waltzes, marches, and songs. There was no incentive in these pieces to earnest musical study. This condition naturally discouraged the aspiring student. Next, the piano was popularized by the sale of moderately priced instruments, and the extensive repertoire opened to the student tempted him to take the advanced step. The piano also gained favor as a social factor, and proficiency in piano playing often led to professional endeavor.

It is not our purpose to discredit piano music and the important place it holds in the life of the home and the school; but it is evident that the piano lacks certain elements required for public worship that are found in the reed organ. The function of the piano is primarily social and professional, while that of the reed organ is largely within the domain of sacred music. Each instrument stands out to advantage in its special sphere.

The stimulating qualities of piano music generally do not lead to those feelings of repose and religious solemnity to which the reed organ, if properly played, lends itself. Even a small organ in the tent effort or in the church suggests at once the ideas and modes of feeling which should be stirred on such occasions.

Of course the reed organ cannot compare with the piano in brilliancy, delicacy, or dramatic power, but those are not the qualities we seek in sacred service. That the organ may accomplish the work for which it is especially fitted, we need carefully trained organists, those who can in the singing, not to speak of playing play hymns in a masterful way and lead preludes and voluntaries.

The reed organ should be rehabilitated; its real values should be studied as they really are, and not as they have been popularly expressed. Music students may well include a careful study of this instrument in connection with their work on the piano or in voice culture.

What are some of the values of the reed organ? Think of it in relation to its prototype, the pipe organ. Just as the literature of the pipe organ is dignified and classic, so should the literature of the reed organ be, to a considerable degree. The student should, when possible, have instruction on the pipe organ in order to appreciate some of the possibilities of organ music in its simpler styles. Today many transcriptions of the best pipe organ music are available for the reed organ, and the student who diligently seeks to use the stops as they should be used, will be amply repaid for his trouble.

The reed organ may be utilized successfully for concert purposes. In Europe there has been developed a concert literature which is very interesting. Much of this literature is available in this country. The reed organ may be used to great advantage in duet work with the piano, in both concert and chorus work. A fine literature exists in this field also.

Then let us bring back the reed organ and use it to dignify our services, unless we have something much better. Emphasize the careful study of hymns and accompaniments, and make hymn playing a devotional art, uplifting and inspiring.



It was once said of a teacher of music who was playing the reed organ, "Mr. — plays the reed organ as if it were a pipe organ." If this concept be kept in mind, the reed organ will have no difficulty in finding a place in the sun.

#### The Chorus

Our colleges and academies have in recent years shown a growing appreciation of the esthetic and educational values of the chorus. This is as it should be, but there is opportunity of giving this work a higher place than it now has. Chorus work, properly conducted, is a discipline of the highest value. Every student required to attend the regular practice periods should feel it not only a pleasure but as much a duty as if it were an algebra or a history class. Students sometimes feel that the practice hour is merely a convenient means of entertaining restless or unoccupied students. While this may be one of the by-products of the singing hour, yet it has a much higher function to serve. The following values may be assigned to the chorus work:

1. It develops an appreciation of the highest type of musical art.
2. It develops quick and accurate reading, and also a technical appreciation of the working out of large musical conceptions.
3. It cultivates the habit of absolute obedience in a properly constituted organization.
4. It illustrates the results of coöperation in the effort to obtain an end.
5. It is a social and moral factor of importance in the school and in the community.
6. It is a school where students of ability learn the elements of musical leadership, thus fitting them to assist in the conduct of church services, tent meetings, and larger evangelistic efforts.
7. When its function is properly understood by teachers and students, the chorus is an important aid in creating a fine school spirit. It should mean as much to have a first-class chorus as to have an "Apollo Glee Club," if not more.

In these days when light and trashy music is gaining an ascendancy with many of our young people, there is no training that will so quickly develop appreciation of the noble, classic, and spiritual types of music as participation in a well-conducted chorus.

#### The Instinct for Art

ART is not a thing separated from life, or merely a phase of it, as is too often supposed today. It is the product of the very instinct of life itself, working naturally in the primitive mind of man, and constantly growing finer as the mind of a people advances in civilization. If some people in our day have no instinct for art, it is simply because they are not as civilized as the civilization in which they happen to find themselves. Their instinct has been blunted; they are, in this respect, inferior to the primitive man. Nature has been distorted by sophistication.—*Julia DeForest.*

#### Drawing Is Learnable and Teachable

THE larger aim of all art study should include all other values. The ideal set is indeed high. It demands knowledge on the part of the teacher and feeling for the subject. But so does good instruction in other subjects, and fortunately good normal instruction in art and drawing is, possibly, as available as in the other subjects. In days past an excuse for poor teaching in the drawing was often given which was supposed to be valid. The substance of this excuse was that this teacher or that had no "talent" for drawing. This may have been perfectly true, in which case the drawing should have been taught by another teacher; but, on the other hand, teachers without talent in the various other subjects are not altogether unknown. Drawing and art are no longer regarded by educators as outside the learnable and teachable branches. They are now numbered among the fundamentals of a liberal education.—*James Hall.*

# Drawing in the Elementary Grades

BY MRS. B. B. DAVIS

It is recorded as a fact in the history of art in the common schools of this country, that a child may learn to draw as easily as he learns to read, and do it without taking any time at all that would interfere with his progress in other studies. In truth, it actually promotes interest in his other studies. The practice of drawing promotes, (*a*) close observation, thus insuring clear mental images; (*b*) muscular control or skill of hand, a prerequisite in the practice of any craft; (*c*) a knowledge of the elements of beauty in nature and art, the basis of design, and the ground of intelligent appreciation and taste. Therefore drawing should be practiced by all.

In the kindergarten the child should have more drawing than in the later grades. The object is to get a true perception of the objects around him. The training of the eye to see form and of the hand to imitate it, should go hand in hand. The training of the eye should, however, slightly precede that of the hand. The same general principles of pedagogy that apply to other studies apply also to drawing. The emphasis should be laid, (*a*) upon knowledge of principles, (*b*) upon rapidity of execution, (*c*) upon fineness of work.

