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In the Interest of Public School Effort

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Contents

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Assistant State Superintendent of Public Instruction, and
President of the Minnesota Educational Association

The Minnesota Educational Association, in its forty-sixth annual session, will convene at the Central Presbyterian Church in Saint Paul on the evening of Monday, December 28th. The meetings will continue through Tuesday and Wednesday, December 29th and 30th, and will close on the afternoon of Thursday, December 31st.

The convention will be replete with good things, and it should be the most largely attended meeting in the history of the association.

President Schulz says: "The executive committee would earnestly urge that superintendents, teachers, and others give the meeting the most general publicity. The membership of our next meeting should equal, if not exceed, that of our neighboring state of Wisconsin, which last year enrolled five thousand. Every teacher and everyone who has the welfare of education at heart in Minnesota should feel the individual responsibility of interesting at least one person not previously a member of the Association to the extent of attending the meetings this year. Such an attitude of personal helpfulness would mean not only a doubling of the membership, but a great gain in the efficiency of the organization."

Calendar for 1909

Fall Term

Enrollment of Students - - -	Monday, September 7.
Class Work Begins - - - - -	Tuesday, September 8.
Fall Term Closes - - - - - -	Wednesday, November 25.

Winter Term

Enrollment of Students - - -	Tuesday, December 1.
Class Work Begins - - - - -	Tuesday, December 1.
Holiday Vacation Begins - - -	Thursday, December 24.
Class Work Resumed - - - -	Tuesday, January 5.
Winter Term Closes - - - - -	Friday, March 5.

Spring Term

Enrollment of Students - - -	Monday, March 8.
Class Work Begins - - - - -	Tuesday, March 9.
Easter Vacation Begins - - -	Thursday, April 8.
Class Work Resumed - - - -	Tuesday, April 13.
Spring Term Closes - - - - -	Friday, June 4.

Pedagogy of Music in Elementary Schools

By Inez Field Damon, head of Department of Music, 1904-06.

The teaching of music in our elementary schools is a comparatively modern venture, and for the last twenty years the manner of its presentation to children has been a constant experiment,—it is today at a critically experimental stage. These experiments have not been without results. They have given rise to numerous methods, theories and systems, each of which bases its claim for existence upon some so-called pedagogical truth.

Many of these theories and systems differ widely from one another. One well-known supervisor says: "Staff notation should not be presented before the spring term of the second year." Another, equally well-known, says: "The presentation of staff notation to the child during the first and second years of its school life is unnecessary and unpedagogical." One says, use a ladder, another, finger signs. One says sing Italian scale-names, another numbers, another lu or la; one says teach movable do, another, fixed do; one works from rote song to scale, another from scale to rote song; still another says, "Anyway to get results,"—and if one way does not bring results, he tries another. Now, many of these widely differing theories are the results of years of experience and experiment. But amid this confusion of "do's" and "do nots," where shall we find comfort? Shall we meekly adopt the theory that seems to us easiest or most plausible, or shall we, receptive to the truth whenever we find it, be sane and logical and strong to act?

To go back a little, let us ask the question, "Why do we teach music in the public schools at all?" We may answer, "Why do we teach reading, writing and arithmetic in the schools?" Is not the answer to both questions the same, that the child may be equipped for a broader and deeper appreciation of life, because of his assimilation of the material presented to him, during his school years? We all agree that the child gets—or should get—a mental and moral uplift from his school music. But let us see to it that this mental and moral impetus be not temporary, confined to the few school years of the child's life. Let it, rather, be our aim to give him a practical working knowledge of music that shall enable him, in years to come, to get from life all the joy that music may bring him.

Some weeks after this paper had taken form and I had dismissed with the above general statement the aim of all school music, there came into my hands a pamphlet, "Music Outlines for Elementary Schools," by Mr. Ralph L. Baldwin, supervisor of music in Public High, Brown, Second North, West Middle and Arsenal schools, Hartford, Conn. In this outline, Mr. Baldwin has stated so specifically and so well the aim of school music that I wish to quote what he says:

"The aim in the teaching of music may be phrased as follows: To teach the language of music, its sounds and symbols, for singing and reading, the mastery of which is shown in sight translation; to develop the emotional nature by means of song interpretation, the result of which may be shown in singing or in written work; to develop the æsthetic sense by the study of proper tone production, beauty in melody and rhythm, beauty in symmetrical form, small and large, the result of which may be shown in singing, in written work and in music analysis; to develop a love for good music by the study of musical history and biography and the representative works of the great masters. Thuswise music becomes a medium for the expression of emotion, exerts to the greatest degree its cultivating and refining influence upon life and character, contributes its full share to life's happiness by its appeal to the artistic and æsthetic nature, and promotes the ethical aims of education."

This ideal in itself should be sufficient to inspire our best efforts, but when we think further, how the life of the community is reached and moulded as the life of the individual is correspondingly affected, we should be unworthy our calling did we offer anything but our best. Bearing in mind then, the importance of our work, let us set about finding out the best means of accomplishing it.

Arthur D. Call, of Hartford, Conn., said recently that much of our modern education resembles nervous exhaustion, with the nerve ends loose, because pupils are not made to arrive at definitely expressed conclusions concerning principles taught. This is of nothing more true than of music. First, let us fix upon certain definite principles to be taught in each grade and the order in which these principles shall be presented, then concluding definitely each point as it appears,—proceed.

Reading, spelling and arithmetic are taught in accordance with what we believe to be pedagogical and psychological laws. Why not music? What is sane and right in the one case, is sane and right in the other. Dr. Lowell Mason has said, "The best way to learn to sing, is to sing,"—and he is right. Have rote song singing in your lower grades, beautiful songs, many of them; accurate singing and sweet singing with good tone quality and expression. Rote song singing is of inestimable value. It stimulates musical interest, increases artistic appreciation of music, arouses emotional nature, unifies class spirit, recreates and makes for refinement and culture. But how should we expect our children to appreciate literature, if all the preparation they had had was the memorizing of certain narratives and legends? "There can be no freedom in art until the form is mastered." Hence the necessity for first teaching the language of music, and I think Dr. Mason might have said with equal truth, "The best way to learn to read music, is to read music." As soon as the child is familiar with the first five tones of the scale—or the first three, if you please—give him a picture of them,—in other words, introduce to him staff notation. This is pedagogical surely,—the thing, then the sign of the thing. Let eye training and ear training go hand

in hand. The child mind is eager for "pictures of things" and staff notation is the most graphic representation possible of the relation of scale tones.

This does not mean at once a knowledge of scale structure and the various terminologies of music. But here, heeding Mr. Call's criticism of modern day teaching, let us beware of assuming that the child knows certain things, which we shall probably discover later he does not know at all. Give him a small working vocabulary,—line, space, staff, G cleff, note, measure, bar and pitch, names of lines and spaces. Not all these names at one fell blow, but each point settled absolutely as it may arise.

