2-1-1930

Virginia Teacher, February 1930

State Normal School for Women at Harrisonburg (Harrisonburg, Va.)

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FRANKLIN T. BAKER
ON READING FOR FUN

THE WRITING OF DESCRIPTION ............... Miriam B. Mabee
SCRIBBLERS AND THEIR SCRIBBLING .... Margaret V. Hoffman
TEACHING POETRY IN HIGH SCHOOL .... Marie Louise Boje
ON MEMORIZING POETRY ................. Mamie O. Switzer

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ON READING FOR FUN

ONE of the many stories told by Harvard men of a certain professor, as famous for his brusque and eccentric humor as for his scholarship, relates to an interview between him and a student. The professor had announced a course in Browning, admission to which was to depend on a personal interview. One young man, attracted more by the fame of the professor than by his own interest in the subject, had crammed up on the titles of Browning and on abstracts and opinions, and presented himself for the interview.

"So you want to enter this course?"
"Yes, sir."
"And do you read Browning for fun?"

The young man's answer ended the interview.

Well, do we teachers do enough reading "for fun"? And what do we read "for fun"? And what kind of "fun" do we get out of it? And, as teachers, in what kind of thing do we help our pupils to find "fun" in good reading? Are we too serious? Or merely too solemn—that is, too heavy?

The present fashion in educational writing seems to emphasize the serious side. Scientific exactness, minuteness of measuring, counting noses for statistical tables, focusing attention on details—all these hardly help in that free play of mind and spirit which make for "fun" in reading. They remind one, rather, of the meticulousness of the solemn mediaeval dialecticians. Probably the fault is not in the scientific method so much as in the people who apply it. Not every one is deft enough to use edged tools: it takes a skilful hand and an exact eye to make a surgeon. But, whatever the reason, it is certain that there is a good deal of heavy-handed, plodding, uninspired educational discussion, and of dull teaching of literature in our schools. There are many teachers who can not cut loose from the formulae of methods and make their teaching a pleasure to themselves and their pupils, who can not create in the classroom that atmosphere of enjoyment of good things that is common among enlightened people who have learned the high art of light and cheerful conversation, of sharing and spreading and deepening enjoyment of good things,—in brief, who are socially crude or stodgy.

I have used the word "fun," borrowed from the story with which I began. By "fun," we mean in this connection something much more, that is pleasure, intellectual and esthetic enjoyment, reaching sometimes the very highest levels. We recognize pleasure as one of the essential elements in all that is great in art and intellectual achievement. It becomes, indeed, one of the main tests of great work—the ability to give pleasure. What else—or, at any rate, what so much—has determined whether a story, a poem, or a drama would be read or listened to by one generation after another? The test applies to Mother Goose, to the fairy tales, to the great myths passed on from mouth to ear; to the epics of Homer, to the novels of Scott, to the plays of Shakespeare and Moliere. No one believes for a moment that succeeding generations read these classics because they are told by their elders that they "ought to." Each new generation has a way (irritating enough sometimes, but in the long run wise) of deciding for itself what it "ought" to know. If it finds Keats flat or Chaucer
It was like Carlyle's pounding on the table in delight at young Tennyson's reading, and exclaiming, "Alfred's got it! Alfred's got it!" May Heaven forgive the teacher who reads poetry like prose, or lets her children do so. I can't; I haven't the magnanimity.

I must mention the pleasure of memory: of having a gallery of portraits and scenes gathered from reading: Alice with the pig-baby; Tom among the creatures in the cool, green sea; Crusoe and his parrot on the island; Mowgli with his animal friends in the jungle—how large and how interesting the list is even in juvenile books. And the memory of great passages of poetry, what pleasure it can give! Not long passages; I said great. For these are often only a line or two.

"Jewels five-words-long, That on the stretch'd forefinger of all Time Sparkle forever."

Said a fourteen-year-old boy once, in my hearing, when some one spoke of a certain dogmatic, cock-sure acquaintance, "The twilight of dubiety never falls upon him."

"Where did you get that, son?" said some one.

"Oh, we read that in Charles Lamb yesterday."

I have not treated the pleasure of humor. What need? We admit its place in school as in life. I did hear not long ago of a principal who reproved a teacher because she let her pupils laugh at the description of Ichabod Crane. But this type of principal is, happily, almost extinct. He should be drowned in the flood of good things now written for children; in which humor is the predominating element. This has, indeed, been the tendency ever since Lewis Carroll founded a new type in Alice.

How can a teacher learn to give this sort of pleasure? Well, in the first place, I rather think she has to be born right—not, I mean, in the genealogical sense, but with the right fairies at hand to bestow the right gifts of mind and temperament. And then she must improve these gifts by using them for her own pleasure. If she has to labor and groan over it, her case is hopeless, though pathetic. If she doesn't carry work easily, gaily ("with bells on," the youngster put it), she will never really teach literature.

Franklin T. Baker

THE WRITING OF DESCRIPTION

The philosophy underlying the writing of description is tersely summarized by Professor H. R. Shipherd: "Description is clear, accurate seeing followed by vivid, faithful reporting. Faithfulness is almost the whole story."

The seeing may be a gift of heaven—maybe not—but the reporting can surely be cultivated. How? Through reading and listening and practicing.

In our first lesson in description we endeavored to get at the fundamental difference between exposition and description by reading Shipherd's two selections on the Sight-Seeing Bus in which a good comparison is made. The class then listed characteristics of each style.

EXPOSITORY
Facts stated
Generalizations made
Result: Information about a certain kind of vehicle

DESCRIPTIVE
Facts suggested by selection of details
People
Action
Unity given by final sentence
Result: A picture of a particular vehicle

Following the class discussion and the reading of a paragraph of exposition on the express train, we wrote in class one or two sentences on the description of a train.

Example 1. "The train came puffing and blowing into the station. The brakes

screeched and the conductor called, ‘All aboard!’"

Example 2. “Gently swaying as it rounded a curve, then righting itself and rushing into the dark opening of the tunnel, the train looked like a great slinking cat dashing after a mouse.”

Example 3. “Here it comes puffing and hissing! The whistle sends out an emphatic shriek as the long chain of black cars, crowded with passengers eager to alight, pulls into the station.”

These, and others, were read and criticized by the class until all of us felt we knew at least one quality of good description.

Apparently, one of the most difficult ideas for students in writing description is to discover the unifying principles, the total emotional reaction, the over-all generalization—or whatever it is called—that holds together the details in a single impression. After reading some paragraphs with a strong dominant tone, we attempted to write in class a sentence suitable for the ending of a composition on Harrisonburg, each student selecting her own dominant tone.

Example 1. “And so stands Harrisonburg, a quiet little city patiently waiting for the college girls to come back again!”

Example 2. “This is the city where people are kind and likeable, good-natured and jolly, the friendly city, my city, Harrisonburg.”

Example 3. “The blue mountains of Harrisonburg haunt me, its colorful gardens lure me, its friendly spirit charms me.”

The writing of these single or two sentences in class to illustrate a particular idea helps the students to get the point much better, I believe, than mere reading, and often prevents the making of mistakes in their more serious writing out of class. Not only does the student who has written a poor sentence hear the judgment of her fellow-students upon what she has written, but from listening to sentences of others she learns which sentence is vivid and which dull, which sentence is faithful reporting and which has missed its aim.

Sentences with which to begin descriptions often cause as much trouble to students, I find, as sentences with which to end. After speaking many times of the importance of a vivid beginning and still receiving such lifeless sentences as “March is the third month of the year,” we began to read at each class period the first sentence of many papers. After a few days the majority of the class was able to distinguish between a direct, colorful beginning and a circuitous explanation leading up to a beginning.

This year the first assignment in description for writing outside class was on the subject of January, the month in which we were writing. This was followed by one on March. The selection of details in this page of writing was to illustrate a chosen dominant tone suitable for that month. In correcting papers I try in general to keep in mind both the idea of grammatical form, including sentence structure, and also the requirements of whatever type of writing we are attempting. Selecting three or four sentences to illustrate grammatical errors fairly wide-spread through the class, we tackle these mistakes for ten minutes at the beginning of our class periods, reconstructing poor sentences and endeavoring to root out with all the energy we can summon gross errors like run-on sentences and pronouns with wrong antecedents. Having worked a while at this problem, which is always with us, we gladly turn to the more interesting task of discussing artistic writing. In this first set of papers on January there were many inapt figures of speech.

Example 1. “The North Wind played a tune on his flute and Father King told us that winter was here.”

Example 2. “The snow floats to the ground looking as though it were falling from a princess’s pearl necklace.”

Having read some poor figures of speech from our own papers, we next read some of the opposite kind from good literature.
Example 1. “Look out how you use proud words.
When you let proud words go, it is not easy to call them back.
They wear long boots; hard boots; they walk off proud; they can’t hear you calling—
Look out how you use proud words.”
—Sandburg.

Example 2. “The fog comes on little cat feet.
It sits looking over harbor and city on silent haunches and then moves on.”
—Sandburg.

Example 3. Eager as a cry for life.
—Geo. Meredith.

Example 4. Earrings like chandeliers.
—Thackeray.

Example 5. Grand as a floorwalker.
—O. Henry.

Example 6. “How far that little candle throws his beams!
So shines a good deed in a naughty world.”—Shakespeare.

Example 7. “It is with words as with sunbeams: the more they are condensed, the deeper they burn.”—Southey.

Example 8. “The Bos’n was an adroit and fantastic black gamin. His eyes were like white lights, and his teeth were a row of little piano keys; otherwise he was black.”—(Descriptive and Narrative Writing—L. H. Conrad. Quoted on pg. 53.)

We attempted to discover the reasons for the difference and to understand that good similes and metaphors must have the qualities of originality, fitness, harmony, and likeness.

Another subject assigned for writing, in the one page composition required during our study of description three times a week, was the description of something small and interesting not generally noticed on the campus. One girl write on a vine-covered gate without any path leading to it or away from it; another wrote on a vase of bitter-sweet on the library table. “The Memory of Myself as a Child” began the writing of descriptions of people; the description of a man with a dominant characteristic followed this. We expect to end this unit of work with a longer composition, including both people and setting, by writing of our home communities as suggested in Baugh, Kitchen, and Black’s Writing by Types, our textbook.

Somewhere during the writing of descriptions consideration should be given to a vocabulary which will supply the exact word for an intended meaning. Building up lists of verbs and adjectives to express different shades of meaning is a good way to call attention to the vast extent of words open to our use.

There is a place, too, during this study for a drive against unnecessary words and unnecessary sentences. When students are describing a woman at whose house-door they stand asking for a donation for a freshman bazaar, it is not necessary to begin at the walk leading to the house, at the steps, her porch, the knock at the door, or the footsteps inside. No! The door opens. There she is, and there the description begins. The lopping off of unnecessary words and sentences, unless they add to the total artistic effect, is a difficult art.

Through constant practice both in class and outside, through repeated discussions of beginnings, middles, and ends, improvement is gradually coming. A few are learning to begin directly, select details intelligently, report vividly; and end artistically and vigorously. There follow two brief descriptions on “March” written by students of the freshman class.

MARCH

Example 1. The wind whistling round the corner of the old mansion rattled the closed blinds and swept in gusts across the deserted veranda. The tall, graceful poplars lining the gravel walk were whipped to the ground and the tiny buds gracing their
bare boughs ruffled in indignation. Pouring from a high chimney, the swirling clouds of gray smoke made a somber background for the raging elements.

The old gardener’s coat flapped about him as he bent over the barren flower-bed and the mischievous wind claimed his hat. Then in true March style it blew heedlessly on, searching for its next victim.

March

Example 2. There is a roar down the chimney, a falling of twigs on the roof, a creaking and slamming of doors, a rattle of leaves and of paper, a swaying of limbs in the blast, a quick catching of breath in the windy gusts, a nodding of jonquils and daffodils, a peeping of crocuses and buttercups. March has come.

Miriam B. Mabee

SCRIBBLERS AND THEIR SCRIBBLING

ONE has heard and read much of the spirit of creative youth, exerting itself in every phase of art in which the desire for individual expression is allowed free play. Especially in creative writing is there an opportunity for teachers and leaders of young people to encourage this creative effort.

Fully aware of this opportunity, members of the English department at Harrisonburg suggested the organization in this college of a group which should have for its purpose the fostering and encouraging of creative writing. Even though a new class in composition might have been included in the curriculum to give further advantage in writing to those students who had completed the prescribed courses in English, the meetings of a group of students and professors, all with an appreciation and a desire for artistic expression, offer more freedom and more enjoyment than the meetings of an ordinary class. Without definite assignments the members can choose the subject for their literary production, the methods of treatment, and the time that best suits their inclination or their inspiration, as the case may be.

From the English classes, therefore, fifteen students were chosen to talk over with the English faculty the idea of forming such an organization. The original group consisted of girls who not only excelled in English work generally but who had demonstrated some ability in creative writing outside of class assignments. Needless to say, the proposal met with the approval of each one.