Each lesson should be presented in the same psychological manner as the other subjects taught. The instruction should consist of a clear, definite, but concise explanation of the exercise and its purpose, taken step by step sequentially, and illustrated by finished drawings either on the blackboard or on paper. All principles pertaining to the subject matter involved should be discussed. All principles of technic involved in the exercise should be explained and illustrated on the blackboard. The pupils should be directed to work carefully, thoroughly, and expeditiously. The teacher should carefully hold them to a concentrated effort to accomplish the task in hand, always

timing them for each part of the exercise. Otherwise they will lag and consume time unnecessarily which should be more properly spent.

For elementary grades all subject matter is generally grouped and adapted to the various seasons of the year, the nature drawing coming in the fall and spring and the object drawing coming in the winter with the construction or hand work. In elementary schools only rudiments of the arts can be taught, such as the beginning of free-hand drawing, simple forms of constructive work, and problems in design, especially as related to common things. From the smallest child to the oldest pupil there must be an awakening of some response and love of beauty in nature and art, and a keen and accurate perception of the difference between the beautiful and the ugly, a good knowledge of color, harmony, and the underlying principles of modern design.

Summarized, drawing in the primary grades is a means to an end. Our aim should be to seek progression in a pupil's training from year to year and from month to month; to teach the child to think for himself, and to express his ideas clearly to others; to gain an appreciation and expression of good taste in surroundings, in dress, and in the home; to help the pupil to find himself, and thus enable him to fit into the right place.

Drawing is not given as a separate subject today. It is termed by some "Art Education," and includes such topics as painting, design, manual training, shop work, the crafts, domestic art, industrial education. It is true that art education must teach children to draw, but ability to draw is not the only result for which art instruction should aim. There is another result as much greater in value to the average man as the ability to enjoy good literature is greater than the ability to use grammatical speech; and that result is the ability to perceive

"YOU CAN LIVE WITHOUT PICTURES, BUT

and enjoy beauty wherever beauty is manifested. It is in its power to stimulate good taste and to open the gate of appreciation.

Personally, I give a great deal of landscape in teaching drawing. My object is to teach a love for the beautiful in nature. Often we hear people speak of beautiful buildings. My idea is to train the minds of our youth away from the product of man's hand to the works of God. Teach them to see the combination of colors and the harmony in the beautiful flower, bird, and butterfly. The field, woodland, and stream, these are things enduring. These are the things we shall enjoy throughout eternity.

There may be a beautiful sunset. The cow grazing on the hill or the horse in the stall would not notice its beauty. How many people pass such scenes unnoticed simply because they have never been trained! Their minds have never been drawn out in that direction. How often I have had Normal students tell me how much they appreciated what the little simple work given them for teaching the children had done for them! It had opened their eyes anew. They saw forms of trees as they loomed up against the sky, as they never had before. They saw beauty in the distant hills. They were attracted by the beautiful sunsets. They saw pictures in the perspective of the road as they traveled, the telephone poles, the rows of trees all going to one harmonious center of vision. God can open our eyes to see things if we study beauty, as well as he can open our ears to beautiful tones as we study music. These are the studies that we are sure will continue throughout eternity.

Drawing may be incidental, but should never be accidental. It may be given in connection with the making of a spelling booklet or in drawing a cover design. It may be given in reading by illustrating a beautiful poem or a description of scenery in prose. It may be given in arithmetic in geometrical figures or in mensuration. It may be given in geography by map drawing. It may be given

in physiology by drawing some part of the human structure. It may be given in history in a map or chart. It may be given a large place in language as an oral description of some picture.

Whatever you do, do not overdo. If the children have had drawing in connection with some work, do not insist upon a separate drawing lesson that day or week, perhaps. Let the work be well done and an expression of thought.

In giving a lesson to an ungraded room, often one may give the same work to all, but expect more of some grades than others. The first, second, and even third grades might use crayola, and the grammar grades use water color or some more difficult medium. Correlate it as far as possible. It may be given separately from any other subject, but express the weather condition, a holiday, some game the children love to play, or be a representation of some familiar flower just out, or some bird or butterfly, or a fruit or vegetable in season. The scenery about the school may be given an especially pleasing view on some particular day. If so, that is the day to draw it.

How can a teacher prepare to give drawing? That is a more difficult question. This is true, however, that one may teach drawing even if he is not an artist. One may teach the rudiments of music even if he cannot sing. Why not do as well by art? Often the teacher has a gifted pupil whom he may call upon to demonstrate the instruction given.

The best of the children's work may be put up as an incentive. The work should all be carefully saved, and given out to the children at the close of school or each month or each semester, as the teacher may choose. Many devices for handling the work might be suggested. The teacher should by all means keep and give out the drawing papers. Folders may be made, drawing books be used, or the teacher may just slip each child's drawing into a large envelope. This last is a neat and inexpensive way. Children love to draw if given any kind of encouragement.

## New-Fangled Schools

They taught him how to hemstitch and they taught him how to sing,  
And how to make a basket out of variegated string,  
And how to fold a paper so he wouldn't hurt his thumb.  
They taught a lot to Bertie, but he

couldn't  
do a  
sum.

They taught him how to mold the head of Hercules in clay,  
And how to tell the difference 'twixt the bluebird and the jay,  
And how to sketch a horsie in a little picture frame,  
But, strangely, they forgot to teach him

how to  
spell his  
name.

Now Bertie's pa was cranky, and he went one day to find  
What 'twas they did that made his son so backward in the mind.  
"I don't want Bertie wrecked," he cried, his temper far from cool,  
"I want him educated!" so he

took him  
out of  
school.

— *Selected.*

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## Old-Fangled Schools

They taught him well his A B C's, right through to X Y Z,  
And how to spell r-a-t rat and chase it with c-a-t cat;  
And how to say, "I see a pig," and rhyme it with "the pig is big."  
They taught a lot to Johnnie, but he

couldn't  
plant a  
bean!

They taught him well his 3's to say, as glib as Polly Parrot,  
And how to sum up 4's and 5's as long as he could bear it;  
And how to multiply, divide — all "tables" say by rote,  
They taught a lot to Johnnie, but he

couldn't  
sing a  
note!

Now Johnnie's pa was cranky, and he went one day to find  
What 'twas they did that made his son affected in his mind.  
"I don't want Johnnie wrecked," he cried, his temper far from cool,  
"He ought to *do* a thing or two, so he

took him  
out of  
school.

THEOPHILUS.