Neither should the child's mind be burdened with theories of time. Give him just a picture of his do, re, mi, fa, sol, on the staff. For this note **heads** only are necessary. When he is able to sing these five tones in any order in which they may be presented on the staff, then interest him in time—as an abstract principle first,—in the clock, "Does it go by jerks or is it steady?" "When a person walks he keeps time." Let the child walk in steady time, then in time that is not steady, or make use of any similar device with which your contact with child life may have made you familiar. Then advance the first time motion—**how**, I shall tell you later—as a time motion purely, with no element of tune. Let children sing a portion of the scale applying the time motion, then give them—as a "picture" of time motion and proceed with staff notation. The question arises, "How shall we first present time?" "What do you mean by 'time motion?'" What is, perhaps, the most marked characteristic of child development? Is it not the desire and ability to imitate? Then why not make use of it in teaching? Teach tune by singing intervals for the child until he can sing them for you. Teach time similarly. I believe that if the first time motion is presented to the child thus—do, do, do (with a slow and steady tempo, always) then combined with tune by singing a series of familiar scale tones in that time, then represented by its symbol or "picture" [a quarter note] on the staff, the child will soon be reading simple combinations of time and tune from staff notation—that is to say, he will be reading music. Other time motions may later be presented in the same way. I believe in accuracy. If [three quarter-notes] is do, do, do, why not the half note do-o (with a voice pulsation on repeated vowel)? You say that that is crude and inartistic; yes, the curve is more pleasing than the straight line, but the straight line came first. A Paderewski rendition of the Sonata Pathetique is more beautiful than a scale study, but the scale study was necessary before the great rendition could be perfect. So, with intervals of the whole or a part of the scale learned, with a familiarity with staff notation established, with a voice pulsation on every beat and with constant drill for regularity of time, the technical work of your grades is well under way.

Let the child begin at once to copy music, later to create little melodies of his own and write them. This will train his hand along with his ear and his eye, and writing original melodies will stimulate his interest while giving him a sense of intimate relation with his subject.

Here let me say, too, that nothing so relieves the monotony of the daily musical recitation as bits of biography told now and then. The child stories of Bach, Händel, Mendelssohn, Beethoven and Mozart never fail to interest the youngest children, and if you present a portrait of the musician whom you are discussing and insist upon his story being retold to you with names accurately pronounced and spelled, the work will be of positive value.

Thus far, in speaking of staff notation, I have made no reference to key or key signature, but this is, of course, a vital point in our school music teaching. I had thought that the advocates of a fixed do or those who teach the key of c first, then the key of one sharp, then that of two, etc., belonged to a rapidly decreasing minority, but I have discovered that a large number of those supervisors whom it has been my good fortune to meet within the last few years, are still doing exactly that thing,—with the usual result that their children are helpless when confronted with an exercise in five or six sharps or flats! It seems hardly necessary to say that this manner of approaching the subject is logically wrong, since the child will meet the key of C no more often than other keys, and it is an equally easy matter to read in any key. Possibly one difficulty in the way, has been the lack of a satisfactory manner of representing a movable do. One of our school musicians—a man of ability and ingenuity in his work—is advocating strongly a fringe of color along the line or space to indicate the position of do. I may be wrong, but it seems to me that this device detracts from the child's independence in sight reading. I think that any temporary device which demands a lesser degree of independence than that which is demanded by the **permanent** device, is at fault. Will that child be prepared to use key signature and carry through an exercise or song a **mental** picture of the location of do, who has been constantly dependent upon a **visible** representation of it, saying to him in every measure, "Here is do. Do not trouble to remember that I am the **third** or **fourth** line, I am the **red** line." Isn't **this** more satisfactory? At the beginning of the exercise, where the key signature is to stand later, place a small cross (x) or "checkmark" upon the line or space where do is found and give not more than three exercises in succession with the "checkmark" in the same place. By the spring term of the third year, your children will read in any key with equal ease, and during that term or at the beginning of the fourth year, do of any major key may be found from key signature, by a purely arbitrary device, and your sight reading be not at all affected by the change.

The best "arbitrary device" of which I know is this: The pitch names of the lines and spaces are learned in the first grade, you remember. First show what the characters sharp and flat are and teach their names. Teach what a key signature is. Teach the sentence "Good Deeds Are Ever Bearing Fruit." Show that the first word in the sentence begins with g; the second with d, etc., then explain that with one sharp in the signature do is found on g; with two sharps on d, etc. From the signature with flats, do is found by subtracting the number of flats from seven and letting the remainder represent so many sharps for the signature, then finding do by the regular formula for sharps. Teach that from the signature with no sharps or flats, with seven sharps or seven flats do is found by locating c upon the staff.

The temptation is strong here to continue to speak in detail of the music work in the upper grades, but since for lack of time this is manifestly impossible, I will touch upon the salient points only. Why may we not simplify the subject of key signature by dividing it into these four heads and teaching them in this order: (1) Finding do from signature; (2) Names of keys; (3) Position of sharps and flats in signature; (4) Scale structure? Why, in explanation of key structure, begin with the key of c, as if every key were built upon that? Why not teach use of sharps and flats to vary degrees, locate the half steps in major scale and on the staff, then formulate any key, one equally as well as another? Why teach sharp four first, as if it were the pitch and kernel of all chromatics? Why not teach that chromatic tones are tones coming half way between certain scale tones,—perhaps singing scale and humming the intermediate chromatic tones —then, by imitation always, teach a half step down and back one year, and a half step up and back the next year? Why not in fifth or sixth grade, give the child some specific knowledge of arithmetic in music? He must know it sometime, if he is to know music, and it will interest him and solve many of his—and your—difficulties. Why not in sixth or seventh grade, teach the theories of common and compound time, give a definition of each, then by illustration and drill, clinch the matter at once? Why not teach elementary harmony and history in the eighth and ninth grades? I should like to speak of part work and word reading at sight in the upper grades; of use to be made of boys' voices during the mutation period; of credits given in the high school for music work and of harmony, voice and piano work possible there —but art is long and time is fleeting and there is one more thought which I have yet to voice most vigorously of all—**individual independence.**

We all know that the work which a school will do classwise and the work which it will do individually are two very different things. What results could be expected from the **literary** work of our schools, were all the reading and spelling recitations given in concert? What

results can we expect from the **musical** work if all the singing be done in chorus? Are we preparing each individual child to appreciate as fully as may be all the music that may come into his life? No, our work will probably bear fruit only in the lives of those few leaders found in every class. The problem has been, how best to reach the individual, but I think that the problem has been solved. Now I am not writing to boom any set of musical text books of any publishing house. I am writing simply to make a plea for a manner of presenting music to children, which shall be equally logical and pedagogical with the manner of presenting other subjects. I am about to speak of a publication with which many of you are doubtless familiar, but I wish to emphasize its value and suggest its best use. The Weaver Individual Sight-Singing Series, published by Ginn & Co., is offered in ten graded series. Each series consists of eighty musical exercises, each eight measures in length, written on a separate slip of paper and numbered. Each set of eighty is again graded by division into four sections, the first twenty marked "Very Easy," the second twenty "Less Easy," the third "More Difficult," and the fourth "Difficult," thus furnishing material alike for the poor and the good pupil of the grade. Each series is accompanied by a paper, for the teacher's use, containing all the exercises with their proper numbers, also by a record sheet to be used in marking the pupil upon his musical recitation. Each series is to be used in the spring term of the year, by the grade of corresponding number. Thus, in the fifth grade, three series will be used during the year, in the fall term, the third; winter term, the fourth; spring term, the fifth. These exercises should be used as **tests** in sight singing, not as melodies to be drilled out and memorized. Also, if the best results are to follow, their use must be attended by perfect discipline; and since it were almost as well not to use them at all, as to misuse them, I beg that I may be pardoned if I give in detail the manner in which they should be employed.