A committee appointed by the chairman and consisting of two faculty members and three students, drew up the constitution. Its somewhat novel statement, as adopted by the group, shows the spirit of informality and of genuine freedom which it encouraged.

CONSTITUTION

Article I. Name

This organization shall be called “The Scribblers” of the State Teachers College of Harrisonburg, Virginia.

Article II. Purpose

The purpose of this organization shall be to foster literary interest and attainment and to encourage creative writing.

Article III. Members

Section I. Types of Members. There shall be three types of members in the organization, namely: Active Members, Associate Members, and Honorary Members.

Active Membership shall be composed of members of the English faculty and students of the college. Students who have been members shall continue as such after graduation provided they meet the scribbling requirements of active membership.

Associate Membership shall be composed of any other faculty members of the college who are elected by a three-fourths vote of those present at a regular meeting.

Honorary Membership shall be composed of alumni of the college who have done
distinctive writing and who are elected by a three-fourths vote of those present at a regular meeting.

Section II. Duties of Members.
Active Scribblers shall submit at least once each quarter some original piece of written work and shall read it before a regular meeting to be criticized by the other members and accepted or rejected for the Scratch Pad or permanent archives of the organization by a majority vote of those present. They shall perform to the best of their ability, without remonstrance, any duty with which the Chief Scribe shall honor them.

Associate Scribblers shall attend as many meetings as possible, enter into discussions, submit work when they so desire, and give their moral support to the organization.
Honorary Scribblers may scribble and submit articles at will.

Section III. Requirements for Membership.
In order to become an active member of the organization and to be duly accorded the honorable title of "Scribbler" a student must:
First, be recommended to the Chief Scribe by one of the English faculty.
Second, submit a review of some current book, a familiar essay, and one poem or short story to be presented to and judged by the active members of the organization.
Third, have evidenced in her attitude toward and appreciation of literary achievement a genuine interest in the furtherance of creative writing.

Section IV. Election of Active Members.
Active Members shall be elected by a three-fourths vote of those present at a regular meeting.

Article IV. Officers
Section I. Duty.
There shall be but one elected officer, a "Chief Scribe," whose duty it shall be to appoint at the opening of each meeting, and not before, a "Dictator" (chairman), a "Wielder of the Blue Pencil" (constructive critic), a "Consigner to the Wastebasket" (destructive critic), and a "Master of the Inkpot" (secretary); to appoint a "Drawer of the Purse-strings," who shall receive and cherish all funds; to bring before the Scribblers those names recommended by the English faculty; to issue notices for all called meetings.

Section II. Election of Chief Scribe.
The Chief Scribe shall be elected by a majority of those present at the last regular meeting of each quarter.

Article V. The Scribbler's Mite
When occasion arises, each Scribbler shall contribute the amount of money which necessity shall demand. She shall, furthermore, be requested and expected to give to the organization ten per cent of any wealth which shall become hers as a result of the publication of works which have reached such a peak of perfection through the honest criticisms of her fellow Scribblers.

Article VI. Meetings
Regular meetings shall be held on the second Monday night of each month. Special meetings shall be called by the Chief Scribe whenever necessary.

Article VII. Committees
Committees shall be appointed by the Chief Scribe whenever necessary.

Article VIII. Miscellaneous
Although the first meetings were spent, as is usual, in the routine of organization, there have been already several enjoyable and profitable programs. In a group of this kind there is a close friendly contact between student and faculty; the barrier is broken down and each one feels a freedom in offering suggestions or criticisms or at least in discussing the problems that confront each Scribbler. Sometimes the discussion drifts from the topic in hand but, it
is hoped, not without profit. The following may give an idea of a program through the pen of the one who for that particular meeting was appointed “Master of the Inkpot.” This is included to display not the art of poetry, but the fun of verse.

SCRIBBLER’S MEETING, NOVEMBER 11, 1929

At the meeting of the Scribblers
Held on November eleven
For the total of the roll call
Came the answer, “We are seven.”

If the hour was seven-thirty,
There were six on time; if eight,
Another must be counted, but
He came, as usual, late.

The Chief Scribe assigned the duties—
There was something each must do:
Mina to conduct the meeting,
I to write what should ensue.

The program was as follows:
A short skit by one who knows—
It was seen within a barber shop
And written out in prose.

Ann Trott then read a poem;
It was beautifully expressed.
Our silence gave approval;
The critics did the rest.

Lee and Frank both served as critics,
One for good and one for bad;
But the Wastebasket stayed empty—
Prose and verse went to the Pad.

Then we all became so interested,
We discussed both great and small:
“Do we take ourselves too seriously?”
And “Can we write at all?”

We planned to have a speaker,
Maybe Lindsey, Millay, or Frost,
For by doing the school this favor,
Our labors would not be lost.

We wished for every member;
We had such a splendid time;
But I can’t tell more about it,
For I’m running low in rime.

P.S. If the number present matters,
I’m in a dreadful fix,
For since my verse is written
I found there were only six.

As yet no ten per cent has been presented to the Scribblers as a result of the publication of any work of its members, but some of the attempts at creative writing have been read and enjoyed. And, although the coffers will not multiply and there will be no extra duty for the “Drawer of the Purse-strings” by inserting some of the writings of the Scribblers here, it is one way of breaking into print.

PAN CALLS TODAY

Pan calls today.
I must away
To low, green hills
Where daffodils
Dance in the breeze
And gaily ease
My heart of care.
They know that there
No mortal thing
Can breathe of spring
And still be sad.
My feet are glad—
I must away.
Pan calls today.

CLOUDS

Symbols of purity
Floating free,
Kissing the mountain tops
Perchance the sea,
Come touch my soul,
That it may be
Pure and fair as
Thy Maker and thee!

GOD’S IN HIS HEAVEN

Yes’m... I guess so.
Two of you for tonight? Oh, awright...
We’re awful busy with the harvest, but I...
You city folks don’t know much about harvest, anyway.
I reckon.
Sure, I’ll set you out somethin’ cold to eat.

Laws, run away to get married? Well, well...
Jim an’ me—we run away, too—a long time ago now.
Happy? Sure. Why not. That’s why we run away...
To be happy. We’ll always live here, jes’ like now.
Why not? We got a house, a good stock, five children,
And Jim sez we can have a new barn next year, mebbe...
I couldn’t ask for no more.

Well, I sure hope you folks’ll be happy. Pretty sunset, ain’t it? I like to think God’s smilin’
At us, after a hard day, when I see it.
Want to turn in? Sure.
I jes’ hope you folks’ll be as happy as Jim an’ me.

GOLF—MORE OR LESS

(A Familiar Essay)

This morning I found myself wondering if I could afford a set of golf clubs by January provided I didn’t send any presents this Christmas. I was ashamed of the thought, but somehow it has been coming back all day.

Then I began to wonder, debts and golf both being on my mind, I suppose, whether or not civ
ilization would ever be able to repay the debt she owes to Scotland. The Greeks gave us culture, the Romans gave us law, the Hebrews gave us religion, but the Scotch gave us golf and the clubs with which to play it. What other nation on earth would ever have had enough ingenuity to produce such ideal substitutes for lawn mowers and hoes, label them neatly, place them conveniently together in a bag, and then play a game with them? I pause for a reply.

Of course, there are still some old fashioned enough to use grass blades for cutting grass and weeds. Perhaps they do it because they just don't know any better. It was quite by accident that I myself found out the infinite superiority of a mashie for this kind of work. Never shall I forget the morning of that discovery. The course must have been a great deal easier to play after I had passed, for I carefully removed the rough, thoroughly and painfully, stroke by stroke.

One of the few serious drawbacks to the game seems to be that no one can follow it long without becoming noticeably affected by it. I have a friend who is a very nice girl in most ways, but she has been playing golf too many years. It has made her too critical of other people, especially on the links. The first time I went around with her she gave me a number of impossible directions and criticisms. For instance, she was most insistent and unreasonable about the way I was to tee off. Now, I am not cross-eyed nor particularly deformed in any other way, but that girl apparently expected me to keep my head down with my eyes on the ball, and at the same time aim for a flag on a distant horizon. The thing simply cannot be done. I know, because I've tried it.

Perhaps when golf becomes more advanced in America, we'll be expected to play with hands clasped behind our backs, knees flexed, and toes pointed slightly outwards. Why not? Keeping in mind the remarkable evolution of contract from whist, we should be able to expect almost anything from golf in the next few years.

Moreover, the next few years can take care of themselves. What I am trying to do is to give a little timely advice and information to those who are thinking about taking up the game at present. A taste for golf does not have to be acquired, like birdie and par, which the beginner is liable to hear if he stays around the club. However, he will have no practical use for such words for a number of years; that is, unless he

is the type of golfer who takes an intelligent interest in somebody else's game. People of this kind are rather rare.

Then there are still other words used on a golf course which do not have to be consciously acquired. They just come naturally in moments of stress.

Words, motion, attitude, in fact, everything about golf can best be gotten through practice. So we get back to our old friends, the laws of practice. In a few minutes we'll be thinking golf is just another branch of psychology. Perhaps it is. Anyway, there is a lot of psychology mixed up in it.

If I get my clubs in January, I'm going to get in some real practice in the spring.

THE CHANT OF AN INVALID

O, to walk in the sun again!
O, to walk in the sun!
The streaming sun
That makes sweat run—
O, to walk in the sun!

O, to walk in the rain again!
O, to walk in the rain!
The calming rain
That cases pain—
O, to walk in the rain!

O, to walk in the breeze again!
O, to walk in the breeze!
The cooling breeze
That sways the trees—
O' to walk in the breeze!

O, to walk in the snow again!
O, to walk in the snow!
The crunching snow
That makes blood glow—
O, to walk in the snow!

To walk or run in the snow or sun!
To tramp through the breeze or rain—
If all or one of these might be done
Once more—I'd forget the pain!

SUNSET

Kind Nature had painted a picture
Far greater than mankind could know,
For the dreams that for centuries had slumbered
Now filled the sky with their glow.
The faith that had made of men martyrs,
The trust that had conquered despair,
All the great and the true and the noble
Breathed with the breezes a prayer.
And the loves that had withered unwanted,
And the woes that were children of wrong,
Were caught in a soft maze of color
That soothed as a fond mother's song.
I thought as I gazed of life's problems,
Of that wheel that turns over so fast
Sharp like the smell of the sea,
Glimpsed through that glorious splendor
Moulds from his future, his past,
Now filled the sky with their glow.
That eases pain—
The calming rain
That makes sweat run—
The streaming sun
That cases pain—
O, to walk in the sun!
O, to walk in the rain!
O, to walk in the breeze!
O, to walk in the snow!
O, to walk in the sun again!
O, to walk in the snow again!
O, to walk in the breeze again!
O, to walk in the sun again!

THE VIRGINIA TEACHER

[Vol. 11, No. 2]

MARGARET V. HOFFMAN
ON MEMORIZING POETRY

POETRY is never ours until we feel it, memorize it, and thus make it a part of us; and one can never teach it who hasn't felt it, memorized it, and thus made it a part of him. Furthermore, our state course of study suggests that much poetry should be memorized in the grades, so teachers go at it by one method or another. Unfortunately, some of these methods breed in the children a distaste for poetry and leave the teacher thankful when the unit is over.

The day of the over conscientious analytically-minded teacher is passing. It is only now and then that one is seen who tears the poem to pieces, has most of the words looked up, and the sentences analyzed until it is a dead thing long before the memorizing begins. Many are still guilty of making poetry-teaching an excuse for word study, teaching the use of the book, or deep analytical thinking. This is usually because they have a confused idea of the purpose of teaching poetry. These are the ones who need to realize how fragile their material is and cultivate a lightness of touch rather than "the gambolings of a hippopotamus."

There are more of the lazy or unthinking type who, on encountering a poem such as Ariel's Song, will say to an over-grown slow-minded seventh grade, "Memorize this for tomorrow." The more diligent ones may struggle through this piece of seeming nonsense until the word order has become fixed in their minds long enough to tide them over that terrible tomorrow. However, the majority, being uninterested or unable to accomplish this, will probably receive a scolding and an hour after school in which to get up the assignment. The teacher has open rebellion on her hands and wonders why her pupils hate poetry so violently. Those who condemn the miscreant to memorize fifty lines after school as punishment may be loosely appended to this class.

Attitude-building is the first step in real poetry-teaching, and it's the wise teacher who goes warily here. The first poems, which being above the children's experience in poetical and spiritual value, should be very simple in form and easily within their comprehension. A short poem containing action, vivid pictures, or a decided swing is a good one on which to begin. Perhaps there's a story behind it as in Ariel's Song, the telling of which will flood the poem with light and meaning, or it may be introduced by reference to a similar previously-studied poem. Of course The Chambered Nautilus is best taught with a nautilus or some similar shell, and it goes without saying that Snowbound should be saved until a day with

"A chill no coat, however stout
Of homespun stuff, could quite shut out."
or

"No cloud above, no earth below,
A universe of sky and snow."