# THE NORMAL

## JESUS AS A TEACHER

"What he taught, he lived. 'I have given you an example,' he said to his disciples, 'that ye should do as I have done.' Thus in his life Christ's words had perfect illustration and support. And more than this: what he taught, he was. His words were the expression, not only of his own life experience, but of his own character. Not only did he teach the truth, but he was the truth. It was this that gave his teaching power."—*Education*.

## Morning Exercises in the Church School

GRACE ROBISON RINE

As we attend the opening exercises in any schoolroom, we can safely predict what the day's work will be. Watch the expression on the children's faces. If it is that of calm, interested attention combined with alertness and courtesy of manner, if the physical expression is anticipatory, then we may expect that the teacher will have a happy, profitable day.

But suppose some child wears an irritated, cross look; another appears sulky, morbid, or morose, then we know that this must be corrected at the very outset, or the day will go wrong.

We may change the moods of our children by the nature of our devotional exercises, and this should be made a real study. We cannot tell what brought the child to school in this mood. Perhaps he had just been teased by an older boy; perhaps he came from an unhappy home, or had been spoken to unkindly or scolded. Whatever it may have been, impressions have been left that the teacher must deal with. The opening exercises afford this opportunity.

How vitally important, then, that an essential part of our day's preparation should be the devising of appropriate ways of meeting the varying moods of children, and putting them in the proper frame of mind to receive spiritual impressions!

The teacher will often need to change the plan for devotional exercises in order to meet some unforeseen situation; and

the resourceful teacher will always be fortified for such occasions by a fund of illustrations, stories, or such material as may be needed to meet the emergency.

Of necessity our morning talks must be varied if they would meet the needs of the children. The following hints are but suggestive of the ways our exercises may be varied in order to furnish something different every school day during a month, if it is so desired:

1. *Character building* talks, on such topics as Kindness, Courtesy, Promptness, or Truthfulness. These should not be sermons, neither abstract theorizing nor commonplace sayings. For these lessons, often an appropriate story well told is best, letting the children themselves see the application.

2. Short talks setting *high ideals* and standards. Often the standard a boy or girl takes for himself in life is the standard held up to him by his teacher. Talks on Purity, Cleanliness, Associations, and Proper Reading all influence the child's mind, and unconsciously he rears a standard and determines the attitude he will take toward these things.

3. *Testimony Meeting*. A child responds to emotions more quickly in the morning than at any other time. Why not often use this period when minds are active, plastic, and susceptible to impressions, for consecration to God in testimony?

(Continued on page 157)

# TEACHING NOTES—GRADE BY GRADE

## FIRST GRADE—Anna A. Pierce

**Paper Cutting and Mounting.**—Draw patterns on colored paper for the children. Let them cut out and mount as follows:

*Figure 1.*—Mount on white cardboard a strip of dark blue paper 7 x 4 inches. Across the top of this mount a lighter blue strip 7 x 1½ inches, and add the black for land and the boat.

*Figure 2.*—Mount dark blue paper 7 x 4 inches. Add white for snow, and black for trees.

*Figure 3.*—Mount dark blue paper 7 x 4 inches. Add land and clouds.

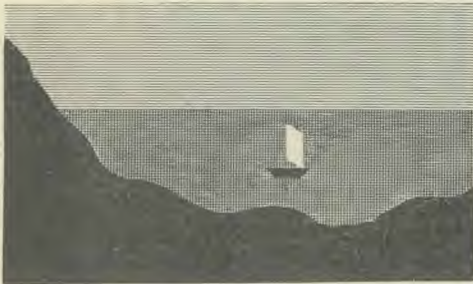


Figure 1

## SECOND GRADE—Mabel A. Swanson

**"Contacts and Cross-Connections."**—The reading lessons on animals offer excellent opportunities for much correlated work. Make the children happier by fostering in them a love for the lower creatures. Encourage close acquaintance by direct personal observation. Tell the children many good animal stories, such as those in "Elo the Eagle." Excellent material for teaching kindness to animals may be secured by writing to the American Hu-

mane Educational Society, 48 Milk St., Boston, Mass., for "Humane Educational Leaflets;" price, twelve for 5 cents.

Arrange for supplementary reading on similar subjects. Acquaint the children with some of the famous pictures of animals put out by the Brown or Perry Company; such as, "Can't You Talk?" "Saved," "Shoeing the Bay Mare," by Landseer, together with some of his well-known dog pictures.

Let the children memorize a few choice bits of poetry bearing on animal life. For oral composition the children may talk about their own pets or tell stories suggested by pictures. Simple written reproduction may follow. Little folks delight in making up riddles describing different animals. With a few suggestions, these might easily take on rhyme and rhythm. Most children are naturally poetical, and this trait should be fostered.

**"Cross-Connecting" with Art and Hand Work.**—Let the children work out animals in paper cutting or tearing and in clay modeling. Booklets in the shape of various animals may be fashioned to contain appropriate written matter.

## THIRD GRADE

**Arithmetic.**—Review carefully problems whose multipliers and divisors are from 2 to 5. Give one group of pupils problems with 2 for a multiplier and other problems with 3 for the multiplier. Start both groups at the same time, and see which group finishes first. Use a watch for timing. Do the same with the problems in division. Who will be the first pupil to get an accurate result? Develop a friendly competition between the groups as a tonic.

**Telling Time.**—Let each pupil construct from white bristol board or other material a

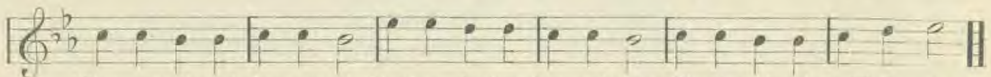
## WINTER SPORTS

A. A. P.

ANNA A. PIERCE



1. Hear the mer-ry, mer-ry shout, Les-sons o-ver, school is out; What is this the boys have found?
2. Now a snow-man, big and round, Let us roll up-on the ground. One ball on the oth-er goes;
3. Coasting, coasting, O how free! Down we fly in mer-ry glee. Up the hill a-gain we run;



'Tis a smooth and glass-y pond. Skating, skating, here and there, Shouts of laughter fill the air. Sticks for mouth and eyes and nose. Give him here and there a pat, Dress in dad-dy's old top hat. Fast-er, fast-er— O what fun! Hear the sleigh bells' merry chime, Win-ter is a jol-ly time.

simple clock dial with movable hands. Let this be made as neat as possible. Show the pupils how to use the compass in making a circle. Drill each pupil with his own dial in hand. Afterward the dials should be hung up in the room for exhibition.