Let the slips be distributed in any way which you may prefer—the quickest way is the best. As each child receives his slip, he places it face down upon his desk, leaving it untouched until the order "Study Slips" is given. Thirty seconds is sufficient time for study, then the order "Slips Down" is given and the slips are again placed face down upon the desks, not to be taken in hand until the child stands to sing. The children stand always two at once in order to economize time and rise in regular order from the front seat of each row toward the back. Each child gives his number and sings his exercise, taking his own pitch, entirely unaided by the teacher. If a mistake is made do not drill upon that one exercise, but teach the **principle** which was violated then—go back to the slip if necessary. I said that each child takes his own pitch; since pitch is only relative what difference does it make if he does sing an exercise in d on pitch of f? Teach meaning of words pitch, time and reading, and correct only in those

words, pupil sitting at once when the correction is made. If a child fails to stand or forgets to give his number he loses his turn or is made to sit. In a recitation of this kind a class of sixty may be heard individually in eight minutes. Paper should always be distributed simultaneously with the slips and some sort of musical written work carried on through the recitation, occupying the pupil's mind and hand until it is his turn to sing, the work being resumed after he has sung. Every child, be he monotone or negative, makes his best effort to sing. If his pitch is naturally at fault he may be expected to name his notes correctly and read them in accurate time. If there is any exercise in any department of school work which affords better training in self-reliance, concentration, quick thinking, habits of accuracy and self-control than an exercise like this one, I fail to know what it is.

Let me not close until I have said one word concerning the preparation of supervisor and regular teacher for the musical work of the schools. May I enumerate a few of the qualities necessary for a successful supervisor. He must be not only a musician, but a pedagogue; he must understand music in its primitive elements and be able to classify his knowledge for the best presentation of his subject; he must be able to turn from the study of a Wagner chorus in his high school to talk interestingly of do, re, me to his first grade, and—he must have tact in his relation with the regular teacher. With these qualities absolutely essential to a successful supervisorship and with music constantly assuming a more important place in our school curriculum, is not the supervisor worthy a special preparation for his work? It seems useless for me to speak of this now, for, to my knowledge, at least, there is no regular school in the country devoted to this purpose, and only a few which offer a course in school music as an elective. Our many summer schools are doing good work along this line, but their scope must necessarily be a limited one. However, I am optimist enough to believe that when we shall be firmly convinced of the need of trained supervisors, and shall make the demand, the supply will appear.

As for the regular teacher, if she works with a supervisor, how important is it that she be able to carry out his directions, but if she be working in a remote country school **without** a supervisor, how much more important is it that she be able to present music to her children in a logical and intelligent manner. How absurd should we grant it to be, were our teachers sent out to teach arithmetic with as little knowledge of the subject and experience in teaching it as the majority of them have of music. Our Normal Schools are waking up to this fact, but when the constant thought of the instructor shall be "I am teaching this student to teach music," and the thought of the student shall be, "I am learning music that I may teach it," our school music will at once receive a mighty impetus.

So, while we can never expect the essential requirements of our schools to be reading, writing, arithmetic, and music, let us realize the full importance of the place which music does hold and with an aim which shall be broad enough to reach into the years beyond the school room—let us teach it well. And in the teaching of it, let us strive to develop those qualities of mind and character most to be desired—not the least of which is **individual independence.** Withal, let us be sane and thoughtful in our work, and fearless to follow the right as we see it.

The Art of Expressive Reading

By Harriett Rumball, head of the Department of Reading.

Sentimental Tommy once questioned Pym, the literary roué of London, about success and how it might be secured. The drunken humorist grew serious a moment, and then replied: "If you would succeed, Tommy, **concentrate**, though your coat-tails be on fire."

"Concentrate, though your coat-tails be on fire" is apt advice in the study of reading, for in this art the absolute focusing of one's powers is needed in order that one may express that with which one has been impressed. Somewhere or other, I have heard fragments of a tale which I often use to illustrate this point and the hopelessness of finding inspiration afar off rather than within one's own soul. May I tell it to you?

It seems that there was an artist once, and he painted a picture. Other artists had colors richer and rarer, and painted more notable pictures. Yet over his there was a wonderful red glow which caused the people to go up and down saying, "We like that picture; we like the glow." The other artists sought to catch the same radiance, and one went to the far East and bought costly pigments and made a rare color, but it soon faded. Another read in the old books how to make rich colors, but when he put them on the picture they were dead.

But the artist painted on, with his head bent low. His picture grew ever more radiant and the people basked in the glow. Meanwhile the artist grew whiter and whiter until the end came, and at last he fell in front of his picture, and they took him up to bury him. The other men now looked about in all the pots and crucibles, yet they discovered nothing new. But when they undressed him for burial they found above his left breast the mark of a wound—an old, old wound which Death had healed. Then somehow they knew the secret of the glow.

The story is a bit grim but it emphasizes to my mind the need of concentration plus imagination in any art. In reading, this combination with a knowledge of technique means success. There are those who maintain that if we think hard enough we will find avenues of expression. To such I would say that you may think until you are black in the face, and if you do not know **how** to reveal your thought, to just that extent you will fail to influence. If a musician knows only the theory of music, he cannot play. Yet who ever yet performed a symphony who had not labored hard upon five-finger exercises? Believe me, apart from the essential spirit, it is the sum of little matters of technique that distinguish an expert from a bungler; for appeal is in proportion to the ability to express.

My work with pupils has taught me to believe that in every breast, however humble and incapacitated, there is implanted the desire to express. Now, it is because whatever is unnecessary is in bad taste, that much of the effort in training pupils in the normal schools is corrective. I have almost wept at the largeness of the number of students who come to me and say: "The reason I find reading so hard is that my teachers never paid any attention to it. We never bothered about the meaning of the words." Had I a larger hope than I have, I might believe that sometime when rural teachers learn the signficance of the subject this charge will be removed, but alas, waiting for millenniums is hard!

The fact remains that when normal students begin this study their limitations are woefully apparent. Of even college students, Professor Hiram Corson, of Yale, says:

"In ninety-nine cases out of a hundred a college student asked to read an ordinary prose passage at sight will bungle inarticulately without proper grouping or perspective; and if the passage be an involved one, which the eye should run along and grasp as a whole in advance of his voice, he is lost before he gets half way through it, so that his vocalization becomes chaotic and afflicting."