The introduction must be appropriate and based on something in the child's experience that will catch his interest.

Familiarizing the class with the poem is the next problem. Perhaps they are to listen to find the answer to some question raised in the preliminary discussion, to see some picture, or to feel the swing of the poem while the teacher first reads it aloud. All such poems should be read aloud by the teacher rather than silently by the class or by pupils who will be likely to mar them. In a short discussion the main point of the poem should be brought out and lines that answer certain questions or give pictures may be read aloud by members of the class until they are somewhat familiar. Children should be encouraged to share with the group related experiences or thoughts that the poem may suggest. A second oral reading of the entire poem by the teacher or some capable student might follow after the rhyme scheme had been noted, if it is unusual, and any difficult words discussed which the children asked about. By this time the poem has become so familiar that
at the teacher’s “Why, we almost know this now. I wonder who can learn the first stanza first.” The class will usually set to work eagerly.

After they have had the satisfaction of learning a poem in this easy manner, they are ready for more. A short poem similar to the one already learned may be lettered on the board and briefly discussed. It is remarkable what results can be served if the teacher will mention about this time that she will give extra credit for all poems memorized but emphasize the fact that no one has to learn a single line.

This method has worked like magic in our junior high school. Two new poems were lettered on the blackboard every other day, and the children began to bring notebooks in which to copy them so they could make anthologies of their own similar to one that had happened to appear on their reading table the day before. This method gave a wide range of choice, for a poem that had little appeal to an individual child could be omitted by him. A list of good poems to memorize was posted and whenever the class felt that one which they had brought in was appropriate, it, too, was added to the list.

As there was so much extra-credit work being done, a chart was posted containing the names of the class members and a number of spaces after each name. When ten lines of poetry had been memorized and recited perfectly to some member of the class, the child could check himself in one of the spaces after his name. Each period a week was set aside for the recitation of them. The lists were exchanged, and the first child called upon, after reciting his chosen selection, could call on the person whose list he had for any poem on it. This was used as an additional check to prevent the child from checking himself before he had really learned the poem. In three weeks eleven-hundred lines was the greatest number memorized and twenty the least. The average was between two and three hundred.

The program for our class period often took the form of:

1. Enjoying familiar poems.
2. Presenting new poem or poems.
3. Copying poems from board.
4. Studying poetry.
5. Making poetry posters.

Under the first head we sometimes recited familiar poems or played games made up around these poems. These often consisted of eight or ten questions to be answered such as: 1. What was the name of the poet who became homesick for England while in Italy and wrote a poem describing an English springtime? 2. What kind of poem was written to be sung, and contains simple language, much repetition, and four-line stanzas? 3. In what poem does a girl shoot herself to save her lover?

Making poetry posters was a development unexpected by the teacher at the beginning of this work. After interest was aroused, there came the rush for books. The college and town libraries were stripped of poetry books and the book stores were surprised with orders for Silver Pennies, This Singing World, Magic Casements, and other favorites. We finally arrived at the idea of lettering favorite poems on cardboard or stiff colored paper and decorating them with appropriate illustrations either drawn, painted, traced, or cut from magazines, and tinted. One lesson on spacing and color combinations and a little practice in lettering soon brought forth some beautiful posters which were placed in a border around the room,—destined to become material for future poetry classes.

As a sort of summary, we undertook in a simple way to place the poets we knew according to their nationality and period, and to catalogue our poetry roughly under the heads of lyric, ballad, free verse, negro and vagabond poetry. The culmination came when a child asked for help with rhymes she wanted to use on a health chart.
This opened the way for some lessons on the writing of poetry and some very creditable first efforts spontaneously appeared.

Mamie Omohundro Switzer

INTEREST AND ENTHUSIASM IN TEACHING POETRY IN HIGH SCHOOL

It has often been asked how interest and enthusiasm in teaching poetry in high school classes can be maintained, especially when boys think that poetry is effeminate, a study for girls, forced upon them. Consequently they declare their hate for anything that is poetry. Many girls have a different opinion and yet it is one that is unfavorable. Poetry to them is ethereal, unearthly, intangible.

Although no formal method can be followed, a few suggestions may be of help to the instructor. One of the chief reasons for the dislike of the study of poetry is a lack of understanding of the occasion of the poem and the special circumstances under which a poem was composed, and sometimes of the events of a poet's life that aided in the composition of a poem. Just how detailed this study should be, as well as the best way of introducing it, is left to the discretion of the instructor. It might be a lesson assigned for outside reading and a discussion in class before a poem is read. So much of the material should be taken up as will clarify an otherwise obscure poem.

Coleridge's Kubla Khan has always been considered an obscure poem by most students, but when one understands the circumstances under which it was written, it becomes more clear. The story that Coleridge tells is well known: In the summer of 1797 Coleridge had retired to a lonely farmhouse between Porlock and Linton. He was slightly indisposed and an anodyne was prescribed. He fell asleep and for three hours he was in a profound sleep, at least of the external senses, during which time he had composed less than from two to three hundred lines. On awaking, he had a clear recollection of the whole and wrote it down just as we have it. He was interrupted by a man on business from Porlock, and when he came back to his room, he had forgotten all the rest.

Byron's English Bards and Scotch Reviewers is more fully appreciated when one knows that Lord Byron wrote this poem as a direct attack upon the editor of the Edinburgh Review for the severe criticism of his Hours of Idleness, his first book of poems, all of which were written before he was nineteen years of age. Byron thought Jeffry had written the article. As was Byron's method, he attacked not only Jeffry, but every well-known literary man of his time. The criticism from the Edinburgh Review might be read to the class.

Of all the poets studied in the high school Browning will be found to be most obscure. With his encyclopedic knowledge of all arts of the Renaissance and his vast store of material concerning remote and often eccentric people, it is not a wonder that students are often bewildered when confronted with one of Browning's poems. Andrea del Sarto offers an interesting study when the proper approach is made. John Kenyon, a friend of the Brownings, asked Browning to buy him a copy of Andrea del Sarto, a painting by the artist of himself and wife. Since Browning could not get a copy, he wrote the poem which contains all the things the painting had meant to him, and sent it on to Kenyon. A copy of the portrait might be shown to the class. Though this fact alone does not clear up all the difficulties ordinarily encountered in a poem of Browning—especially in a monologue where the speakers are not introduced, where words and transitions are omitted, parentheses put in, and a rapid jumping style is used—it does add a certain interest that would otherwise be lost if these facts remained unknown.

Not all poems require the detailed study
that might be given to such poems that are mentioned. In some cases a few preliminary statements made by the instructor is all that is needed. It may be well to remember that what may seem to be perfectly clear to an instructor, may be the most obscure to a student. Some of us recall how obscure certain passages or even entire poems were that were read in our high school class. How easily this difficulty could have been removed!

There are other items of importance that enter into the teaching of poetry after the proper approach has been made. The rhythm of the poem should be dwelt upon, and its worth in poetry pointed out. The most important metrical and stanzaic forms should be taught. Figures of speech should be pointed out, especially those which beautify expressions. The central theme or emotion should be brought out. Difficulties in phrasing, inversion, and diction should be cleared up. Some poems are easily separated into topical divisions, which help to clarify poems. Shelley’s To a Skylark naturally falls into four main divisions: the direct description of the lark’s song; the description of the lark by comparisons — similes; the appeal to know the source of the lark’s happiness; the explanation of the superiority of the skylark’s song to the poet’s. Poems like this may be compared with other poems of the same topic by different authors. As a last suggestion for the appreciation of poetry we mention frequent memory assignments.

We realize that these few cursory, unmethodical remarks on teaching of poetry to high school students are not an end in themselves. We hope they are not too desultory, but that they suggest a means for further study.

After all is said and done, an instructor’s enthusiasm in her subject is of paramount importance. It is only then that she can hope to awaken an enthusiasm in her students.

MARIE LOUISE BOJE

NATIONAL HIGH SCHOOL AWARDS

Four thousand dollars will be distributed in prizes to students this spring through the series of awards offered by the American Education Press, Inc., of Columbus, Ohio, from whom rules of the contest may be obtained. All contributions must be received by March 15, 1930.

Particularly, will English teachers find stimulus and incentive in this list of awards:

Short Story (Contest No. 1)—For the best short stories written by students the first prize is $50; second prize, $25; third prize, $10; and 48 honorable mention prizes, $5 each. Not more than 2,500 words each.

Essay (Contest No. 2)—For the best essays the first prize is $50; second prize, $25; third prize, $10; 48 honorable mention prizes, $5 each, for the best essay from each state. Not more than 1,000 words.

Autobiography (Contest No. 3)—For the best essay on the subject “An Interesting Chapter from My Life,” the prizes are the same as for the Essay (Contest No. 2).

Poetry (Contest No. 4)—Three major awards are $50, $25, and $10; 48 honorable mention prizes, $5 each, for the best selection of verse from each state. Manuscripts submitted for this contest limited to 80 lines.

Book Review (Contest No. 5)—Prizes: First, $15; second, $10; third, $5; and 48 honorable mention prizes, $1. Book reviewed must not be over two years old.

Editorial (Contest No. 6)—For the best editorial on a current problem, the major prizes are $15, $10, and $5. In addition, 75 minor prizes will be awarded.

Magazine Review (Contest No. 7)—For the best review of any article appearing in the standard magazines, the three major prizes are $15, $10, and $5. Seventy-five minor prizes will also be awarded.

One-Act Play (Contest No. 8)—The three major prizes are: First prize, $50; second prize, $25; third prize, $10; 20 honorable mention prizes, $5 each.

Current Science (Contest No. 9)—For the best article on any science topic—not more than 1,000 words—the prizes are the same as for Contest No. 3.

Sports Story (Contest No. 10)—For the best description of an athletic contest, or the best short story built around sports, the prizes are the same as the Short Story Contest, No. 1. Not more than 1,500 words.

Magazine World Art (Contest No. 11)—For the best magazine cover design for The Magazine World, prizes ranging from $50 to $5 will be given. The work may be done in crayon, water colors, or oil.
AN ANNOTATED LIST OF BOOKS FOR CHILDREN

THE most complete and attractive booklist available is no doubt that compiled by Bertha E. Mahony and Elinor Whitney under the title, Realms of Gold (Doubleday, 1929), but this is an expensive book. For the benefit of teachers who need a short, accurate list of basic juvenile books, with detailed information about editions and grade placement, such a list as the following, it is hoped therefore, will be serviceable.

Students in a class in children’s literature in Teachers College, Columbia University, in the summer session of 1929, at my suggestion, accordingly prepared summary reports giving the information here presented. As most of the reports consist of individual opinions, it was manifestly undesirable to do more than check for accuracy and bring the whole into a general conformity of plan.

Obviously, the reports are not equally satisfactory, some being much more discerning than others, but, after all, this is a characteristic of most annotated lists.

The list is arranged alphabetically. It has been checked against two authorities in the matter of grade placement. First, in parentheses, appear the suitable grades according to Sears’ Children’s Catalog (Third Edition; H. W. Wilson Co.); next, in brackets appears the grade advised in the Winnetka Graded List (American Library Association). Price range and various publishers and illustrators are next indicated.

Beneath each title appears a rough attempt at classification, followed by two statements in parallel columns. The paragraph at the left undertakes to approach the book from the standpoint of pupils’ interest in it; the paragraph at the right is supposed to offer additional comment on the book’s value from the standpoint of the teacher.

C. T. L.

ADAMS, KATHERINE—MEHITABLE (6-8) [W-7] Macmillan; il. by J. Henry. $1.75; 75c

A story of boarding school life in France for girls.

Soon after Mehitable Webster’s sixteenth birthday she goes to the “Chateau d’Estes” in the outskirts of Paris to boarding school. She leaves quaint Cherryvale in New England—and all her friends—and crosses the ocean. Here an entirely new world of places and people is before her. And we are told of her pleasures and disappointments during the next year, of midnight spreads, the opera in Paris, a vacation in Dublin. All this on the eve of the World War.

Rather good from the “international” viewpoint, for in the school are girls from many lands. Ethically sound. Mehitable is a truly lovable young girl. Rather inspirational to one who has latent literary talents, for throughout the story Mehitable is writing plays and sonnets, each one a little better than its predecessor.

ALCOTT, LOUISA MAY—LITTLE MEN (5-8) [W-7] Winston; il. by Charles M. Burd. 88c.

A story of boy life, stressing character training.

How would you like to live in a home with twelve boys, go to school in this home, play in their band, and care for your own garden and pets? You can join them in their fun by reading this story.

A group of boys influenced by the loving care and sympathetic understanding of Father and Mother Bhaer, who help to form the characters especially of two boys from a poor environment. The book is a useful tool in helping children distinguish good from bad, and in teaching self-control, gratitude, and kindness.

ALDRICH, THOMAS BAILEY—STORY OF A BAD BOY (6-8) [W-7] Houghton; il. by Harold M. Brett. $2.00.