Develop special problems which appeal to the pupils' interest. Do not neglect regular oral drills. Plan to have a playing-store day



Figure 2

at least once or twice a month. Let one day be for groceries, another dry goods, another hardware. Use empty clean tins and cartons, remnants, and objects lent from the homes.

Experience shows that most children like to count and work with numbers. The following method of creating interest in an abstract problem is very suggestive:

"The teacher stepped to the board, and put before the class a problem in the addition of three-digit numbers involving carrying, a problem the children could not do, and then said: 'How many of you would like to learn to do that?' Of course they all wanted to know how, and the teacher began her lesson.

"Splints (which had been used before in the explanation of the place value of numbers) were passed to the children, less than ten being given to some, groups of tens bound by rubber bands being given to others, and bundles of groups bound into bunches of hundreds to others.

"The teacher then brought before the class three children—one units' child, one tens' child, and one hundreds' child. Numbers were then called upon to add their splints to those of the children representing the number before the class. Units' child was to bind ten splints quickly, and pass them to tens', if he received as many as ten, and the tens' in the same way was to bind and pass on to hundreds'. The teacher put down on the black-board the results in symbols.

"The exercise became a sort of game, and at the end of the lesson the children had a clear idea of how to add and carry. Upon going to their seats, the children were given some problems involving the new principle, which were solved under the direction of the teacher."

#### FOURTH GRADE—Mrs. Irene Ayars

**Reading and Language.**—Aim in teaching reading to have the children get the thought from what they read, and to be able to give this thought to others.

Drill on letter writing until the correct form is learned.

Memorize "The First Snow Fall," by James Russell Lowell.

There are several stories to be written by following outlines given in the book. Have the children make some original outlines of subjects for stories given by the teacher. These outlines could be on stories of the lives of some famous men; James Whitcomb Riley, Benjamin Franklin, Robert Burns, and Alfred Tennyson are especially good for January, as their birthdays come during this month.

**Bible Nature.**—During January study chapters nine and ten. The children should be able to classify birds into the different families; as the scratching, swimming, wading, plundering, climbing, singing, and running families. They should also be able to classify animals into their families.

Bring cocoons to school, and have the pupils watch closely for developments.

**Bible.**—Lessons 58-74. Have the children keep notebooks in which to write Bible stories, answers to questions, and to keep Bible maps they have drawn.

The children can make a game of Bible cards that will be very helpful in reviewing.



Figure 3

This game is made on the same plan as the game of authors,—the name of the character or place at the top of the card and the questions below. As you study on in the lessons, more cards can be made.

**Arithmetic.**—Study pages 203-218 this month. Playing store, as suggested in the note on page 204, is good, especially in teaching the first lessons.

Have the children test their answers to problems on pages 207 and 208.

Be sure that the class understands every step in long division. The explanation on page 216 is good. Have them test their answers.

## FIFTH GRADE—Olive Severs

**Bible.**—The stories of Elijah and Elisha appeal naturally to the child, and therefore are easy to teach. Impress on the pupils' minds the lessons to be learned from each story, as follows:

1. God worked miracles only through those who obeyed him.
2. Each miracle was performed to aid some one other than self.

Do not skip the poem "Ezion-Geber." If you do not know how to use it, ponder it yourself, study, think, and you will find it full of beautiful suggestions for use in Language or Reading class.

**Nature.**—1. In the January study of air and water animals, the children are, with friends. Encourage close observation of any animals you are able to obtain. Get a starfish and turtle if possible.

2. Have stories written about the animals studied.

3. Study the habits of the sparrow.

4. Encourage the feeding of birds, especially when snow covers the ground.

**Arithmetic.**—1. Be sure that pupils know what the following expressions signify: mixed number, proper and improper fraction, numerator, denominator.

2. Give drills in Mental Arithmetic, using fractions.

3. Drill on changing mixed numbers to improper fractions, and vice versa; also in reducing fractions to lowest terms.

**Spelling.**—This is a good time to be sure the children can spell the names of the months, the days of the week, and the seasons.

Use a fir tree, an Eskimo and Eskimo dog, or a sparrow to illustrate the spelling folder.

**Drawing.**—The lessons this month may be made attractive by specializing on birds and their nests.

**Music.**—Time is precious in church school work and often we find music crowded out. However, the age of the average Fifth Grade pupil warrants success in getting him to understand the fundamentals of music and to prepare for higher work. Do not deprive him of music entirely, but systematize your work so that a little time may be given to it twice a week at least.

It is real fun for the child to form his own scales, finding the next sharp scale by counting to *sol* of the preceding scale and calling it *do*. If we start with the scale of C and count to *sol*, we have the first note of the scale of G. After the sharp scales are learned, the flat scales are the same, only in reverse order.

To find the number of sharps in a scale, we have only to follow this little diagram, which represents the steps between the tones of a

major scale. The figure "1" stands for a whole tone and " $\frac{1}{2}$ " for one-half tone.

Let us take the scale of G for example, and we see we must use F sharp to make a whole tone between *la* and *ti*.

do re me fa sol la ti do  
 G <sup>1</sup> A <sup>1</sup> B  <sup>$\frac{1}{2}$</sup>  C <sup>1</sup> D <sup>1</sup> E <sup>1</sup> F#  <sup>$\frac{1}{2}$</sup>  G

## SIXTH GRADE—Myrtle V. Maxwell

**Nature.**—This month we skip over the study of plants, leaving them till spring, and begin on page 210, learning about the sun, moon, and stars. No other study can make us feel God's greatness more.

Help the pupils to get an idea of the vastness of the universe. Represent the sun by a globe two feet in diameter. The earth on the same scale would be about the size of a very small pea. Its distance from the sun on the same scale would be about two hundred twenty feet. The nearest star, still on the same scale, would be eight thousand miles away. Think how far away some of the stars are! Yet God directs each one of them. Make real the fact that, if we are faithful, some day it will be our privilege to visit different worlds.

Be sure to point out the constellation Leo, from which the stars seemed to fall on Nov. 13, 1833. Orion is always of great interest, not only because of its beauty, but because the Holy City will come down through that open space in the heavens.

If it is at all possible, take the class where they may look through a good telescope.