Yet he has parsed and analyzed ad infinitum, heaven knows, without learning that language is a living organism. Are the pupils to blame, or has the immeasurably important subject of reading been relegated to incompetents to teach? I leave the question with you. But I know that if you could hear the paraphrases of many normal school students of assigned selections or sentences you would experience in its fullness the sensation of astonishment. For example, a student says that the **charger** onto which Lochinvar and Ellen leaped was the **man who took the tickets** at the wedding! Another gave the meaning of a soldier scaling a man-of-war as one soldier picking **scales** from another. Still a third, in struggling with the line, "He quaffed of the wine," said he had found "quaff" in the dictionary to mean "to swallow with release, or to drink in gallops," misconstruing the words "relish" and "gulps." What does this show of the association of ideas with the printed words? Surely the public at large have a right to expect that institutions to which they give such material support, shall send out boys and girls who can speak and read intelligibly and intelligently. If that be too much to expect of this generation, at least we can begin **now** with the next generation whose immediate ancestors are in our classes. The country will certainly be flooded with poor readers until students understand and **feel** the thing they read while they are reading. Let us emphasize the word "feel" for it is pedagogically wrong to aim at the mere acquirements of facts. If such as believe otherwise would read some of the recent articles by that marvellous girl, Helen Kellar, they would learn that new worlds may be opened up even through "sense and sensibility." Who can deny that heart should supplement head?

To cope with existing conditions is our problem, and so in the

normal schools we seek to overcome evil by falling in love with good. We begin in a very humble way, for in the workshop of a classroom attention must be paid to mechanics, even though we seek primarily to develop spirit, spontaneity, and freedom. Instruction must be given even for a good sitting or standing position, which is to be hygienic and habitual, in order to relieve cramped muscles, to avoid nervous shifting and wiggling, and to overcome twiddling with handkerchiefs and pencils. Even the tongue-tip, the jaws, the lips, the cheeks, have muscles which should acquire freedom. For this purpose a set of specially designed exercises is given and rigorously practised, with most gratifying results. The pupils readily grasp the meaning of the drill in extending the jaws, inflating the cheeks, trilling with the tip of the tongue, and whirring with the lips, and they enjoy immensely the unusual treatment. Always we bear in mind that we are only mediums for transferring thought, and that therefore we must keep ourselves in the background, and our subject in the foreground. Whatever interferes with this, be it a nasal twang, a foreign accent, a poor physical response, or a slovenly collar, must be eliminated; whatever aids this transference must be acquired or developed.

While greatest stress must be laid upon subject matter that is classical, the student's freedom is more rapidly secured if days are also set apart for reading at sight, for telling jokes, for reading from newspapers, for visualization, for pantomime, and for scenes. Each year that I have taught this subject I have asked this question of the advanced students: "What has been your **personal gain** from this term's study of reading?" Sometimes the question has been "sprung" in a test, sometimes assigned as a theme. In whatever form it has been made, it has received this answer, seven times out of ten: "It has meant more to me as an impulse to personal development than anything else I have ever tried to do."

If, as the greatest educators claim, spiritual education is the summum bonum to be devoutly sought by all systems, where shall we find a more vital spiritual stimulus than reading? For this subject is as wide as thought is; it relates to all that has ever been expressed, and, moreover, it relates intimately to the reader himself. Carlyle has pointed out that all that a university or final highest school can do for us is still but what the first school began doing—teach us to read. To Lowell it was the key which admits to the whole world of thought and fancy and imagination; the power which annihilates time and space for us, and revives the age of wonder within us. To Tennyson, a poem was only a poem when it was well read, when "the potentialities, so to speak, of the printed page were **vocally realized.**" In this connection there is a little old volume which every student would do well to possess, namely, Ruskin's "Sesame and Lilies," which tells in exquisite language what to read and how to read it. To understand this group of lectures we must follow his

advice and approach as the Australian miner does his gold, with pickaxes and shovels in good order, and with sleeves well up to the elbow. Our pickaxes are our own "care, wit and learning;" our smelting furnace is our own "thoughtful soul." It is in vain to hope to get at the heart of reading without these finely chiseled tools, and this glowing fire. In the University of Minnesota, Dr. Richard Burton claims that his final test of a student's rank in literature is his ability to cry in the right place.

Every student of reading has a two-fold duty; namely, that which he owes to his author, and that which he owes to himself. The former relates to the correct and full understanding of the author's viewpoint and meaning. The latter is to become a free medium through which the author's thought may pass. It involves, on the part of the reader, concentration, conversational directness, absolute freedom from affectation, and the power of revelation. Is it not possible to read all the books in a public library and yet remain illiterate? But can you carefully read and reveal to a friend ten pages of a really good book without being forevermore in some measure an educated person?

That is why, when I am asked what I would suggest for the betterment of methods in reading, I am prone to answer: Each of us dreams of Utopia. In my Utopia of normal school reading the department will have three teachers; one to deal with the mechanics of speech, and corrective work along physical and vocal lines; another to dwell upon the delights of literary interpretation, original orations and debates; and a third, to prepare students for public presentation, that phase of the work so closely allied with future demands upon them. It is praiseworthy to make people laugh; it is sometimes well to make them weep; it is best to make them think, provided that the thought be vital and purposeful. Such is the reader's province; and the reason why forceful, unaffected reading with clean-cut articulation is so conspicuous is because it is so rare.

That there is something greater than any science or art we all know. It is the personality of the student. When you have looked at a fine landscape painting have you seen in it only faithfully presented trees and a pool and the sun's afterglow? Or have you felt in it a subtle something called atmosphere, that gossamer web that emanated from the man who created the picture? Yes. The greatest thing in art is the artist; the greatest thing in reading is the reader and he must bring to the subject something which must be learned but which can never be taught. I want every pupil, however lowly, to know that his own thought is for him the most precious thing in the world, and I would have him overcome quickly all self-consciousness and every other barrier which stands in the way of his uttering it. How many, many times a timid boy or girl says, "I know, but I can't express it!" Surely only that knowledge is potent which is in an expressible form. Catherine Tingley's school at Point Loma, by em-

phasizing this individual development, is gaining wide approval among thinking men and women. For be it remembered that there is no walk in life in which one's own spoken or written word does not play an important part. I have a personal friend in the East who lost a thousand-dollar position because of an unpleasant speaking voice. Many people engaged in such professions as law and medicine have told me that they were handicapped through lack of power to state convincingly and feelingly the thing they desired, and that in public speaking they felt like a bull in a china shop. I never knew anyone who regretted the possession of that power.

Do you remember that some years ago, Fanny Kemble, the great Shakespearean reader and actress, was playing in Boston on the anniversary of Longfellow's birthday? Longfellow himself sat in a stage box, and with the other conservative Bostonians, roundly applauded this queen of women. Responding to the call the actress came before the curtain and in honor of the occasion recited "The Building of the Ship." The audience was thrilled, and the beloved poet, he who had created the words, bowed his head with streaming eyes, and said to his daughter: 'I did not know that it could mean so much!" That is the mission of the reader—to bring the added touch of revelation.