Biography (founded largely on the author’s own boyhood experiences).

This is a biographical sketch of a New England boy who had spent much of his early youth in the South. There is much of the history of the times brought in. We see the influence of the aristocratic South on this youth; we realize the traces of stern Puritanism left in the New England town. “This is the story of a bad boy. Well, not such a very bad boy, but a pretty bad one; for I am, or rather I was, that boy myself.”

Since this book was published so long ago, one might think it would be too dry for children of today; but not so. There is much of interest in it for a youngster—the boyish pranks of these New England children would interest a boy. It shows a good picture of the stern New England Sundays which would amuse a child of today.
BARRIE, JAMES M.—PETER PAN AND WENDY (5-7) [W-7] Scribner; il. by Mabel Lucie Attwell. $2.50.

Fairy story.

If you journey to Never-Never Land with Peter Pan, you have just all kinds of experiences with mermaids, redskins, pirates, and even an alligator who had swallowed a clock.

A whimsical tale, delightfully told, of the adventures of three children in Never-Never Land who have flown from their nursery with Peter Pan. How the pirates capture the children and are saved by Peter Pan is one of the incidents exciting enough to appeal to the liveliest taste.


A modern fairy tale, fantastic.

Would you like to know what happened to a little girl and her dog when they were carried away by a cyclone? If so, read The Wizard of Oz. Dorothy and her dog, in the Land of Oz, journey about with a scarecrow who can talk, a tin woodsman, and a lion. In the end, Dorothy is carried back to Kansas by the silver slippers. Perhaps the book has no great value, but it may well prove an “opening door” for children who do not care about reading.

BENNETT, JOHN—MASTER SKYLARK. (6-8) [W-8] Century; il. by Reginald Birch. $2.00.

il. by Henry Pitz. $3.50.

A story of Shakespeare’s time.

The story centers around a little boy, Nick Attwood, who was stolen by the master player of the Lord Admiral’s Players because he had a voice like a skylark. In spite of the fact that he begged to return to his mother he was forced to stay in London a year studying singing, dancing, and acting that he might earn money for the master player. Nick’s experiences during this year give a vivid picture of English life in 1596. There is much to appeal to the imagination and emotions. The story is full of adventure elements of suspense, concrete images, and concrete situations which appeal. The pictures of Shakespeare, Ben Jonson, Queen Elizabeth, English schools, prisons, customs and dress of the day, theatre and traveling players, modes of travel, etc., are woven into this story in such a way as to appeal. A valuable book, both because of the story and the appeal to the imagination, and because of its literary and historical worth.

BIANCO, MARGERY W.—POOR CECCO. Doran; il. by Arthur Rackham. $3.00.

A wonder story suitable for reading to very young children.

Poor Cecco, a loose-jointed wooden dog, is the happiest toy of all until he lets the other toys out of the toy cupboard where Murrum, the cat, has locked the door on them. Then all the toys go on a treasure hunt, following which Poor Cecco and Bulka start out to see the world. They meet Jensina, a wooden doll, who goes with them and brings them some trouble. Finally Jensina proves to be of great help to them. The story tells of many homely experiences and contains beautiful color and sound pictures.
BONSELS, WALDEMAR—THE ADVENTURES OF MAYA THE BEE (4-6). Seltzer. $3.00.

A story based on insect life.

Maya, a rebellious little bee, soon after birth leaves her home, The Bee City, which she considers monotonous, to seek adventures in the wide world after having been advised by Cassandra, the elderly bee, of the duties and hardships in life. She meets insects of all kinds and always remembers she must be mannerly and kind and demand respect. She has several narrow escapes from death. The last time she is caught by a hornet and taken to its nest as a prisoner. Here she overhears a plot to attack her home. Maya escapes, warns her people, and saves her city, so redeeming herself in the eyes of the queen and citizens.

BOYD, JAMES—DRUMS. Scribner; il. by N. C. Wyeth. $2.50.

A history story of the American Revolution, with North Carolina for its setting.

Johnny Fraser, son of a farmer father, is very fond of adventure. He leaves his home in North Carolina to visit London and France, fights on the “Bonhomme Richard,” is wounded, returns to America, and joins the army.


Dodd; il. by Mead Schaeffer. $3.50.

Adventure story about a South Sea whaler in her worldwide wanderings after sperm whale.

Many children have had the urge to run away to sea. In imagination they can feel salt spray, smell fishing schooners, taste the oily fishy taste that a true fisherman loves, and hear the shouts of the whaler as the catch is safely pulled aboard. To travel on The Cruise of The Cachalot is to cast away imagination and live on the voyage.

BURNETT, FRANCES HODGSON—LITTLE LORD FAUNTLEROY. (4-5) [W-7]. Scribner; il. by R. B. Birch. $2.50; $1.20.

A story of a little American boy, who wins the love of his crusty English grandfather.

Suppose, some day when you were playing, you were called home and found a strange man there. He told you that you must go far away across the ocean and live with an old man whom you had never seen. Not even your mother could live with you. How would you feel and what would you do? This book will tell you about a boy to whom this really happened and what he did in his strange new home.

BURNETT, FRANCES HODGSON—THE SECRET GARDEN. (5-8) [W-7]. Stokes. $2.

Story of adventure.

Mary Lennox, who was born in India, finds herself suddenly an orphan (her mother and father having died from cholera), is sent to live with her uncle in a big, desolate house in the country in England. He has the reputation of being so horrid that no one goes near him. Read about Mary’s life there and of her adventures with Dickon and Colin in the wonderful “Secret Garden.”

The moors of England are the scene of this interesting story of adventure and mystery, by a writer who so vividly pictures the dramatic events that illustrations are not needed. A child will become intimate with nature by living with these characters, but the book is not written for that purpose. It is involved in a series of surprises and adventure, full of action.
CANFIELD, DOROTHY—UNDERSTOOD BETSY. (5-8) [W-7]. Holt; il. by Ada C. Williamson. $1.75.

_A charming entertaining story of the life of a child in a New England home, with many suggestions in child development and training; for child or child lover._

Aunt Frances, a maiden lady, determines to "understand" Elizabeth Ann (Betsy) whom she is bringing up. Circumstances arise which make it necessary for Betsy to live with Aunt Abigail, Uncle Henry, and Cousin Ann, for whom the reader feels an impulsive affection. Aunt Abigail tells of school before the days of stoves, clocks, and matches. Betsy attends this school years later and notes the changes; finds herself in the second, third, and seventh grades at the same time.

CHRISMAN, ARTHUR BOWIE—SHEN OF THE SEA. (6-8). Dutton; il. by Elsie Hasselriss. $2.

_A series of fascinating Chinese stories including folk lore and mythology._

Those who like fairy stories and myths will want to read about the Princess who would rather make mud pies than do anything else, a Chinese airplane a thousand years ago, a lazy boy who invented something, and a stupid boy who would not learn to think.

COLLODI—PINOCCHIO. (3-5) [W-5]. Winston; il. by Frederick Richardson. $1.50. Ginn. 64c. Lippincott; il. by Maria L. Kirk. $1.50. Macmillan; il. by Attilio Mussino. $5; $1.75.

Resembles a folk tale, but is a "true" fairy story.

This book is to Italian children what _Alice in Wonderland_ is to English speaking children. Pinocchio is a marionette, carved out of wood by an old man. The story tells how he learned that it is best to do the right thing.

CRAIK, DINAH MARIA (MULOCK)—THE LITTLE LAME PRINCE. (3-5) [W-5]. Macmillan; il. by J. M. Ralston. $1. Lippincott; il. by Maria L. Kirk. 75c.

A parable for young and old; a modern fairy tale.

The most beautiful Prince that ever was born in Nomansland. A careless happening at his christening made him unable ever to walk. The King and Queen died. A wicked uncle spirited him away to the top of a high lonely tower in the midst of a dreary plain. But he escapes and takes his rightful place as King. The story has a hidden meaning. Can you find it?

CROTHERS, SAMUEL McCHORD—MISS MUFFET'S CHRISTMAS PARTY. (5-6) [W-5]. Houghton. $1.25.

_A Christmas story. Realism combined with fantasy._

Because of the severity of her mother, Christmas looks very gloomy to little Miss Muffet. Mr. Spider appears, and with his aid and enthusiasm a party is planned. The guests invited are familiar characters from story books. While at the party their many and varied characteristics are revealed in an interesting way.

This story is interesting because it brings together so many of the characters in the book world that children love and are familiar with. It is clearly illustrated (black and white) and easy to read. It is refreshing to see the great joy a child can get out of her book friends. The style is bright and entertaining, and contains delightful bits of humor.
DAVIS, WILLIAM STEARNS—A FRIEND OF CAESAR. (7-9). Macmillan. $2.50.
A tale of the fall of the Roman Empire.

Boys: There is a thrilling fight between Drusus and gladiators hired to kill him on pages 172-187.

Girls: The thrilling flight of Cornelia and Fabia, a Vestal, in a pirate boat to Egypt is on pages 364-386.

DAVIS, WILLIAM STEARNS—A FRIEND OF CAESAR. (7-9). Macmillan. $2.50.
A tale of the fall of the Roman Empire.

Around the love story of Cornelia and Drusus Roman customs, costumes, habits, religion, slaves, education, freedmen, and history are described and discussed. The first half of the book is faster moving and holds interest better than the last. Fine notes at the bottom of pages on Latin words and terms. Will broaden one in judgment and views of Pagan Rome.

DIX, BEULAH MARIE—MERRYLIPS. (S-6) [W-7]. Macmillan; il. by Frank T. Merrill and Anne Cooper. $1.75; 75c.
Historical (during the days of Roundheads and Cavaliers).

Historical background, gripping story of adventure of two children, mystery concerning Rupert's parentage, would thrill the heart of any little girl who longs to be a boy. The Godmother is a brave, lovable, unselfish character.

DODGE, MARY MAPES—HANS BRINKER. (8). McKay; il. by Maginel W. Enright; $3.50. Rand; il. by Milo Winter. $1.25. Scribner's; il. by George Wharton Edwards. $2.50.
General fiction. Life in old Amsterdam.

This book has a much deeper significance than the average child will grasp. However, he will get enough action, contest, sea fighting, chivalrous deeds of bravery to make him sit up all night to finish it if he once starts reading the book. Much history may be learned concerning the monasteries, monks, laws, language, and customs of the people during that time. (About the 12th or 13th century in England and France.)

DOYLE, CONAN—THE WHITE COMPANY. (8). Cosmopolitan; il. by N. C. Wyeth. $3.50. Harper; il. by James Dougherty. $2.50.
An adventure story.

This is a "blood and battle" story about brave men, something like Robin Hood and his men, who are always fighting for the right of things. They put up a good honest square fight, too, both on land and sea. One Bowman cries, "There is a bucketful or more of my blood over in France, but it was spilled in 'hot fight'—I should think it shame to die from an iron ball from the fireworks or any such unsoldierly weapon, which is only fit to scare babies with its foolish noise and smoke." (He is speaking of cannon, of course.)

FOX, JOHN, JR.—THE LITTLE SHEPHERD OF KINGDOM COME. (7-9). Scribner's; il. by F. C. Yohn. $2. Grosset; 75c.
Fiction.

Chad is left a foundling in the mountains of Kentucky. With his dog Jack, from whom he has never been separated, he finds a home with a mountaineer family. He becomes a general favorite with most people, and is respected even by his enemies. He goes to college. Later he has to decide for the Union against his best friends.

This book will appeal to both boys and girls. It is not lacking in sentiment, but is not oversentimental. It gives a good picture of life among the mountains. While Chad is very much a hero, he is a very human one. This book can well be placed on the teacher's list of books on 'character building.' It does not preach, but makes nobility seem worthwhile.

GRAHAME, KENNETH—THE WIND IN THE WILLOWS. (6-8). Scribner's; il. by Nancy Barnhart. $2.50; $1.75.

Minute description of animals, their habits and customs. The toad is intellectual and ingenious; the rat is a composer; the mole is domestic; the weasel is dull-witted; the badger is an efficient general manager.

Tale of animal adventures.

Charmingly told adventures of animals in the wild wood, on the open road, and on the river bank. Some portions are difficult for young readers, but it may be read to these with thorough enjoyment.
HALE, LUCRETIA PEABODY—THE PETERKIN PAPERS. (4-7) [W-6]. Houghton; il. by Harold M. Brett. $2.

Humorous adventures of a quixotic family.

Suppose that you wanted to go to school, but you could not open the front door. What would you do? The Peterkin family had many curious ways of doing things. How they celebrated the Fourth of July and how they played their piano are most amusing.

HARRIS, JOEL CHANDLER—NIGHTS WITH UNCLE REMUS. (5-8) [W-6]. Houghton; il. by Milo Winter. $2.50.

Afro-American folk-lore.

These are stories and adventures of Br'er Rabbit and Sly Br'er Fox, just as Uncle Remus told them to a little boy. All children dearly love them.