After you have finished the study of the heavens and begin to study one-celled animals, show the children God's great care for even such small creatures. Contrast the works of God when placed under the microscope with those of man similarly placed. The most beautiful painting will not bear close inspection, but all of God's works will.

**Bible.**—Much attention should be given the Sermon on the Mount. Don't fail to glean the splendid thoughts from the book "Thoughts from the Mount of Blessing."

The poem in the Sixth Reader on "The Raising of the Daughter of Jairus" is very beautiful. It will be enjoyed if read in connection with the Bible lesson on that subject.

**Reading.**—The poems on the different months are real gems. See that your pupils appreciate their true worth. Have them try rewriting them in their own words, yet retaining the thoughts expressed.

A very pretty exercise may result if different ones dress to represent the months, and these poems are used.

**Arithmetic.**—Make the rapid drills a part of each recitation. The keeping of accounts should be made very practical.



**SEVENTH GRADE—Frances A. Fry**

**Bible.**—A simple device is as pleasing and productive of good results in the Grammar Grades as in the primary. After all, there is not a vast difference in the children of the two departments. It is not the great and wonderful lesson development that counts, but the drill, the ever-recurring *drill*.

**Memory Verse Drill.**—*Device:* The teacher tells the story of the Book of Acts, beginning with the first chapter or with any chapter she may choose. As she tells the story, she pauses at intervals, the children supplying at this point the memory verse which will probably reinforce the story. Vary the story from time to time, and do not always introduce the verses in the same order. Require reference with every verse given.

**Reading.**—Our one aim in the reading lesson is so to drill the children in the proper use of the vocal organs in the process of thought-giving that clear enunciation and spirited expression will result to a marked degree; they will then be receiving a preparation for the public work to which they, as the heralds of the third angel's message, are called. It is that enthusiasm, that being clothed with the spirit of the content of the lesson, that develops that free, natural, and spirited expression which is so charming and so powerful in oral expression. In every lesson they read, in every paragraph, in every sentence, lead the children to feel that they are giving something to the world, a message of some kind.

Begin every reading lesson with well-chosen, thought-provoking questions that will cause the children to forget themselves in their enthusiasm over the subject matter of the lesson. In passing from one child to another, do not say, "John, you may read the next paragraph." Rather say, "John, did Mr. Paton become discouraged in the face of this difficulty?" And John proceeds to read with great earnestness, "Mr. Paton was more energetic than ever in his effort to succeed in the great work which he was doing."

A model lesson plan in reading will be developed in our next instalment of notes.

**Spelling.**—Often children are rated as poor spellers and give up in despair, when just a little help in the manner of procedure in the preparation of each lesson will bring them out of the rut of the "missing habit."

There are three mental images involved in the mastery of each word: The visual, the auditory, and the motor.

**Visual.**—In studying the word "neighbor," notice that it is an exception to the rule of "i" before "e," because "e" has the sound of "a." Notice the silent letters, "g" and "h." Look at the word, and then close your eyes and try to see the word exactly as it is.

Do this until you have in your mind a correct picture of the word.

**Auditory.**—Look at the word, and then spell it to yourself. Repeat this until you can spell the word to yourself correctly and unhesitatingly. Refer to the speller immediately when in doubt.

**Motor.**—Now take pencil and write the word five times or more. Refer to the speller occasionally, to be sure you are right, especially if at all in doubt.

**Geography, Outline Map Sketching.**—Apply the method as set forth in previous notes, and use the following suggestive hints:

**Africa**

1. Africa is nearly as wide as it is long.
2. There is a marked break in the contour of the northern coast line at Tunis, about the center of the northern boundary.
3. The bend in the coast line at the head of the Gulf of Guinea is almost due south of the break in the northern boundary along the coast of Tunis.
4. The eastern and western extremities of the continent are in about the same latitude.
5. There are three indentions similar in form but decreasing in size in the coast line from the Gulf of Aden to Cape Colony.
6. It is about as far from the Strait of Gibraltar to the Isthmus of Suez, as from the Isthmus to the easternmost point of the continent.

**Recreation.**—How shall we make our rainy-day recreation periods happy and profitable? This is a big question. We desire the children to have proper relaxation at these periods, and yet we do not want them to become loud or boisterous. Try this indoor game at one of your five-minute recreation periods:

Have the children form two lines, facing each other, using the aisles between the seats. There must be the same number in each line. Three erasers are placed on the floor beside the first child, or the captain, of each line. Call this starting place the "home base." The teacher counts "One, two, three!" On *three* the captain of each line begins picking up the erasers, one at a time, and passes them on to the one standing next to him. As soon as an eraser is passed to a child, he must pass it on immediately to the one standing next to him. When an eraser reaches the end of a line, it is put down on the floor beside the last one in the line. It remains there until the third, or last, eraser is placed beside it. Immediately the one at the head of the line begins picking up the erasers, always one at a time, and starts them down the line on their home stretch. As soon as an eraser reaches a captain, he places it immediately upon the floor on home base. The line which succeeds *first* in getting all of the erasers on home base has won the game.

## EIGHTH, NINTH, AND TENTH GRADES—W. C. John

### EIGHTH GRADE

**Arithmetic.**—Percentage.—An excellent method of stimulating interest in the subject of percentage is to make a careful study of the tables on pages 474 and 475 of the complete edition of the textbook. After discussion, let each pupil find out the present war price of one article listed in the tables. With this new price as a basis, let the per cent of increase in price of each article be worked out and brought to class. Thoroughly develop the method of working problems in percentage, giving the pupils the drill necessary to work typical problems with accuracy and rapidity. Correlate percentage with the study of taxation, using local problems developed from the taxation of the school property or of the homes of pupils.

**Interest.**—If possible, follow the suggestions made in problems 7 and 8, page 508. Drill the class on simple problems for accuracy and speed. Have the pupils use pen and ink when writing checks, drafts, and money orders. Compound interest, and stocks and bonds may be omitted.

Other helps: Osborne's "Arithmetic Manual," pages 84-89; "Special Method in Arithmetic," McMurry, pages 174-179.

**Grammar.**—Much assistance may be obtained in teaching the use of "shall" and "will" by studying the examples and explanations found in the new "Grammar Manual," by W. E. Howell, pages 230-235. From now on the teacher of grammar should avail himself of this excellent manual.