In conclusion, may I speak for a moment of the profession as such? It is one in which perfection cannot come at a bound. But let it be remembered that unless we who are in it make it a worthy one we had better quit the ranks, for not only is the presentation of trivial trash not good, but it is wholly evil. It is this playing to the galleries, this conscious posing, this grovelling, this affected exhibition of oneself, that have made the reading of the past an abomination to cultured audiences. If we content ourselves with farcical productions that have neither literary nor artistic merit, and that are calculated to win the uproarious applause of the uninitiated, let us at least be honest and call ourselves, with our becking and scraping, vaudeville gymnasts, but by no means readers. Are the great issues of life and the vital problems of pulsating humanity so fully settled that our profession can ignore them? Are the light, airy, tender, humorous, beautiful phases of life so commonly portrayed that we need fear to make them hackneyed? To be sure, none of us can say, "We are the people, and wisdom will die with us," for the final word on this subject can never be said. Yet methinks our part is simply to hew straight to the line as we see it, no matter in whose face the chips may fly. And our supreme effort must be to present those things in literature that are pure and lovely and of good report.

Notes and Comments

From that notable document, the Declaration, issued by the national education association, we select the following points and paragraphs:

"We hold that no course of study in any public schools should be so advanced or so rigid as to prevent instruction to any student, who may need it, in the essential and practical parts of the common English branches."

"We asert that the individuality of the pupil should be carefully considered, to the end that he may be instructed in the light of his limitations and capacity; . . . that courses of study should be adapted to the pupils to be instructed, rather than that pupils should be adapted to fixed courses of study and an inflexible system of grading."

"We suggest to school boards and superintendents the importance of securing for their high schools, teachers who have not only abundant scholarship but also successful experience in teaching or efficient and practical training in pedagogy."

"It is apparent that familiarity with the English Bible as a masterpiece of literature is rapidly decreasing among the pupils in our schools. This is the direct result of a conception which regards the Bible as a theological book merely, and thereby leads to its exclusion from the schools of some states as a subject of reading and study. We hope for such a change of public sentiment in this regard as will permit and encourage the reading and study of the English Bible, as a literary work of the highest and purest type, side by side with the poetry and prose which it has inspired and in large part formed."

"The National Education Association wishes to congratulate the secondary schools and colleges of the country that are making an effort to remove the taint of professionalism, and other abuses, that have crept into students' sports. This taint can be removed only by leading students, alumni, and school faculties to recognize that interschool games should be played for sportsmanship and not merely for victory."

"It is important that school buildings and school grounds should be planned and decorated so as to serve as effective agencies for educating, not only the children, but the people as a whole, in matters of taste. The school is becoming more and more a community center, and its larger opportunities impose new obligations. School buildings should be attractive as well as healthful, and the adjoining grounds should be laid out and planned with appropriateness and beauty."

"The National Education Association notes with approval that the qualifications demanded of teachers in the public schools are increasing annually, and particularly that in many localities special preparation is demanded of teachers. The idea that anyone with a fair education can teach school is gradually giving way to the correct notion that teachers must make special preparation for the vocation of teaching. The higher standards demanded of teachers must lead logically to higher salaries for teachers, and constant efforts should be made by all persons interested in education to secure for teachers adequate compensation for their work."

"It is the duty of the state to provide for the education of every child within its borders, and to see that all children obtain the rudi-

ments of an education. The constitutional provision that all taxpayers must contribute to the support of the public schools logically carries with it the implied provision that no persons should be permitted to defeat the purposes of the public school law by forcing their children, at an early age, to become bread winners. To this end the child labor and truancy laws should be so harmonized that the education of the child, not its labor, shall be made the chief concern."

"In teaching, as in every other kind of work, the best service is secured by finding the individual best fitted to the particular place as indicated by training, experience, and meritorious service; the National Education Association therefore heartily approves a merit system of promoting teachers and filling vacancies. We assert, furthermore, that the grounds upon which a teacher may apply for a position are preparatory training, experience, and meritorious service, —in a word, professional fitness, alone; and that the use of other personal and political arguments to secure appointment is deplorable in the teacher and a serious menace to a high professional standard."

Dr. Henry Hopkins, for six years past the president of Williams College, Williamstown, Mass., died on the 18th of August, aged 71 years. He was greatly beloved for his gentleness, purity and integrity of character, and during his brief administration, Williams College enjoyed a healthy and prosperous life.

In the course of an address before the N. E. A., in which he deprecated the conventional and pretentious character of much of our public education, Dr. Andrew S. Draper, Commissioner of Education in New York, had this to say: "The implications and the influences of the schools must not lead boys who might become excellent cabinet makers into being no-account lawyers, and girls who might be first-class bread-makers and dress-makers into being fourth-class music teachers." The remedy for this wrong he gave with assurance: namely, industrial training,—one phase of which should consist of factory schools, another, trade schools.

The London Times, incident to a comment on the return complimentary visit of American school teachers to the schools of England, has this to say in regard to the low salaries paid teachers, particularly men teachers, in America: "It was noted, indeed, by the Mosely commissioners as a curious anomaly in American education that a people which so thoroughly appreciates the value of education, and acquiesces so cheerfully in expenditure upon school buildings and plant that would horrify the British rate-payer, has not fully grasped the fact that it is the human factor in education which, after all, matters most, and that for any school system to be thoroughly efficient, there must be liberal expenditure not only on material, but on brains."

The plans of Cass Gilbert, the architect who planned the state capitol and other great buildings in Minnesota, have been adopted by the Regents of the State University for the enlargement of the

campus. Four hundred and fifty thousand dollars having been appropriated by the state legislature for this purpose, the expanded campus will be on a grand scale. The plan calls for four groups of buildings, two on each side of a great open court.

An article in the Scientific American for August 22nd, entitled "Science and the Schoolboy Mind," by H. W. Hornwill, is intended to show the inefficiency of science teaching in the schools. As a matter of fact most of the amusing misstatements that Mr. Hornwill quotes from the recitations and test-papers of students, proclaim the inefficiency of our English teaching much more loudly than they do our teaching of science.

Commencement, 1908

The commencement ceremonies of last June brought to a dignified and joyful conclusion the activities of perhaps the most prosperous year that the normal has yet known. The year's enrollment in all departments was large, the senior class alone numbering 130; the affairs of both faculty and students were conducted with unbroken harmony; students' organizations were energetically alive; and the material equipment of the institution, through the erection of the new model school building, was nearing a goal of attainment long desired and urgently needed.

Annual Sermon to the Graduates.

The usual events of commencement week were carried out with a spirit and charm that was both energizing and ethically uplifting. The senior sermon of Sunday evening, May 31st, though conducted during an impending storm, was attended by a good congregation, and Dr. D. L. Kiehle, the gentle and venerable guardian of education in Minnesota,—through successive stages of service as a teacher, county superintendent, president of a normal school, state superintendent, and professor of pedagogy at the State University—gave a sermon of rare beauty and earnestness. His theme, based on the text, "All things are yours," was "The Inheritance of a Cultured Life." It was a warm and kindly vein of thought that flowed from the lips of the good teacher as he brought to bear upon this theme the wealth of a long and thoughtful experience in dealing with growing souls. And it was an attentive and grateful audience that listened and learned. Both the meeting and the man were things to remember and be thankful for.