HAWES, CHARLES BOARDMAN—THE DARK FRIGATE. (7-8) [W-8]. Little. $2.

Adventure tale of the sea.

The story of Philip Marsham (19 years old) "who lived in the time of King Charles and was bred a sailor, but came home to England after many hazards by sea and land and fought for the King at Newbury and lost a great inheritance and departed for Barbados in the same ship, by curious chance, in which he had long before adventured with the pirates."

HUDSON, W. H.—LITTLE BOY LOST (6-8) [W-5]. Knopf; il. by A. D. McCormick, $1.25; il. by Dorothy P. Lathrop. $4.

A modern fairy tale.

The story tells of a little boy who loses himself in the wilds of South America. He plays with a leopard and other wild beasts. Full of the "little thrills" that nature itself gave the boy.

JAMES, WILL—SMOKY. (6-7). Scribner; il. by the author. $3; $2.

The story of a mustang cow pony, told in the vernacular of the cowboy.

The coyote entices the curious young colt over the hill out of sight of his mother and then turns and makes a grab for his neck. Read the story in order to find out how he is rescued, for of course he is, or else we should not have the story of this lovable horse's eventful life.

KELLY, ERIC P.—THE TRUMPETER OF KRAKOW. Macmillan; il. by Princess Angela Prusszynska. $2.50.

Polish folk lore, with a historical background of Ivan the Terrible.

The exciting adventures of a fifteen-year old boy who helps his father capture the villain and regain the treasure. This Great Tarnov Crystal is a jewel of great value. You'd never guess what finally becomes of it.
KIPLING, RUDYARD—KIM. (7-8). Doubleday; il. by the author. $1.90.  
An adventure story.  
Kim, the clever orphan son of an Irish private in India, believed that he would become great by means of a Red Bull on a green field. Read how it came true!

KIPLING, RUDYARD—PUCK OF POOK’S HILL. (6-8) [W-5]. Doubleday; il. by Arthur Rackham $1.90.  
English history told in fairy-tale fashion.  
Listen to Weland’s singing sword, and to what Puck has to say. Why does he always throw something from the Oak, Ash, and Thorne trees at the children?  
The book gives earliest English history in a charming manner, though it seems to lack the spontaneity, dash, and vigor of Kipling’s earlier stories. We are almost persuaded to believe in fairies when they bid us listen and look, and so we are quite sure it is true that Puck came to Dan and Una and told them of the “old things” and showed them how to recall the long ago of their ancestors and ours. A good book for children, with proper historical background.

KIPLING, RUDYARD—THE JUNGLE BOOK. (4-6) [W-6]. Doubleday; il. by John Lockwood Kipling. $1.90.  
Seven stories that picture animal life in the jungle, the sea, and the camp.  
The adventures of Mowgli, the brown baby who was rescued and nursed by a gray wolf, protected by a black panther, and taught the language and the laws of the jungle by the brown bear.  
Without sentimentalizing his subject, without making it scientific, bringing the far-away near, with its people vigorously alive, Kipling has made animals the actors in jungle, sea, and camp dramas, which are remarkable in their beauty and in their revelation of the hidden world of the beasts. The book arouses in the reader wholesome imagination, sympathy, and patience. It possesses humor that is subtle and clean.

KIPLING, RUDYARD—THE SECOND JUNGLE BOOK. (4-6) [W-6]. Doubleday; il. by J. L. Kipling. $1.90.  
Eight romantic nature stories.  
Mowgli seems to be the only one of the Man-Pack whom the animals like well enough to be friends with. He is admitted into their pack and is taught the language and laws of the jungle. This group of stories related to us by Mowgli and his animal friends reveal many thrilling incidents of jungle life.  
A collection that should go far toward developing in the young mind wholesome imagination, a clean sense of humor, and fine standards of human and life relationships.

KIPLING, RUDYARD—JUST SO STORIES. (4-5) [W-5]. Doubleday; il. by Kipling. $2; $1.90.  
Successful examples of the Pourquoi story.  
How did the camel get his hump? How did the leopard get his spots, the whale his throat, the elephant his trunk? Some other stories are entitled: How the Alphabet was Made, How the First Letter was Written, The Butterfly that Stamped, and The Cat That Walked by Himself.  
Full of little every-day truths which every child should practice. Obedience, alertness, sociability, helpfulness, and good humor are stressed. All these qualities are given in such a way that the child will be sure to see them, and yet not feel that he is being preached to. These stories would be good ones to read aloud. Pictures are very interesting and are explained by the author.
LAGERLOF, SELMA—THE WONDERFUL ADVENTURES OF NILS. (4-5) [W-6]. Double-day; ill. by Mary Hamilton Frye, $2.

A charming fairy story combining with Swedish natural history.

Nils Holgersson, a fourteen-year-old boy, is changed into Thumbletot, an elf, and lives with a flock of wild geese. Because he has never been kind he is not welcome among them, but learns many lessons throughout his adventures and becomes the geese whom he has learned to love. He finds that he will become human again only on condition that the white gander is returned home safely. This is an account of his travels and adventures with them for a month, during which time he can understand and talk to all of the creatures whom he meets.

LOFTING, HUGH—THE STORY OF DR. DOLITTLE. (2-4) [W-5]. Stokes; ill. by the author. $2.

Humorous, fantastic story.

If you like pets, you will enjoy reading this delightful story of Dr. Dolittle, who was so fond of pets that he learned their language and became their doctor. He even went to Africa to cure the monkeys there. Among his many pets were Polynesia, the parrot; Gub-Gub, the pig; Dab-Dab, the duck; Jip, the dog; the white mice in the piano, the rabbits in the pantry, and the hedgehog in the cellar.

LONDON, JACK—THE CALL OF THE WILD. (8) [W-7]. Macmillan; il. by Paul Branson. $2. 75c.

The life of a dog in the Klondike gold region of Alaska.

If you love dogs and like stories of adventure, you must be sure to read this story of Buck, the Northland dog, who helped to draw many sleds across the Alaskan snow and ice.

LUCAS, E. V.—THE SLOWCOACH. (6-8). Macmillan; $2.

A story about a curious vacation.

The story is of the Avory family—Mrs. Avory, Janet (14), Robert Oliver (13), Hestor (9), and Gregory Bruce (7), living at "The Gables," Cheshwick, England. Unable to spend their usual vacation at the Isle of Wight, the family rejoice when a caravan, fully equipped for travelling (with the exception of a horse) is left at their door. An enclosed key unlocks a secret door which hides twenty-five sovereigns. After renting a horse, Moses, and buying a dog, Diogenes, the four children with three friends set forth in the "Slowcoach." They have many experiences with authors, artists, gypsies, tramps, giants, beggars, lords, and ladies, and return home to find that "Slowcoach" belongs to someone else!
MACDONALD, GEORGE—AT THE BACK OF THE NORTH WIND. (5-6) [W-4 (boys); 6 (girls)]. Lippincott; il. by Maria L. Kirk. $1.50. Macmillan; il. by Francis D. Bedford. $1.75. McKay; il. by Jessie Wilcox Smith. $3.50.

Life story and dreams of an English boy.

Diamond, the boy, helps his mother; drives Diamond, the horse, while his father is sick; and plays fairy to his little friends. He was an imaginative little boy, and his friend, the North Wind, taught him many things.

MACERLINCK, GEORGETTE (LEBLANC)—THE CHILDREN’S BLUEBIRD. (4-5) [W-6]. tr. by Alex. Teixeira de Mattos. Dodd; il. by Herbert Paus. $3.50; $2. Silver; 92c.

A modern fairy tale.

This is a story of a boy and a girl, Mytyl and Tyltyl, who search for the bluebird of happiness on Christmas Eve. Fairy Berylune is their guide and takes them to see many strange and wonderful things.


An adventure story dealing with animals that all children love.

Wouldn’t you like to have some of the experiences with animals that you have dreamed about? You will be delighted to go with Balser as he knows what to do at all times.

MARTIN, GEORGE MADDEN—EMMY LOU [W-7]. Grosset; il. by Chas. Louis Hinton. $1.20.

The charming story of a little girl’s school life from primer class into high school.

Do you enjoy a funny, true-to-life story? A humorous and wholesome account of a little girl’s school days. It’s simple, homely form and life-like characters hold the child’s interest to the end. The book has an especial appeal for girls.

MASEFIELD, JOHN—JIM DAVIS. (7-8) [W-7 (boys); 9 girls]. Stokes; il. by Mead Schaeffer. $2.50. McKay; il. by Stephen Read. $1.50. Grosset. $1.

An adventure story.

A story of smugglers in England a hundred years ago and of a boy who was made their prisoner and who was forced to sail with them. Secret caves, ship wrecks, gypsies, soldiers, and coastguards!

MASTERS, EDGAR LEE—MITCH MILLER. Outdoor and adventure story.

Did you feel, after reading Tom Sawyer, a strange desire to imitate some of his performances?

MEIGS, CORNELIA—TRADE WIND. Little; il. by Henry Pitz. $2.

A sea story of the American Revolutionary period.

David Dennison inherited from his sea-captain father a longing for the sea and a desire to do something to aid the colonies in the war which was evidently soon to come. His secret chance to go to sea came. The story is about adventures with hostile savages, sea-fights and races with enemy ships, Moorish pirates, tyrannical sea-captains and mutinies, and finally the success of the plan which aided his country.
MEIGS, CORNELIA—THE WONDERFUL LOCOMOTIVE (6-8). Macmillan; il. by Berta and Elmer Hader. $2.

A railroad story full of realities and magic.

Peter, a small boy, spent most of his time with Nels Stromberg, an old Swedish engineer who puttered with an old engine, Number 44, until one day it ran. Nels let Peter and his stray dog, Terry, go alone to San Francisco. For five days the daring old engine puffed through valleys and over winding mountain tracks, through blizzards and forest fires, helping many on the way, and then back East it almost bounded.

MILNE, A. A.—WINNIE THE POOH. (4-5). Dutton; il. by Ernest Shepard. $2.

Modern fantastic tales.

Edward Bear, or Pooh, finds a bee tree. Pooh goes up in a balloon to get the honey from the top of the tree. Pooh and Piglet try to catch Heffalump.

MILNE, A. A.—THE HOUSE AT POOH CORNER. (4-5). Dutton; il. by Ernest Shepard. $2.

Modern fantastic tales.

Pooh and Piglet transfer a house. Tiggers can't climb backward, because their tails get in the way, so Tigger had to stay in the tree.

MONTGOMERY, L. M.—ANNE OF GREEN GABLES. (7-8) [W-7]. Page; il. by Elizabeth R. Withington. $2.

Story of the girlhood of an orphan, Anne Shirley.

Everyone will love Anne (with an "e") from the first introduction to her. Her gayety and originality, and her quaint expressions endear her to all. The story takes place at Avonlea, Prince Edward Island, between Anne's tenth and seventeenth years.

MOORE, ANNE CARROLL—NICHOLAS: A MANHATTAN CHRISTMAS STORY. (4-7). Putnam; il. by Jay Van Evergren. $2.

A Christmas story containing fairies, brownies, etc., with New York as a local color background.

Nicholas was just eight inches high. "His face glowed like a Christmas fire as he shook the snow from his woolen muffler and stood there on the window sill, looking out over the red-tiled floor."

MORLEY, CHRISTOPHER—I KNOW A SECRET. (4-5). Doubleday; il. by Jeannette Warmuth. $2.

Delightful, humorous, and fantastic stories written by Mr. Morley for his children.

"A mouse's legs move faster than his mind; when he hears a sound in the dark house, he always runs first and thinks about it afterward. If you are a mouse, that is the safest plan."

MUKERJI, DHAN GOPAL—GAY NECK. Dutton; il. by Boris Artzybasheff. $2.25.

Nature story with setting in India.

A boy's story of his pigeon, its ancestry, birth, training, adventure, and extracts from the bird's own story.

This story is a detailed study of Indian customs with their pigeon pets. Won Newbery Award in 1927.
MUKERJI, DHAN GOPAL—GHOND THE HUNTER. Button; il. by Boris Artzybasheff. $2.50. 
Nature story of the wild animal life in the jungle.

A vivid and fascinating picture of the sights, sounds, and cruelties of animal life in the jungles of India. Ghond is an Indian boy of high caste who lives in a village on the edge of the jungle. The story tells beautifully how an old Hindu priest teaches Ghond the habits and life of wild animals. Excellent supplementary reading; prose that will bring pleasure to lovers of good writing.

MUKERJI, DHAN GOPAL—KARI THE ELEPHANT. (4-7) [W-6]. Dutton; il. by J. E. Allen. $2; $1.25. 
An animal story picturing jungle life.

How many of you have been to a circus or a zoo? Did you ever wonder how elephants live in the jungle? This story is about an elephant in India. He was taught to do many interesting things. Once he even saved a boy's life. The reader comes face to face with jungle life and knows the feeling of suspense and fear so prevalent in the jungle. Portions of it are decidedly imaginative, yet underlying them is a deep understanding of the jungle animals. Each chapter is a short story in itself, interesting, but the whole is a continuous story of an elephant's life.