**Bible.**—Pages 369-438. The Messages of the Three Angels. The importance of Revelation 14:6-12 should be emphasized. Let the pupils memorize these texts. They should also be able to summarize the principal features of each message. Have the summaries placed in the notebooks and on the blackboard.

**The Heavenly Sanctuary.**—The outline given on pages 387, 388 should be mastered. Have the class study carefully the meaning of words such as *sanctuary, service, priest, judgment*. Make the material side of this lesson real by showing pictures and diagrams as found in our leading denominational books.

**Care of the Body.**—Show the pupils that it is a privilege as well as a duty to care for the body by forming right habits of eating, exercising, working, bathing, and sleeping. Even in play the body and mind are refreshed. Overindulgence in all good things should be avoided.

**Christ's Second Coming.**—With the present world war and its attendant evils upon us, it will require but little effort for the pupils to sum up the conditions which foretell a great disaster coming on earth's inhabitants. How

important it is that we be ready to meet Christ when he comes to cut short the days of evil and terror on the earth!

**History.**—Pages 314-388. The transition from the ideals and customs of the period immediately following the war of 1812 to those preceding the Civil War, is of great importance. Before the great improvements in transportation came, the world lived much more slowly than it did afterward. Much of the history of our country hangs on the question of rapid transportation. The pushing of the railroad to the West opened up enormous tracts of land to speculators and colonizers. This expansion had its relation to the slavery question, and to the famous Missouri Compromise. It should be noted that in addition to the difficulties caused by slavery, the North and South were having trouble over the tariff. Both questions combined to force the nation into the great struggle—the Civil War.

Let the pupils list the different causes of expansion in the United States before the Civil War.

List also the direct and indirect causes of the war. Who are the great characters of this period? and how did they affect the growth of the nation?

**Civics.**—Study this subject concretely as far as possible. Have the pupils collect for permanent reference the acts of local and State officers. Interpret for the pupils those activities of government which are not easily understood by children. Follow up local elections and important trials. This will add interest and motivation.

### NINTH GRADE

**Bible.**—Make prominent the description of the scenes preceding Christ's crucifixion.

Compare the conditions in the world today with those of Christ's time. To what extent are the "woes" on the Pharisees applicable to the present generation?

The Christian boys and girls will, in trying times, be subject to mockery and scorn, but they should remember the attitude of the divine Master under the same situations. Show to the school the importance of Christ's great sacrifice.

**Composition.**—Chapters 11 and 12.

**Sentence Studies.**—Select five complete sentences from the Proverbs, five from chapter 1 of the Gospel of John, and five from the epistle to the Hebrews. Compare them for length, unity, coherence, and life. In a similar manner select sentences from different modern authors, comparing them as in the previous case.

**The Word.**—The basic element of thought and language is the word. Emphasize the importance of appropriate words,—words that fit the thought. Slang is the lazy boy's way

of avoiding the hard work sometimes involved in getting an exact word.

Mr. Barrie has given a fine story of Tommy searching his mind for a word:

"He had brought himself to public scorn for lack of a word. What word? they asked testily, but even now he could not tell. He had wanted a Scotch word that would signify how many people were in church, and it was on the tip of his tongue, but would come no farther. Puckle was nearly the word, but it did not seem so many people as he meant. The hour had gone by just like winking; he had forgotten all about time while searching his mind for the word."

"And then an odd thing happened. As they were preparing to leave school, the door opened a little and there appeared in the aperture the face of Tommy, tear-stained but excited. 'I ken the word now,' he cried, 'it came to me a' at once; it is hantle!'

"The door closed with a vigorous bang, just in time to prevent Cathro—"

"But Mr. Ogilvy, giving his Lauchlan a push that nearly sent him sprawling, said in an ecstasy to himself, 'He had to think of it till he got it—and he got it. The laddie is a genius.'

"They were about to tear up Tommy's essay, but he snatched it from them and put it in his oxtar pocket. 'I am a collector of curiosities,' he explained, 'and this paper may be worth money yet.' 'Well,' said Cathro, savagely, 'I have one satisfaction, I ran him out of my school.'

"'Who knows,' replied Ogilvy, 'but what you may be proud to dust a chair for him when he comes back.'"

#### TENTH GRADE

**General History.**—Pages 372-474. Following the study of the division of Charlemagne's empire into three parts, students are in danger of becoming involved in too much detail. Special attention should be given to the preparation of outlines sufficiently simple yet coherent enough to hold together the more important items of European development.

Emphasis may be placed upon the feudal system and its relation to government and society.

Of special importance is the chapter on the Papacy and Empire. The struggles which have arisen over the relative importance of these agencies of government have been the cause of centuries of warfare. Vitalize this topic by readings from Prof. P. T. Magan's book "The Vatican and the War;" also much interest will be stimulated by reviewing articles dealing with the Vatican and its relations to world politics, in the *Watchman Magazine* for

1916 and 1917. Discuss the problem in the light of the present situation. Let students obtain newspaper clippings and report to the class when new information appears.

**Rhetoric. Poetry.**—Study typical rhythms in selections from English and American poets. Let one group of the class bring in examples of iambus, another group, anapest, etc. In the same way study and classify representative poems with respect to length of verses.

Note exceptions to the rules, and give the reasons for these changes, if possible.

Do not neglect the scansion of poetry, for it is at this point that the student with poetic gifts may receive an awakening respecting the rhythmic and musical qualities of language.

Encourage original poetic composition, but do not overvalue the rhymes that may be brought to class.

It is important that students comprehend the meaning and value of poetry, and the function of the poet.

"The poet does not create beauty; he feels it. He does not make the relation of truth and the self beautiful; he experiences it. He is born with a sensitive soul and an eye for beauty, and he seeks to master the art of expression, that he may tell truly what he feels and sees.

"For poetry was all written before time was, and whenever we are so finely organized that we can penetrate into that region where the air is music, we hear those primal warblings, and attempt to write them down, but we lose ever and anon a word or a verse, and substitute something of our own, and thus miswrite the poem."—"*English Rhetoric*," by Dean W. A. Wilbur.

**Description.**—The fundamental question in description is the ability to use the senses. The brain cells must receive quickly and accurately the sensations that are of value in experience.