Exercises of the Training School

The annual exercises of the training department were given in the auditorium on Thursday afternoon in the form of a miscellaneous literary and musical program. A crowded house greeted the little people as usual, and everything offered was so acceptable to the audience that faces were all smiles and applause frequent. The songs in particular, chiefly melodious little classics from Miss Gaynor—were sparkling and fresh; the drills were the best ever given on a model school program; and the performances of the little string of kindergartners were quite too delightful for words to tell.

Annual Recital

On Thursday evening occurred the annual recital of the departments of Reading and Music. The program, which was witnessed by a fine audience that entirely filled the auditorium, consisted of a series of seven beautiful songs by Miss Jessie Hazelton, and a dramatic interpretation of Hauptmann's little masterpiece, "The Sunken Bell," by Miss Harriet Rumball. Miss Aslaug Olson, pianist, and Miss Marie Paige, violinist, both of Fargo, assisted in the recital. A harper also furnished an accompaniment for parts of the drama. The recital was greeted with enthusiastic favor, the Daily News giving no doubt the general verdict, in this paragraph which is quoted from its quite extended comment on the event: "The annual recital is generally understood to be expressive of the higher artistic life of the educational institution, and in this sense the work of Miss Rumball and Miss Hazelton can easily be said to have set a new mark, for on every hand the recital of Thursday evening is conceded to have been an artistic triumph."

Following the recital, the president's reception to the graduates was held in the gymnasium.

Chapel Exercises

Chapel exercises of Friday morning followed in general the traditional pattern. Marie Lovsness, president of the class, conducted the program,—reading the scripture, presenting the class standard, and announcing the speakers. Alma Froland gave the salutation on behalf of the class, Agnes Brohaugh presented the class gifts—beautiful pictures for the main entrance,—Irene Adler sang Gounod's "O Divine Redeemer," and Annie Jenkin expressed the Farewell. Jennie McKenzie, president of the Junior class, accepting the class standard, replied to Miss Lovsness, and the entire Senior class joined in singing the class song, the verses for which were the composition of Claire Judge. In his address to the class Pres. Weld took for his subject "The Margin of Life." This phrase he attributed to Franklin, whom he called a wise and cosmopolitan teacher, whose instruction covered the wide field of real life. Franklin taught the sacredness of time. Not simply the time during which we work, but also the time during which we play is consecrated. Franklin charged all men to give earnest heed to the margin of life—that part which is devoted to recreation, refreshment or diversion. It is what we do with this margin that determines our ultimate character. This we can control absolutely, devoting it, if we choose, to healthful and bright ideals. Waste it, and character deteriorates; improve it, and the faculties and the soul grow—not simply by addition, but by multiplication. This habit, then, of making much of the margin of life, was the one which Mr. Weld urged his graduates to acquire in their life work—to hold sacred these hours that belong peculiarly to the formation of individual character.

Incident to this program, the class speakers paid earnest tribute to the devoted and resourceful direction of Mr. and Mrs. Stanford, class counselors.

Graduating Exercises

The crowning event of commencement week, in significance, in beauty and in attendance, was of course the night of graduation. At a quarter past eight, a class of 130, composed almost exclusively of girls gowned in white and carrying giant American beauties, filed up the library stairs into the wings of the auditorium stage and marched in two columns from the stage doors into the auditorium. It was a graceful and moving spectacle and excited a shower of restrained applause.

The invocation was pronounced by the Rev. John Peterson. It was followed by a musical number, "Hark, the Merry Drum," by the Imperial Quartette. Then followed in series the four theses by the graduates who had been selected by the faculty to speak on the commencement program. The first paper was by Miss Elsie Adler, of the advanced graduate course, who spoke on "Music as a Factor in Child Education." This was followed by a paper presented by Miss Eunice Ruth Sargent, of the elementary graduate course, on the subject "The Educative Function of the Story in the Primary Grades." The third paper was that of Miss Mathilde Halsing, of the advanced Latin course, on "The Socialization of Education." The concluding thesis was that of Mr. Arthur Johnson, of the elementary course, on "The Economic Value of Forestation in Minnesota." The theses were all excellent examples of student effort, and were listened to with approval.

At the conclusion of these addresses by the members of the class, The Imperial Quartette sang Vogel's Arion Waltz wth captivating rhythm and entrancing melody. An enthusiastic encore elicited the lovely hymn, "Still, Still With Thee."

Following this refreshing entertainment, Judge Ell Torrance, president of the normal board, made a brief and engaging address to the graduates and then presented them with their diplomas—a white flock of doves going forth with an olive branch of peace to soften and to brighten the paths of learning for little feet.

Summer Session

The summer session of 1908 was the most largely attended, the most complete, and the most nearly like the regular sessions of the normal school of any yet held at the Moorhead normal. Its success was so marked, and its patronage of so high a quality, that there is no longer any doubt in this section of the state as to the efficiency of this mode of public education. The attendance, moreover, was constant for each half-session, and there was no decisive falling off at the opening of the second half.

In the course of the term there were a number of notable musical and literary entertainments. Among these were the lectures by James Hoffman Batten on "The Student at the Bar of Justice," and Herman Scil on "The Modern Pilgrim;" and the concerts by the Imperial Quartette, by Miss Hazelton and Miss Marie Paige, and Miss Aslaug Olson.

During the first half of the session Pres. Weld conducted the school, Mr. Ballard presiding during the second half. In the absence of Mr. Weld on lecture trips in June Mr. Stanford had charge of the chapel exercises and similar functions.

The faculty for the summer session was as follows: President Weld, Miss Hazleton, Miss Dredge, Miss Leonard and Miss Pence during the first half; Mr. Ballard during the last half; Mr. Stanford, Mr. Kingsford, Miss Simmons, Miss Sprague, Miss Rumball, Miss Donaldson, Miss McKenzie, Miss Knapton, Mrs. Ware, Supt. Bohlander and Supt. Lurton during the entire term of twelve weeks.

Faculty Changes

There are five changes in the faculty this year. Miss Donaldson has resigned as head of the department of Latin to go to Oxford University, and is succeded by Miss Reba G. Wharton. Miss Simmons has accepted a position on the faculty of the Agricultural College in Fargo, and is succeeded by Miss Evelyn Newman. Miss Hutchinson has begun a course in graduate work at Teacher's College, Columbia, and her place as head of Wheeler Hall has been filled by the election of Mrs. Ware. Miss Kibbey returns from her year's leave of absence, having secured her degree at Chicago University, and has resumed her position of critic teacher in the primary grades. Finally, Miss Knapton, who has been text-book librarian and secretary to the President, has gone to Seattle, and her position is filled by the election of Miss Grace Walker as secretary to the President, and Miss Lucy Weld as text-book librarian.