MUKERJI, DHAN GOPAL—HARI, THE JUNGLE LAD. (5-7), Button; il. by Morgan Stine-metz. $2. 
Story of the East India jungles.

"The bear came nearer and nearer. I could feel his hair standing on end in anger. His eyes glowed like red, brown fire, and from his lolling tongue was falling a stream of foaming white saliva. His teeth gleamed like knives. I longed to turn around and run, but my feet felt heavier than lead as I stood rooted to the spot in terror—hypnotized by my fear." What could possibly save Hari with the crazed bear scarcely two yards away? Read this book and learn the tricks of the jungle.

OLLIVANT, ALFRED—BOB, SON OF BATTLE. (8) [W-9]. Doubleday; $2. Burt; 7Sc. 
A story of a shepherd dog.

Do you like to read about animals? Read about a brave and clever dog that became the central figure and hero of his community. There are contests and encounters which you will be unable to stop reading until you know all about them.

OTIS, JAMES—TOBY TYLER. (4-6) [W-6]. Harper; il. by W. A. Rodgers. $1.75; 7Sc. 
Story of adventure, depicting circus life.

Toby was an orphan. He became dissatisfied with his home at the orphanage because he thought he didn't get enough to eat. When the candy man at the circus asked him to leave home and work for him, Toby thought it would be great fun. He did not notice the sly, cruel look in the man's eyes. Read Toby Tyler and find out what happened to him!

OUIDA (LOUISA DE LA RAMEE)—THE DOG OF FLANDERS. (4-7) [W-6]. Macmillan; il. by Gustav Teuggren. 7Sc. Lippincott; il. by M. L. Kirk. 7Sc. 
The story of a dog in Antwerp.

Nello lived in a poor little hut with his old grandfather. One day when they were returning from Antwerp they saw a dog lying in the ditch where he had been left to die by his cruel master. They took him home and cared for him. Read and see how he returned their kindness.
PUTNAM, DAVID BINNEY—DAVID GOES VOYAGING. Putnam; il. by Isabel Cooper, Don Dickerman, Dwight Franklin. $1.75.

A book of travel, short but with many pictures, written for youngsters by a youngster.

A lucky twelve-year-old boy tells his own story of the Beebe “Arcturus” Expedition, which he accompanied for three exciting months in the Pacific—sea lions, devil fish, volcanoes, buried treasure, and other thrilling events occupy his attention.

PUTNAM, DAVID BINNEY—DAVID GOES TO GREENLAND. Putnam; il. by Kakutia. $1.75.

A story of travel, written by a boy.

An interesting account of a trip to Greenland, telling something of the life of the Eskimos, but more about the animals of the northern waters and the methods of hunting them.

PYLE, HOWARD—OTTO OF THE SILVER HAND. Scribner; il. by the author. $2.50.

A tale of medieval robber barons in Germany.

Otto of the Silver Hand, son of a robber baron, is stolen away by his father’s enemy. His friend, one-eyed Hans, comes to his rescue. Hans gets into the castle by “hook and crook.” Covered with soot, he hides in a great mixing trough. By his antics he completely upsets the servants of the household. Finally he reaches Otto in his prison room. Then begins the story of the rescue.

PYLE, HOWARD—MEN OF IRON. Harper; il. by the author. $2.

A historical story of knighthood in the 15th century.

A boy of sixteen leaves his home at Crosby Holt to become an esquire to the Earl of Mackwork. He becomes a comrade of Master Gascoyne with whom he has many adventures, such as the discovery of secret passages in a forsaken tower, and the over-powering of the bachelors who wish to make servants of the younger squires. Myles becomes a great knight and is able to right some of the wrongs inflicted upon his father by enemies in the Court of the King.

RICE, ALICE HEGAN—MRS. WIGGS OF THE CABBAGE PATCH. Century; $1.25.

A short realistic story treated with much humor.

Mrs. Wiggs has five children, three girls and two boys. The girls have geography names: the oldest is called Asia, the next Australia, and the little one is Europa. This interesting family live in a little house with a tin roof which was made from cans that the boys had picked up on the common. The family is very poor, but they have some wonderful times, like the benefit dance to buy Chris Hazy, a neighbor boy, a new wooden leg.

SALTEN, FELIX—BAMBI. Simon. $2.50.

The life of a deer.

How animals feel when hunters pursue them; how they enjoy their lives; how they “live and learn.”
SANDBURG, CARL—ROOTABAGA STORIES. (4-7). Harcourt; il. by Maud and Miska Petersham. $2.

_Humorous and fantastic stories with some American folk-lore._

Interesting characters such as The Baked Clown, Polka Dot Pig, Wing Tip the Speck, and Gimme the Ax. All about "How the Five Rusty Rats Helped Find a Village," "How to Tell Fairies when You See ’Em," "How the Animals Lost Their Tails and Found Them Again," and "How Henry Haggyhoagly Played the Guitar with His Mittens."

A very humorous, fantastic, and entertaining book. Whimsically written and enjoyed as low as the fourth and fifth grades. Beautifully illustrated with full page pen drawings, which are clever, appealing, and funny.

SPYRI, JOHANNA—HEIDI. (4-6) [W-6]. Rand; il. by M. W. Enright. $1.75. Lippincott; il. by M. L. Kirk. $1.50. McKay; il. by Jessie Wilcox Smith. $3.50. Ginn; il. by Marguerite Davis. 84c.

_Story of a little orphan Swiss girl._

Five year old Heidi is taken up to live with Grandfather in the Alps. He is called an "old dragon" by people in the village. She is later stolen away to be the companion of Clara, a sick rich child. Her adventures are varied but she becomes sick through loneliness and is returned to her beloved Swiss mountain home. Clara soon follows her and is restored to health. Grandfather is brought back to faith in God and man by Heidi.

STEIN, EVALEEN—GABRIEL AND THE HOUR BOOK. (4-6). Page; il. by Adelaide Everhart. $1.50.

_A realistic story of the middle ages—Monks and their illuminations._

During the Middle Ages, boys as well as monks helped to illuminate books. They mixed inks of all kinds and were called "colour-grinders." Gabriel helped famous St. Stephen. This monk was capable, but was discontented and moody. Gabriel, in helping to make a beautiful book for a queen, helps the monk and also other friends. Although not widely known, this book has many merits. An appreciation of the slow development of books and the contribution of monks is clear. The story lends itself well to dramatization. (The Lincoln School uses it.) It is filled with pathos, and at times it is sentimental. The descriptions are rather over-drawn. There seems to be a wholesome thread of psychology running through it.

STEVENSON, ROBERT LOUIS—TREASURE ISLAND. (6-8) [W-7]. Scribner; il. by N. C. Wyeth. $2.50. Doubleday; il. by Edmund Dulac. $5. Harpers; il. by Louis Rhead. $1.75. Rand; il. by Milo Winter. $1.75. Grosset; 75c.

_Story of pirates, lost treasure, swashbuckling buccaneers._

Blind Pew, John Silver with his crutch, Captain Flint the parrot, Ben Gunn, and many more entrancing characters claim your attention. The mystery of the hidden treasure will hold you breathless.

SUBLETTE, C. M.—THE SCARLET COCKEREL. (7-8). Atlantic; il. by F. M. Rines. $2.50.

_Historical novel._

"The Scarlet Cockerel" sails from France to America, and with his friend Martin Belcastel after many adventures becomes a great friend of Indians. They fight the Spaniards. "The Scarlet Cockerel" rescues his sweetheart from Spaniards, then returns to France, comes into great wealth, and marries her.

Well written, with interesting and correct data showing the feeling that existed between the French Hugenots and French Catholics, and also the hatred between the French and Spaniards. Describes most vividly and thrillingly the attempts of the French to establish a Hugenot colony on the coast of Florida, the destruction of this colony by the Spaniards, and the revenge taken by some of the survivors. Romance, thrilling adventures, mystery, and surprise. It is a splendid character story as well as a good historical novel.
TARKINGTON, BOOTH—PENROD. (7-8) [W-8]. Doubleday; il. by Gordon Grant. $2. Grosset. 75c.

Realistic story portraying "The Worst Boy in Town."

“One August afternoon was so hot that even boys sought indoor shade. In the dimness of the vacant carriage-house lounged Masters Penrod Schofield, Samuel Williams, Georgie Bassett, and Herman. They sat still and talked. It is a hot day, in rare truth, when boys devote themselves to conversation, and the day was this hot. Peril hovers near when the fierceness of weather forces inaction, and boys in groups are quiet.”

Both boys and girls enjoy the truthful picture presented in this story. Very human. Teachers who take life too seriously will find out about realities here.

TARKINGTON, BOOTH—PENROD AND SAM. (7-8) [W-7]. Doubleday; $2. Grosset; 75c.

A story about two mischievous boys and their friends.

Penrod and Sam, George Bassett, Maurice Levy, Roddy Bitts, and Herman and Verman (colored) engage in a number of lively adventures. They capture a remarkable cat—"part panther or something." A dramatic incident occurs to Herman who is terrified at finding himself in the "white folks' house." Penrod goes to a party and feels himself unjustly blamed for its dramatic ending. If you liked Tom Sawyer, Huckleberry Finn, and Penrod, you will enjoy reading more about Penrod and his friend Sam.

The author has a keen insight into boy nature. In addition to being an interesting and amusing book for boys, it might also be classed as a book about boys for grown-ups.

TWAIN, MARK—ADVENTURES OF TOM SAWYER. (7-8) [W-7]. Harper; $2.25; il. by Worth Brehm. $2.50.

Humorous fiction.

Did you ever hear of a boy attending his own funeral sermon? Would you like to know how he accidentally discovered a robber and his hidden treasure?

A description of life along the Mississippi years ago, with special reference to youthful superstitions of the time. A story to be read for pleasure and not for class study.

TWAIN, MARK—ADVENTURES OF HUCKLEBERRY FINN. (7-8) [W-7]. Harper; il. by Worth Brehm. $2.50.

A humorous and highly imaginative narrative of adventure.

Adventures of a boy who disappeared from his home town in Missouri to avoid being "civilized" by his foster-mother. Huck was accompanied by a slave, Jim, who hoped to enter the "free states."

Some of the interesting experiences in the story are: Huck's life in the woods with his father, his escape from his father, the search for Huck and Jim while they were safe on an island, their misleading the two men who were looking for runaway negroes, the capture and imprisonment of Jim, Huck's attempt and failure to help him escape, and the granting of Jim's freedom.

TWAIN, MARK—THE PRINCE AND THE PAUPER. (6-7) [W-8]. Harper; il. by Franklin Booth. $2.50.

Historical narrative.

The whipping boy was delighted to believe that he was helping in Tom's "cure," for always, as so on as he had finished calling back to Tom's diseased mind the various particulars of his experiences and adventures in the royal schoolroom and elsewhere about the palace, he . . . .

A poor boy and a prince exchange clothing and positions in life. Interesting and imaginative material.
WADSWORTH, WALLACE—PAUL BUNYAN AND HIS GREAT BLUE OX. Doubleday; il. by Will Crawford. $2.

North American lumberjack legend.

Paul Bunyan was the mightiest and cleverest lumberjack that ever lived. He logged the woods of Maine, cleared the Dakotahs, and made big camps in the giant pine woods of the Northern Lake states and in those of the Rocky mountains. Every living lumberjack has known him, and loves to tell of his mighty deeds and quick wit.

WALPOLE, HUGH—JEREMY. Doubleday; $2. il. Ernest H. Shepard. $3.

A realistic story of a young English boy at school.

The trials and delights of a robust and combative adolescent away at school. Jeremy of fifteen has many friends who adore him chiefly because he is a good footballer, and happily one enemy who hates him chiefly because he is a good footballer. This animosity provides the bulk of the story. Of course Crale wins the "big game"—the result of our hero's prowess. The adolescent boy will find much comfort in Jeremy because, like himself, Jeremy is for the first time divided between the delight of simple animal living and the perturbations of his inner self. The "big game" will thrill every fellow, and the rows between the sheep and the "goats" are beautifully satisfying. And a fellow just has to take sides. And there's Uncle Samuel, who is just a peach.

WIGGIN, KATE DOUGLAS—REBECCA OF SUNNYBROOK FARM. (6-8) [W-7]. Houghton; $1.90. Grosset; 75c.

A story for girls.

Rebecca does all sorts of entertaining things, both at home and at boarding school.

WILLIAMSON, HENRY—TARKA, THE OTTER. Dutton; $2.50.

The story of the life of an otter in true nature surroundings.

Tarka, the otter, had a very "joyful water-life." He lived in the country of the Two Rivers. His travels were many and his experiences were varied. Living in the great out-doors, he had always to be on the lookout for danger from man and beast. Fortune seemed to favor him and he always escaped serious injuries. Some of his little tricks were humorous. In the end he returned to the land tracks of his ancestors.