Encourage the observation of experience and natural phenomena on the part of students. When habits of observation have been formed, we may then classify our observations and evaluate them for literary purposes. Have the pupils search for good examples of descriptive writing in the Bible, in English classics, and in modern literature.

It should, however, be pointed out that literary description does not involve the seeing of every detail. The camera, for instance, shows every detail in its fulness. An untouched negative of a human face may show hundreds of freckles and facial blemishes which we do not ordinarily see; and why?—Simply because we are most interested in the important features and distinguishing characteristics of the individual. True description may neglect much detail, but it must not neglect the unique personal or characteristic qualities.

# Why Don't Parents Visit the School?

Words by N. A. GRAY.

Popular Melody.

Oh, dear, what can the mat-ter be? Dear, dear, what can the mat-ter be?

Dear, dear, what can the mat-ter be? Par-ents don't vis-it the school.

1. They vis-it the drill to see mur-der-ous sa-bres, They  
 2. They care for their hors-es, they care for their dol-lars, They  
 3. We know we from hun-ger and cold are pro-tect-ed, In  
 4. Now if they will come, they'll find all in their plac-es, With

vis-it the fairs, and they vis-it their neigh-bors, They vis-it their  
 care for their ward-rob-es, they fan-cy fine col-lars, But lit-tle, we  
 knowl-edge and vir-tue our minds are di-rect-ed, But still, we do  
 nice-ly combed hair, with clean hands and clean fac-es, All pleas-ant and

flocks, and the serv-ant who la-bors, Now why don't they vis-it the school?  
 think, do they care for their schol-ars, Be-cause they don't vis-it the school.  
 think, we are sad-ly ne-glect-ed, Be-cause they don't vis-it the school.  
 hap-py, with naught that dis-grac-es; Now why don't they vis-it the school?

# HOME EDUCATION

Fathers and Mothers, you can be educators in your own homes.—*Mrs. E. G. White.*

## Nature Month by Month

WALTON C. JOHN

### Winter Days

AN icy hand is on the land;  
The cloudy sky is sad and gray;  
But through the misty sorrow streams,  
Outspreading wide, a golden ray.

—*Henry Abbey.*

### January

*The Heavens.*—In January it is just as the poet has said,— we often see “outspreading wide, a golden ray” of sunlight which makes this month one of the most enjoyable of the winter. Likewise the heavens are very clear and beautiful, because the dust has been covered by the glistening snow. All the stars are bright on the cloudless nights. Venus, the twin sister of the earth, has become the morning star. If there are people on Venus, one can imagine how the earth looks to them. Venus will be a morning star until the 27th of April, when she will again be the evening star. Jupiter can now be seen before bedtime, high in the heavens. He looks a little smaller than Venus, although in fact he is much larger. This is because he is so much farther off than Venus. Jupiter has eight moons; four are about like our moon, while the other four are very small.

*The Animal Kingdom.*—Few wild animals or birds can be seen, but if we go out some cool, crisp winter morning, we may find on the snow the little tracks of quail or rabbits. If we follow these trails we may surprise a flock of quail or an old gray rabbit in a clump of dead grass or under a pile of brush.

*Fish.*—The fish are especially fortunate in having protection brought to them to keep them from freezing. When the ice forms on the river, it keeps out the severe cold from the water underneath. In this way the fish are able to

move about just as they did in summer time. Men cut holes in the ice and spear the fish which are attracted by the light of the lanterns placed near the holes.

*Our Pets.*—As the cold days keep us indoors, let us study the pets we may have. God has given us these little animals to teach us lessons of trust and friendship. We also learn of some of our responsibilities to the creatures that surround us.

The dog has been the out-of-door friend and playmate of boys and girls for centuries. Notice how proud he is to go with you for a walk. How he appreciates your attention! How useful he is when you want the cows brought in from the pasture! There are many kinds of dogs, and all serve some useful purpose.

The cat also is a friend of children; he is their indoor playmate. We like cats because they are playful and friendly. Cats have imagination; they love to chase fluffy objects as if they were mice. Notice their sharp claws and teeth for catching prey. Their claws are a defense, because with them they are able to climb quickly the highest trees when chased by dogs. Their whiskers are feelers which guide them in dark and narrow places. The eyes of the cat have special curtains which let in a great deal of light, so that it can see in the dark. Notice how tight these curtains are closed on a bright day. Notice the tongue, with its many barbs, or hooks;

these serve to hold the milk when it is lapped. The barbs serve as a comb and hairbrush when the cat washes itself.

#### SUGGESTIVE QUESTIONS

(To be answered by the child after making observations.)

1. What color are the clouds this month?
2. Do they seem to be higher than they were in the fall?
3. How early in the evening can you see Jupiter?
4. Notice whether Venus is larger than she was when you saw her in the evening.
5. Name the wild animals and birds you have seen this month.
6. What do they have for food?
7. What color is your cat? Tell what markings are on his coat.
8. Does the cat come down the tree head-first?
9. How do squirrels come down?
10. How does your dog act when he is angry? How does the cat act when angry?
11. How do they act when they are pleased?
12. What does the mother cat do to the kittens when they are disobedient?

*The Vegetable Kingdom.*—There is little of interest in the vegetable kingdom, unless it be the pine trees and their green foliage. Are there any other plants that keep green throughout the winter? Pick acorns and nuts that have been covered up, and see if they have been frozen through. Is there any sap in the twigs or small branches?

*Wood.*—There are few things that are so valuable to mankind as wood. Let us count the many good things we receive from it. We use it for our houses, barns, and fences. It is ground up into a pulp and made into paper. From wood pulp we have our writing paper and book paper, and in the hot countries men wear paper collars and shirt bosoms. Wood is made into charcoal, which is used for making very hot, smokeless fires. Wood alcohol is used in making paint. From wood we get tar. Lampblack is also made from wood, and is used to color printers' inks and common paint. There are many other uses of wood we could mention.

#### SUGGESTIVE QUESTIONS AND ACTIVITIES

1. Find the different kinds of pine trees in your neighborhood; compare the branches and leaves.

2. Look for the laurel bush with its shiny green leaves.

3. Take a black cloth and catch some large snowflakes; draw the shapes of the different kinds of flakes you see.

4. Follow the footprints of wild animals on your place early in the morning, and see where they lead to.

5. Throw crumbs and other bits of food where the birds can get them. Try to tame them by kind treatment.

## The Home School

### Some Suggestions in Telling Stories to Children

1. STORIES with action, and with occasional jingles of rhyme, especially appeal to small children.

2. Boys from ten to twelve years of age enjoy stories of actual heroes, like Joshua, Samson, and David. Boys naturally love those elements which stimulate bravery, honor, protection of the weak. Boys' stories should encourage right motives.