The new members of the faculty are peculiarly qualified to discharge the duties of the positions to which they are elected. Miss Reba G. Wharton is a graduate of the University of Illinois. She has spent two years in European travel and study, and has had a valuable experience as a teacher of Latin, first as teacher in the high school at Quincy, Ill., then as head of the Latin department of the East Aurora, N. Y., high school, and finally, for the past three years, as head of the same department in which she was formerly a teacher at the Quincy high school.

Miss Evelyn Newman is a graduate of the Louisville, Ky., normal school, and has two degrees from the University of Chicago—Bachelor and Master of Arts. She has taught in the schools of her home city, Lousville, Ky.

Mrs. Ware is a graduate of the University of Chicago and has spent two years in English study at Yale.

Events of the Quarter

The sympathies of the community were deeply stirred by the untimely death of Miss Sarah Deans, which occurred at the first glow of spring—that gentle season when the death of the young seems so peculiarly pathetic. Miss Deans, who was the only sister of Miss Belle Deans, principal of the model school, was a teacher in the city high school. Her health began to fail in March, and in spite of the most expert and devoted services of physicians, and the loving care of her sister and her friends, she sank gradually to a quiet death, with a spirit of gentle resignation and courageous cheerfulness that was beautiful to see. Her character was of a pure and lofty type, her temperament serene and gentle; and the profession of teaching and the world of high-minded men and women have both suffered a vital loss in her early and unexpected death.

* * *

The death of Miss Margarethe Heisser, teacher and artist, left uncompleted an original and significant artistic career,—one of the most individual that has blessed the dawning interests of these northwestern prairies. Miss Heisser was on her way to the Fort Totten Indian Reservation to undertake for the Federal government an important commission to paint certain types of Indian life, when she was overtaken with the illness that soon resulted in her death. This occurred in June.

Miss Heisser was teacher of drawing in the normal school during the years 1902-4. Prior to that time she had conducted a studio in Minneapolis, where Pres. Weld first made her acquaintance. At the completion of her work here she went abroad, where she studied art and painted a number of pictures. These were sold, through the kind agency of Mrs. Heffelfinger, of Minneapolis, at such a handsome return that Miss Heisser was enabled to continue her stay abroad for another year. On her return to this country she came to spend some time with Judge and Mrs. Amidon, of Fargo, where she began her notable series of portraits of some of the distinguished administrators and jurists of this section. Among these portraits, that of Pres. Weld, which now hangs in the library, was arranged for by the class of 1907. Miss Heisser took the commission with real enthusiasm, and executed the portrait with loving care. As a consequence, it is more than a mere likeness of our president—it is a true portrait, revelatory of character and of personal atmosphere.

Possessed of undoubted creative power, Miss Heisser had some of the eccentricities of genius. She had also, however, a remarkable power of holding the friends who really knew her; of impressing her large and lucid ideas agreeably upon her associates; and of giving, through a thousand kindly offices, a reassuring friendship to those who base their affinities on the essentials of a thinking life.

At the midsummer meeting of the State Normal Board, Mrs. Ware, who in June succeeded Miss Hutchinson as Preceptress of Wheeler Hall, was made Dean of Women for the normal school. The new office implies larger duties, and also a closer relation between the head of Wheeler Hall and the young women of the institution as a whole. Just as the dean of a college stands in a peculiar relation to his students, differing from that of the president on the one hand and of the instructors on the other, so it is expected that the new office in the normal school will serve a high and gentle purpose in looking after the larger needs of the young women of the school. While the title of dean sounds novel, as applied to a normal school, it has already been adopted in similar institutions in other states.

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As a faculty we are a pretty strenuous group of "men with the hoe." Even the gentle and persuasive voice of summer does not lure us far from the field where we are wont to cultivate the tender shoots of learning. Here and there, however, one of our number has responded for a brief season to the call of the wild, and gone out to take his fling under the tonic smiles of mother nature. Among these were:

Mr. and Mrs. Stanford, who took the double twins for a month's outing at Spicer, on Green Lake, near Willmar. Mr. Stanford could not enjoy all the sport with his boys and girls because he was needed at summer school, but the little tads saw to it that he got a taste of it.

Miss Kibbey, who after harvesting a degree of Bachelor of Science at Chicago University, went into eclipse in the bosky little city of Granite Falls for a spell, and then, at an institute at Bismarck, sowed good seed in the minds of some of Dakota's young teachers.

Mr. and Mrs. Ballard, who took a cottage at Shoreham, on Lake Melissa,—the alderman himself finding an occasional diversion from fishing by coming up to serve on the board of equalization.

Miss Hazelton, who went to her home at Chicago, where she incidentally took a course in public school music, and then to picturesque Ephraim, on Green Bay, and Lake Geneva, Wis.

Miss Scofield, who took a rest of seven weeks at her home in Oshkosh.

Miss Dredge, who recreated at her home in Lake Crystal.

Mr. Quigley, who spent most of the summer on his timber lands near Ten Strike, where he was joined by his sister from New York and their friend, Miss Golden. Mr. Quigley also conducted an institute for Big Stone county at Ortonville.

Miss Kirk, who indulged her roving disposition to the extent of running away for two weeks to renew acquaintances with her family at Faribault.

Miss Rumball, who recreated for a week near the blue waters of Bemidji.

Miss Benedict, who visited friends in Dakota and then went to her home in Kasson.

Miss Deans, who dwelt quietly among the green hills and bright waters of River Falls, Wis., where the music of a dozen waterfalls brings sweet memories on the twilight airs.

Mr. Laughlin, who took his family to the old haunts in Illinois, and visited the great Stout schools at Menomonie, Wis.

Mr. Reed, who used a paddle in the Rainy River region for a few weeks, conducted an institute at Crookston, and spent some time at his home in Wisconsin.

Miss Leonard, who spent part of the summer at her home in Grafton, Vermont, visiting friends en route.

Miss McKenzie, who found Wild Rice as cheerful a place as a bobolink could wish to spend a summer in. (Query: does the Wild Rice River run into Detroit Lake?)

Miss Knapton, who eliminated all short trips in anticipation of the longer one that has carried her on a visit to her sister at Seattle, Wash.

Mr. Weld, who refreshed himself, as usual, by meeting lecture engagements and taking arduous business trips.

* * *

Miss Ruth Hutchinson, who for the past two years has been Preceptress of Wheeler Hall, withdrew from the faculty last June to take graduate work in Teachers' College, Columbia. She was the recipient of many gracious expressions of esteem and confidence at the hands of the leaders of the community during the closing days of her stay here, and has left an indelible impression of her nobility and gentleness of character on the minds of all who came in contact with her resourceful personality. As Preceptress she combined a gracious and abundant generosity with a firm and high-minded sense of the responsibilities of her office. She was one of the most popular and influential of the ladies who have presided at Wheeler Hall.

* * *

Miss McKenzie, our librarian, has done a great deal during the past year toward making the school library more convenient and useful to all its patrons. She has recatalogued nearly all the books; arranged most of the reserve sections in alphabetical order by authors; massed a great deal of the fiction that is in active circulation; and introduced an effective system of charging all books, so that

delays are slight and losses few. In addition, she has directed some rearrangements of the library furnishings, that assist in giving greater security and thoroughness to library supervision.