The story is written by a man who saw the otter and studied him in his natural settings. He observed the mother's protection of young, the instinct of self-preservation, and the daily life as they gathered their food and built their homes, with a little interspersing of their love making and mating. A fine story of nature well written.
EDUCATIONAL COMMENT

ENGLISH TEACHERS OF VIRGINIA IN ANNUAL MEETING

The English Teachers Section of the Virginia Education Association convened at 2 p.m., November 29, 1929, in the auditorium of the John Marshall High School, Richmond. In the absence of the president, Miss Mary Clay Hiner, who was unable to attend because of illness, the vice-president, Miss Elizabeth Cleveland, presided.

A brief business session opened the meeting at which over one hundred were present. Dues to the amount of $14.50 were collected. Miss Cleveland appointed the nominating committee consisting of the following members: Mr. H. Augustus Miller, Jr., Petersburg; Dr. R. E. Blackwell, Randolph-Macon College, Ashland, and Mrs. Eva K. Jones, Emporia.

Mr. Miller gave a report of the organization in District D. He stated that an effort was being made to keep alive the organization of English teachers through a meeting every year at the district meeting.

Miss Cleveland called for reports from other districts. Miss Oge, for Miss Julia Riddick, made a report of the Tidewater Section. She reported that four meetings were held during the year—two in Norfolk and two in Portsmouth. The programs consisted mainly of talks. These were made by the supervisor of Norfolk and by Miss Lash of Portsmouth. Miss Oge stated that the Tidewater Section was planning to have a speaker as well as a luncheon at the District L meeting.

English and Contemporary Life was the subject of the round table discussion which was presented from various angles. Dr. James M. Grainger, State Teachers College, Farmville, led the discussion by a talk on *Traditional Ballads in Virginia*, the Virginia Ballad Book. Dr. Grainger spoke of this volume of ballads, collected under the auspices of the Virginia Folk-Lore Society and edited by Professor Arthur Kyle Davis, Jr., of the University of Virginia, as the richest collection of genuine, ancient ballads in America.

The next phase of English and Contemporary Life was discussed by Dr. F. L. Janney of Hollins College who spoke on *Shakespeare, Our Contemporary*. He introduced this discussion by saying that something has happened to our idealism. "It has degenerated to vulgar optimism and sentimentalism and America needs to rid herself of this sentimentalism."

Miss Lucy Brickhouse of the Maury High School, Norfolk, gave a very interesting and inspiring talk on *Through Their Imagination*. She gave several reasons for the lack of imagination. Because of the scarcity of ideas, few pupils are able to understand *Thanatopsis*, the significance of the winding sheet in *The Tale of Two Cities*, Hepzibah in *The House of Seven Gables*, and the conversation in the Rainbow Inn found in *Silas Marner*.

Our Living Speech was the subject of the discussion led by Dr. Elizabeth W. Baker, State Teachers College, Fredericksburg. Dr. Baker distributed mimeographed sheets, listing the frequency of the various uses of Spoken English as well as the uses of Written English. Conversation, Business, Cour-
tesy, Telephoning, and Making Talks led the list as the most frequent uses of oral English. Letter Writing headed the list of the uses of written English.

The nominating committee presented the following list of nominees who were elected: President, Miss Lucy Brickhouse, Maury High School, Norfolk; vice-president, Professor Edward M. Gwathmey, William and Mary College; secretary-treasurer, Miss Evelina Wiggins, Lynchburg High School, Lynchburg. Mrs. C. B. Bowry of Burkeville and Mr. J. F. Blackwell of Trevilians were elected members of the executive committee to serve with the officers.

The question arose as to how the two members of the board of directors of the National Council of Teachers of English should be chosen. After some discussion, Dr. Blackwell made a motion that the retiring president and the new president have the authority to appoint the directors. The motion was carried.

Mrs. Pearl C. Strickler of Salem raised the question as to the nature of the work of the association. She inquired if parallels and required work were discussed and if some steps could be taken to help out the “over-worked” English teacher. Dr. Grainger suggested that Co-operation with the Teacher of English be suggested to the new executive committee as a topic for consideration. He pointed out that How Every Class May Be An English Class may be a project worthy of investigation by the committee. Every one present was urged to carry out this as an announcement.

Dr. Miller stated that the North Carolina Association publishes a pamphlet dealing with actual problems and that a member of the Association had suggested that Virginia and North Carolina co-operate in publishing a quarterly bulletin. No action was taken concerning this suggestion, but another suggestion that the Virginia Journal have a corner for English Teachers was made. Miss Laughton of the John Marshall High School, Richmond, moved that the incoming executive committee use the Virginia Journal as a vehicle for the discussion of problems relating to the high schools of Virginia. The motion was carried.

One of the most successful meetings of the Association adjourned at 4:30 p.m.

Muriel Sanders,
Secretary-Treasurer

N. C. T. E. ENTERS ELEMENTARY FIELD

The Elementary English Review, which is edited and published by C. C. Certain, of Detroit, Michigan, has recently been adopted by The National Council of Teachers of English as their official organ in the field of elementary school English. Membership in elementary school English in the Council now carries with it a year's subscription to The Elementary English Review without additional charge.

The Elementary English Review will publish official papers of The Council dealing with various aspects of elementary English, such as composition, reading, spelling, grammar, literature, and auditorium and library work.

Since its first issue, almost seven years ago, The Elementary English Review has been the only periodical dealing exclusively with the teaching of English in elementary schools. Its circulation extends throughout the United States, Hawaii, Virgin Islands, and the Philippine Islands.

In addition to adopting The Review as an official organ, The Council is further developing its organization in elementary English by the appointment of a committee on elementary school English to plan a program of activities in this field. Elementary school teachers desiring to become members of The National Council of Teachers of English should address their applications to 4070 Vicksburg Avenue, Detroit, Michigan. The annual dues are $3.00, which includes copies of all publications by The Council and a year’s subscription to The Elementary English Review.
M. L. A.'S FORTY-SIXTH MEETING

Four Virginia professors presented papers at the recent annual meeting of the Modern Language Association of America, held this year in conjunction with the Linguistic Society of America at Cleveland, December 30 and 31, 1929, and January 1, 1930.

“Army English” was the title of a paper presented by Professor Atcheson L. Hench, “A Point in the Collecting of Ballads” of a paper by Professor Arthur Kyle Davis, Jr.—both of the University of Virginia. “A Danish Variety of the Shrew Story” was presented by Professor Jesse H. Jackson, of the College of William and Mary, and “The Sources of Hawthorne's Feathertop,” an attempt to discover the relation of Tieck's Die Vogelscheuche to the recognized sources of Feathertop and to the tale itself, was presented by Professor Alfred A. Kern, of Randolph-Macon Woman's College.

North Carolina scholarship was represented by seven papers, four from Duke University, three from the University of North Carolina, as follows:

“Republican Ideas in France in the 16th Century,” J. C. Lyons, University of North Carolina.


NATIONAL DRAMA WEEK DRAMATIZES SERVICES AND NEEDS OF THE THEATRE

The purpose of National Drama Week (February 9-15) is to throw the spotlight of public interest on the part which the drama plays in the life of the individual, the life of the community, and the life of the nation. The activities of Drama Week serve to dramatize the power of the theatre and its inimitable services to culture, education, recreation, and civic spirit. They serve also to stage the appeal of the drama to the public—the appeal for audiences which appreciate and show their appreciation, for audiences with a growing taste for the best.

This is the first Drama Week to be sponsored by the Church and Drama League, which is an affiliation of the Drama League of America (which inaugurated the idea), the American Theatre Association, and the Church Drama Association. It is the only nationwide organization devoted to the building of the theatre in all its forms. It is non-sectarian, unendowed, and unsubsidized by any commercial interest, and not operated for profit. Through a number of practical services it aims to make the audience worthy of its drama and the drama worthy of its audience. These aims are forwarded effectively through providing and stimulating audiences to support good plays which need support; guiding the playgoer in finding the best in the entertainments clamoring for attention; helpful in every possible way the semi-professional and amateur dramatic groups; co-operating with all technically interested in the dramatic arts through the medium of counsel and information, organized travel for first-hand study, etc.

Realizing that under present conditions in the commercial theatre, communities away from the few large theatrical centers must create their own living drama, particular attention is paid by the Church and Drama League to community theatres, dra-
matic clubs of schools and colleges, church
dramatic organizations, and "little theatre"
groups of all kinds. The League also rec-
ognizes that the regeneration of the com-
mercial theatre may prove to be in the
hands of those playwrights, performers, art-
ists, and directors who have learned their
arts in the practical schools of experience in
these groups. Much that is vital, new, and
inestimably valuable has already come to
Broadway from these sources.

NATIONAL COUNCIL OFFICERS
Officers for 1930 elected at the Kansas
City meeting of the National Council of
Teachers of English are:

Ruth Mary Weeks, Paseo High School, Kansas
City, president.
O. B. Sperlin, University of Washington, Seat-
tle, first vice-president.
Henry Grady Owens, High School, High Point,
North Carolina, second vice-president.
W. Willur Hatfield, Chicago Normal College,
secretary-treasurer.
Carrie Belle Parks, State Teachers College,
Indiana, Pennsylvania, auditor.
Rewey Belle Inglis, University of Minnesota,
member of executive council.

Among the five Council representatives
chosen to serve as an advisory board to the
English Journal is Miss Elizabeth Baker,
State Teachers College, Fredericksburg,
Virginia.

MATERIALS NEWLY AVAILABLE
Two maps and a chart providing teach-
ing material meant to increase good reading
and appreciation of literature have recently
been issued by T. H. Macmillan of Pea-
body College, Nashville, Tennessee, at 35
cents each or the three for a dollar. Fam-
ous Spots of Song and Story is a literary
map of England; Our Historical Novels
places important American works by states.
The Faerie Queene Chart shows the plan,
the allegory, and the Spenscrian stanza
form. Other similar teaching materials are
announced for later publication.
“Introduction.” In this he has clarified our somewhat hazy ideas concerning the origin of the popular type of ballad; has set forth some strictures pertaining to the Virginia volume; and has given a brief history of the ballad movement in Virginia.

The value of this collection to American balladry can hardly be overestimated. Professor Davis and his co-workers have rendered a high patriotic service in thus bringing us into so rich a heritage. “By long adoption, by adaptation, sometimes by almost complete re-creation,” says the editor, “we have made them (these English and Scottish popular ballads) as truly American as anything old that is not Red Indian.” The best traditions of the race are here preserved in these fifty-one genuine old-world survivals, with their numerous variants and fragments. The student has ready to his hand a scholarly introduction to each of the fifty-one ballads; and, preceding each variant, he has a brief account, with a human touch, of the search for it.

The general reader will find in this book to interest him a wealth of song and story. Dire superstition, rollicking humor, grim tragedy, deathless loyalty—all are here to delight the ballad lover. The singers of these old stories, we are told, used “to stay up all night to sing.” One need not feel abashed, or surprised either, if he is discovered sitting up all night to read this volume. Moreover, this book is not for a day only; we shall be unwilling to forget or neglect this great literature. The constancy of our love for it may not be unlike that of Lord Thomas and fair Elenor, as symbolized in the white rose and the briar:

They laid them both in the old churchyard,
They buried them in the church choir;
And out of her bosom there grew a white rose,
And out of his’n a brier.

They grew to the top of the old church tower,
And when they could grow no higher
They twined themselves in a true lovers’ knot
For (all) true lovers to admire.

C. H. Huffman

GREAT SCOTT


This romance of Sir Walter Scott may be compared to Glorious Apollo, by E. Bar- rington, and Ariel, by Andre Maurois, in purpose and procedure. They are as different from the usual biography as Macaulay’s History is different from the usual history in that it is an “exhibition in miniature of the character and spirit of the age.” These are romances in the true sense of the word.

A Great Rich Man is not a detailed account of historical facts and dates of Scott’s life, education, and works, but rather an account of a man who was alive, alert, and human; who was a good lover and a good hater; who, though generous in his help toward others, strove to outdo the other person. The romance starts when Walter Scott is a young lawyer. His courtship of Williamina Stuart, his disappointment in love, and finally his marriage with Charlotte Carpenter—the black-haired beauty we have so often read about—are minutely told. Everything from this point on is done for “dear Charlotte.” She had predicted that he would become a “great rich man” and so he does. Mrs. Boas rather emphasizes the material side of Scott’s life and the financial success of his poems. The impression of show, striving for wealth and position, building a large lordly castle at Abbotsford with himself as “laird” of it all, the revengeful spirit toward Jeffry, and money-making schemes in the printing and publishing house—these are the things that are stressed. Prosperity was his aim in life. With his numerous dogs, horses, carriages, servants, noble guests, he is truly presented as a medieval lord. Toward the end of his life when Ballantyne and Company failed—which meant Scott’s failure—he set to work to pay off the debt by writing, a truly noble, courageous, and gallant feat.