3. Girls love stories of play, home, and school life. Heroines are also especially interesting to girls.

4. Be sure that your story is not above the head of the child.

5. When telling a story to children, do not delay with long explanations. Begin simply and directly, keeping your climax in constant view.

6. Forbush has said, "The story-teller can never know her full success. When she is telling a tale to a child she cannot see

'Each little drop of wisdom as it falls  
Into the dimpling cistern of his heart;'

but she can perceive that the child is daily growing more imaginative, more thoughtful, and a citizen of a wider world than before."

7. The manner of Bible story-telling. "Some people seem to think it necessary to assume a particular sacred manner when they tell a Bible story." Too often "Bible stories are told in a truly awful manner, and children, without knowing why, learn to dread them. They oftentimes seem to them something unreal, something which they cannot understand, something which they fear. This is the

last result the story-teller has desired, but it is the inevitable result of sanctimonious substitutes for love, joy, and gentleness. Rightly told, Bible stories arouse in the child keen interest and deep pleasure." "It may be that we would be more likely to avoid this danger if we were to begin with the more simple and agreeable narratives, such as the beautiful stories of Joseph,—filled with wonder, with love, with forgiveness and moral steadfastness,—the wonderful story of the Creation, the patriarch stories, hero-stories of the book of Judges; the story of David up to his coronation, and the pastoral story of Ruth."

### Morning Exercises in the Church School

(Continued from page 147)

4. *Current history* may take the time some mornings, after song and prayer. Especially at this time children take an active interest in world events. (Quite a large number of our boys and girls here take *Current Events* to furnish them the desired items.)

5. *Memorization* should not be neglected, for there is so much of beauty to fasten in children's minds. From the Psalms, Isaiah, Revelation, "Steps to Christ," "Early Writings," and "The Desire of Ages," as well as some of the choicest literary gems, we may make selections.

6. *Singing*. Let a morning occasionally be devoted entirely to song. We may thus encourage the spirit of song, aid children in the selection of the best in song, and teach them how song is worship.

7. *Missionary meeting*. This, of course, takes one morning from the week, and calls for special preparation in itself.

8. *Prayer*. Often devote a morning to prayer for special things, thus making prayer a reality to children and teaching them to make it a part of their lives.

9. A *responsive reading* from the Scriptures occasionally may be used — if the children are taught how to read *well* in concert.

10. A *topic* may be previously assigned, for example, Faith, Forgiveness of Sin, or Love, on which the children are to learn a verse of Scripture.

11. *Special exercises* should always be planned for such occasions as New Year's, Washington's Birthday, Lincoln's Birthday, Mother's Day, Arbor Day, or Bird Day.

12. *Talks* helpful in aiding children to choose their vocations early in life, prove inspirational. This includes such subjects as Making the Most of Our Opportunities, Improving Spare Moments, A Well-defined Purpose, Perseverance. Often a boy is just waiting for the encouragement of his teacher to begin planning definitely for his life work.

13. The *Sabbath school lesson* may be studied with profit to the children, and the teacher may thus have opportunity of showing her interest in the children's Sabbath school as well as day school.

14. The *birthdays of poets* should not be overlooked. On these days selections from Whittier, Longfellow, Eugene Field, or others may be read or recited by teacher or pupil, thus encouraging a literary appreciation on the part of the children.

15. *Miscellaneous subjects*, such as Reverence, Health, Temperance, Habits, afford interesting material.

16. A *Bible story* well told always entrances children. Learn to tell stories rather than read them. The Bible is full of wonderfully interesting characters, such as Mephibosheth, Phebe, Jeremiah, Onesimus, Hezekiah, with whose lives children are not familiar.

17. Let certain *students plan* an opening exercise, furnishing the material and conducting it themselves.

18. Encourage a closer *study of the Bible* by familiarizing the children with the points of our faith, that they may be able to give a "reason." One point a month may be taken up, texts learned, and simple Bible readings given by the children, then reviewed at the close of the year.

Some books that may prove of value in

# CHRISTIAN EDUCATOR

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furnishing material for stories and helpful illustrations are here given, with the names of the publishers:

1. "Little Ten-minutes." A book of short sermons for children, by Frank T. Bayley. Fleming H. Revell Company, New York.
2. "Children's Story Sermons," by Hugh T. Kerr. Fleming H. Revell Company, New York.
3. "What I Tell My Junior Congregation," by Bennett. The Westminster Press, Philadelphia.
4. "Morning Exercises for All the Year." Contains exercises suitable for each month. By Joseph Sindelar. Beckley-Cardy Company, Chicago.
5. "Fifty-two Story Talks to Boys and Girls," by Rev. Howard J. Chidley. Hodder and Stoughton, New York.
6. "Little Sermons to the Children," by Rev. R. C. Gillie. H. R. Allenson, Limited, Racquet Court, Fleet St., E. C., London.
7. "Wireless Messages." Incidents of answered prayer. By Broadhurst. Fleming H. Revell Company, New York.
8. "What I Said to the Children," by Rev. R. C. Gillie. H. R. Allenson, Limited, Racquet Court, Fleet St., E. C., London.

EDUCATION, then, is the process by which the individual continues the pre-school activity of getting experience and working it over by reflection into terms of social utility.—*Ernest Carroll Moore.*

## Books and Magazines

"AMERICA FIRST." Patriotic Readings by Jasper L. McBrien, A. M., Former State Superintendent of Public Instruction of Nebraska, and now School Extension Specialist for the United States Bureau of Education, Washington, D. C. 288 pages. American Book Company, New York, Cincinnati, Chicago.

The purpose of this book is to furnish the teachers and pupils of our country with material with which the idea of true Americanism may be developed. The author has compiled a valuable and inspiring series of twenty-five readings chosen from the writings of such statesmen and patriots as George Washington, Woodrow Wilson, Henry Cabot Lodge, Abraham Lincoln, Henry W. Grady, William McKinley, Theodore Roosevelt, William Jennings Bryan. Seventeen poems of patriotism are also included.

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