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Among the books added to the library during the summer and early fall are the following:

General Reference.

Bliss, New Encyclopedia of Social Reform.
Bryant, Stories to Tell Children.
Cayley, Life of Sir Walter Scott.
Chapman, Color Key to American Birds.
Duncan, Life and Letters of Herbert Spencer.
Foot, Explorers and Founders of America.
Harper, Book of Facts.
Headlam, Story of Oxford.
Hobbs, Earthquakes.
Iles, Flame, Electricity, and the Camera.
Jacob, Trip to the Orient.
Klein, An American Student in France.
Lindsay, America's Insular Possessions (2 vols.).
Lindsay, Philippines Under Spanish and American Rule.
Marble, Heralds of American Literature.
Nelson's New Loose Leaf Encyclopedia.
Oliver, Alexander Hamilton.
Palmer, Life of Alice Freeman Palmer.
Russell, German Higher Schools.
Sargent, Campaign of Santiago de Cuba.
Woodberry, Great Writers.
Woodburn, American Republic and Its Government.
Woodburn, Political Parties in the United States.

Psychology and Education.

Betts, Mind and Its Education.
Chancellor, Theory of Motives, Ideals, and Values of Education.
Hall, Aspects of Child Life and Education.
Henderson, Education and the Larger Life.
Horne, Psychological Principles of Education.
Jastrow, Subconscious.
Monroe, Brief Course in the History of Education.
Ross, Sin and Society.
Ross, Social Psychology.
Rugh, et al., Moral Training in the Public Schools.
Russell, German Higher Schools.
Seashore, Elementary Experiments in Psychology.
Seeley, History of Education.
Thorndike, Theory of Mental and Social Measurements.

Tyler, Growth and Education.
Webster, Primitive Secret Societies.
White, Art of Teaching.
White, Elements of Pedagogy.

Fiction.

Bangs, Andiron Tales.
Beach, Barrier.
Beach, Spoilers.
Burnett, Shuttle.
Danby, Heart of a Child.
DeMorgan, Alice for Short.
DeMorgan, Somehow Good.
Gosse, Father and Son.
Herrick, Together.
Kennedy, Servant in the House.
Lee, Uncle William.
Paine, Arkansas Bear.
Reed, Spinners in the Sun.
Sousa, Pipetown Sandy.
Turgener, Father and Children.
Warner, Rejuvenation of Aunt Mary.
Warner, Seeing England With Uncle John.

Personals

Gordon Nye paid the school a visit before starting East to resume his studies at Exeter Academy.

Mrs. Weld and Miss Lucy made a trip to the principal cities on the north Atlantic coast in early June.

Miss Eaton, formerly preceptress of Wheeler Hall, is now head of the new Woman's Hall at the University of Ohio.

Robert Reed, who is well known in this section of the state because of his teaching at Battle Lake and Stephen, is principal of the high school at Winona this year.

Miss Katherine Jewell Everts, of Minneapolis, formerly teacher of reading at the Winona Normal, gave a recital under private auspices in Fargo in early September.

Pres. Weld took his son Frank with him to Washington last spring and to Chicago this summer, and the lad brought back interesting reports to his fellow pupils in the primary.

Geo. Comstock was a visitor at school during the opening week. He is a prominent candidate for a position on the Harvard football team this fall, and will doubtless gain one of the coveted places on the great eleven.

Miss Nelle Olson, who has done such efficient work as librarian of the public library and as teacher of Latin in the high school, is now with Mr. Hillyer at Mayville, as librarian of the normal school. Her successor in the Moorhead public library is Miss Edith Whitman, '07, whose work is meeting with the approval of the community.

The best wishes of the normal school go with the retiring members of the faculty to their new fields of interest: with Miss Donaldson, in her work at classic Oxford; with Miss Hutchinson in her graduate study at Columbia; with Miss Knapton, who turns her bright eyes to the Pacific west; with Miss Simmons, who has gone over into Macedonia; and with Miss Sprague, who is directing the destinies of the model school at the Mayville Normal. May they enjoy in their new surroundings the same confidence, the same implicit loyalty, and the same distinction for efficient work, that has crowned them in their work here.

Alumni

Moselle Weld, '07, and Irene Adler, '08, are attending Northwestern University, at Evanston, Ill. Miss Weld is taking the regular academic course, and Miss Adler is taking a course in the conservatory.

James Billsboro, of Wolverton, an advanced graduate of 1904, is taking a course at the State Agricultural College, preparatory to managing the paternal acres in the Red River Valley. James is a young man of exceptional discernment.

Curtis Pomeroy, '06, who has conducted the schools of Hendrum with marked success during the past two years, is attending the law department of the State University.

O. W. Bergan, '05, is principal at New York Mills, having succeeded S. O. Tang, '01, who resigned his charge of the schools after several years of very satisfactory service.

Elizabeth Lamb, '06, is teaching at Victor, Col.

Lola LaValley, '05, is in charge of a grade in the schools of Centralia, Wash.

Otto Bergh, an advanced graduate of 1906, is principal at Hendrum, his home town, this year, having interrupted his college course at the University of Wisconsin by reason of a very handsome offer on the part of the board of education at Hendrum.

Henry Mackall, '02, concludes his course at the Harvard law school this year.

S. O. Tang, '01, was elected Republican candidate for county superintendent of Clay county at the recent primaries.

A regrettable fact about the commencement events of this year was the absence of an alumni gathering. The banquets of former years and even the informal spreads at the conclusion of the graduating exer-

cises of recent years, have been accompanied by a fine spirit of good-fellowship and have had an undoubted effect for good upon the social life and solidarity of that "greater normal" of which the institution itself is only a part. Gatherings of this kind, however, should be conducted solely by the alumni. The school should have only a secondary part in promoting such assemblies, and no part at all in financing them. But no leading spirit has arisen among the alumni in recent years who has been willing to go about the task of rallying the alumni at commencement time, and the persons elected to perform this function—by a curious misfit of circumstances—have been scattered to remote quarters. Who will be the captain to rally the clans at commencement time this year?

Marriages among the alumni that have come to the notice of the Bulletin this fall are the following:

Olive Sullivan, '06, was married in this city on June 16th to William Shea of Perham.

Clara M. Congdon, '06, was married at the home of her uncle, G. R. Shaver, in Mapleton, on June 24th to Elmer Baertsch, of Fargo.

Maude Baker, '00, was married in this city on June 30th to David Ross Watson, of Home Valley, Washington.

Bertha Lavine Trost, '06, was married at her home in Moorhead on August 20th, to Andrew N. Eckstrom, an attorney of Warren.

Ethel Mudgett, '06, was married at the home of her mother in Minneapolis on September 11th, to Marcus Cameron Stephens, of Crookston.

Ivy Wagner, '01, has made an arrangement with the MacMorton Commercial Designing Company, of St. Paul, where she will put into practical use her talent and training in art.

Hannah Boe, '04, paid a visit to the school while on her way to Everett, Washington, where she will teach this year under the principalship of George Barnes, '04.