A Great Rich Man is an interesting por-
trayal of an outstanding literary man of the latter eighteenth and early nineteenth centuries. We see him not as a peculiar literary genius with eccentric habits and dress, but as a real life-and-blood individual, who through perseverance and hard work made a name for himself in both the literary and social world.

Mrs. Boas has written a dazzling, romantic story of a man who had thriven on romance from earliest childhood, had written daring deeds of bold Scotch heroes, and had lived a life as romantic as any of his tales.

MAEIJCE LOUISE BOJE

A USEFUL REFERENCE BOOK


Suitable material—new material—is the eternal quest of the program maker. Among those who scan collections of poetry and prose, and clip and collect material here and there, are numbered not only teachers, but also directors of community entertainments, club directors, and social and welfare workers. Each day there is a call for a poem, a play, a story, or a picture to illustrate the work in hand. The present book was compiled to meet this need.

The purpose of this compilation is to open up to the worker the extensive field of literature on the origin, traditions, customs, and observances of holiday times and seasons. A second purpose is to bring together references on famous men and women.

The first part of the book is a calendar of leading holidays, holydays, seasonal days of the world, the birthdays of great men and women, and some important events. Under each item there is a list of references including history, poetry, plays, and pictures suitable for program making.

Additional material is afforded through references by code numbers to the classified bibliography which composes the second part of the book. This bibliography includes not only books, magazines, and pamphlet material found in the ordinary library, but also out-of-print books and others not easily accessible but very helpful on the subject. Thus it furnishes a suggestive bibliography on such various topics as costumes, citizenship, and amateur dramatics.

In the case of material which is especially adapted for young people, the grade of suitability is indicated in parentheses. Other helpful features of the book are notes on program making and clippings and a classified index in which names are grouped by calling, occupation, or interest.

The type and arrangement of material makes this the kind of reference book which is useful to the librarian, teacher, and students in general. The general index furnishes an adequate key to any item in the Calendar, while a glance at the table of contents will enable the student to locate material on his topic in the classified and graded bibliography. It is recommended especially for the high school and grade library.

PEARL O'NEAL

OTHER BOOKS OF INTEREST TO TEACHERS


This study promises no end of stimulating suggestions to the composition teacher; for concrete ideas it is a gold mine.

Regarding writing as a “psychological enterprise,” its author centers attention on language as a medium for the communication of ideas; she wants to drill the student in “observation, imagination, and reflection, in ways of judging the probable significance of what he sees about him.” And finally she would use these quickened senses-perceptions to develop “a code of good manners toward the reader.”

Chapter divisions center around (1) setting, (2) people, (3) plot, (4) words as records, (5) intensive and extensive reading. The first three are of course traditional categories, but they are here examined in minute detail and always with a view to proposing such activities and exercises as will encourage observation, imagination, and reflection.

The chapter on words is a fascinating study of words, their changes and growth, their service as records of the human mind. The final chapter offers exercises to illustrate the French method.
for the intensive study of literature (explication de textes), a method made familiar in the United States by Brown's How the French Boy Learns to Write (1915) and Robbins's translation of Bazard's My Class in Composition (1923).

C. T. L.


The purpose of this anthology of recent American poetry is to afford city-born students a means of finding and their own surroundings that beauty, loveliness, and spiritual significance for which they are seeking. Also, to provide the country student with a better way of interpreting metropolitan existence than is possible to them through the radio, the "movies," and the magazine. Each group, too, will more thoroughly understand the other and the conditions of living peculiar to each. Our great metropolitan centers are but imperfectly understood, especially by the youth of our land. A better comprehension of the modern city is very important, asserts the anthologist, "if America is to have any vision of its own meaning."

To this end chiefly, poems were carefully selected from the offerings of many poets, and were grouped under the captions, "Morning," "Afternoon," and "Evening." All of the poems included, it is thought, were written "out of the intense and fretful mood of a city day."

C. H. H.

NELSON'S ENGLISH READINGS. (In Seven Volumes) Ernest Bernbaum, General Editor. New York: Thomas Nelson and Sons. 1929. $6.00 the set. Separately, each $1.00.

This is a new type of anthology intended for survey courses. The aim of the editors is to present the masterpieces of literature from "Beowulf" to 1900. Really useful introductions, notes, and reading lists are included. Printed in six separate attractive volumes, small and convenient in size, this achievement in book-making should commend itself favorably to the discriminating teacher of literature.

C. H. H.


A volume of essays selected from French, English, and American sources, together with an Introduction on "Essayists and Essay" by the editor. Notes, questions, and assignments included, good clear print, and handy pocket-size make this a desirable collection for textbook purposes.

C. H. H.


This symposium-anthology is a collection of various types representing various levels in the modern short story. The authors whose stories are included and who in most cases made selections characteristic of their writing have also contributed some of their experiences in the field of the short story. Some of the writers, perhaps indirectly, offer valuable help to beginning writers, some say that writing can not be taught, and some in their humorous way show that short story writing is a very individual matter. In Goodman's introduction—titled "Writing—Game or Art?"—are quoted the ideas of many writers and editors. Waldo Frank's statement, "When the creator turns critic, we are certain of a feast," indeed strikes the keynote of this book.


Although this book is aimed very directly at the business man or executive who wishes to increase his efficiency, its simple and direct approach will give it a general appeal. In the book the educator or the classroom teacher will find many useful suggestions, and a popular survey of much of the latest experimentation in the field of reading. Perhaps the most widely useful chapter is that on the causes of poor reading.

Speaking of different kinds of reading for different material, the author objects to the pedants who would drill children to read Thackeray word for word. Says he: "If you read novels slowly and have a vague feeling of hard work, it is more than likely that you are now paying the penalty of having been taught to read the classics by some educated imbecile who never understood that the one proper interest in reading Thackeray, Kipling, and Balzac is intellectual and emotional entertainment."


"Does College Teach One to Write?" asks Mr. Ellsworth in one of these nine stimulating lectures. Another is about "Great Books and Best Sellers"; another discusses "Writing Poetry." Perhaps the most popular of the group is a sprightly lecture entitled "The Joy of Writing," with its advice to young writers: "Robert Frost, the poet, says that for ten years his only audience was the waste-basket. Ten years! Do not be in a hurry to send your poem to the Atlantic or Harper's. There is plenty of time." Write—then re-write—is the insistent theme of this lecture.


Twenty-eight essays which will arouse college students to a thoughtful consideration of the art of living. Grouped under five heads, the essays open up the question of real and assumed values in College, Leisure, Reading, Progress, and Ideals. This is a thought-provoking collection of essays throughout, modern in outlook, well-adapted to the needs of college students.


Because this book is an outgrowth of actual work with a debating league, and includes only
the most important considerations arising from such work, it will no doubt meet a long-felt need in the teaching and directing of debates. It was intended, as the authors say, for high school debaters, but the material will be helpful for debaters at large.

It stresses clear analysis, through organization, and well-ordered briefing as well as the finding and sifting of evidence.

Interesting and worthwhile, it is so arranged that one can find what he is looking for without unnecessary effort. The appendices, including a list of suggested questions for debates and model briefs, are especially helpful.


Both these volumes, originally published at five dollars each, are here made available for school use in an inexpensive edition. The first volume is a delightful account of our poetic heritage and how it grew; the second offers a nicely selected group of poems.


A three-book series which uses questions, games, exercises, and projects to stimulate free and natural activity in writing and speaking English. The authors work constantly for the establishment of correct habits in English.


The aim of this book, according to the author, is "the development of a mastery over written English for the ordinary purposes of life. It is pre-eminently written for the beginning, not for the experienced writer." After giving an emergency list of glaring weaknesses in unskilful writing against which beginners may check their compositions, he proceeds to a study of the paragraph, "the most convenient unit with which to acquire writing habits of value. Following this are sections on exposition, description, and narration, each type liberally illustrated, each concluding with suggested assignments to students.

The last third of the book is a handy reference manual dealing with grammar, mechanics of writing, and principles of rhetoric. Both make-up and material of the book are attractive and should be very useful to the freshman writer.

M. B. M.

College Composition. By Thomas Ernest Ran-kin, Clarence Demitt Thorpe, and Melvin The-
that the student would perhaps tire of following a cut-and-dried method.

M. B. M.


"To illustrate the vigor and the liveliness of this book, one may observe Mr. Warren's caution to young writers against three infectious diseases: "beauty rash," or a rush of adjectives and adverbs to their respective nouns and verbs; "literary rickets," a condition of general wordiness; and "spelling disease," a highly emotional type of writing in which opinion, excitement, enthusiasm, and prejudice twist the story out of its true perspective. Clever examples of each support the author's dictum: "The best style reproduces the facts in simple, vigorous English, and with as much compactness as possible. Clarity should be the first aim of the news writer."

The devices utilized throughout this textbook serve to make it peculiarly effective. The author first pictures the imaginary city of Midland and the staff of its leading newspaper; in the opening chapters the student learns how certain reporters cover definite assignments. A unifying concreteness is given to the whole book by this means. Through the whole book, furthermore, diagrams serve to show the structure of the news story; these inverted pyramids insistently drive home the newspaper practice of telling a story backwards, beginning with the climax and ending with less important details.

The book ties up constant and definite practice for the student with accurate and clear representation of modern newspaper conditions. Originally developed as a year's fundamental course in news reporting at the Medill School of Journalism, Northwestern University, the book promises a basis for careful and thorough training in the college class in journalism. C. T. L.


This little book of short stories, poems, and essays "includes the best material submitted by students under twenty-one years of age, in a nation-wide contest conducted by the weekly magazine, *Current Literature.*"

Observations on the three types of writing submitted in the contest were written by an experienced judge in each field. Although experience is the usual and oftentimes the best source of material for stories or essays, as was found to be true by the judges in this contest, some of the writers of the stories included in this collection show ability in using imaginative situations. In the essays, however, those were best which were drawn from the writers' own experience and expressed his own ideas.

To a teacher of English who often grows weary in her apparently futile attempts in stressing the importance of grammatical correctness against the what's-the-use attitude, one paragraph from "Observations on the Essays," by S. A. Leonard, is a matter of comfort and encouragement: "It is too bad that some essays with a great deal of promise and evidence of original thought were undoubtedly disqualified because of prejudice, which even judges apparently cannot avoid, against lack of attention to the conventional forms of cultivated English. One essay... would, I think, have been in the first group without question if it had not been marred by rather serious grammatical errors and fundamental mis-spellings."

Such a collection of the writings of youth as those found in *Literary Leaves* may serve as an incentive for others who feel the urge of creative writing, for the book is dedicated to all young writers who hear the call of "winged words."

M. V. H.


This book, designed especially for the use of high school students, aims to provide a definite plan for the study of the short story as a type of literature. It contains not only a group of well selected stories, but also a concise history of the development of the short story and a study of its technical make-up.

With every story there are (1) information concerning the author and his work; (2) a set of general questions; and (3) a problem to be solved. This arrangement, providing for uniform study, will doubtless prove popular as well as effective.

In addition to the twenty modern short stories presented in Part I, the editor has given in Part II examples of earlier fiction forms, such as the fable, the parable, the essay-parable, and the tale, thus tracing the rise and development of the short story type.

Every story included in the volume has been tested in high school classes for student interest. The collection includes stories of the principal types, thus providing material necessary for such identification. Provision for chronological study, also, is made for those who desire such study.

The appendix carries selected college board examination questions on short stories, and recent questions from regents' examinations. A bibliography and a suggested reading list complete the volume.

N. B. R.


In this series of language books for the elementary grades the authors have stressed just what the title implies—essential language habits. By the use of games, exercises, and drills they emphasize their belief that children grow into the habitual use of correct language.

These books are a new edition of the series which appeared in 1923. The most striking difference is the bright yellow cover in place of the soothing dull blue. The illustrations by Shirley Kite, although they express the same ideas as those in the first edition, are new, many of them are colored, and all of them have more economy of detail. The games have been given definite names and uninteresting titles like "Oral Com-
position" are replaced by such as "Telling How to Make Surroundings Beautiful." In several instances new poems have been used, but other material is about the same.

Still having the same good qualities of the old series as far as objectives go, the new series is more attractive.

M. V. H.


The introduction, numerous notes, and study suggestions by Miss Hayward, head of the English department in Jefferson High School, Roanoke, will enable the student to read the book not only with understanding, but also with literary appreciation. George Eliot's attitude toward the problems of "women's rights" and religion, as well as her gospel of renunciation, is made clear. The notes at the bottom of the page are within easy reach, therefore certain to be used by the student. George Eliot's art of depicting character, and her method of developing character are clearly shown. These helps of Miss Hayward, with her suggestions for dramatic scenes for original dialogues, for comparisons with other novels, and for paragraph arguments, will make the student feel that The Mill on the Floss is worth reading.

N. B. R.


Andy, aged six, and Mary Barbara, aged five, have prepared a book for children under six. The twenty pictures they have drawn show a childish freedom that is charming; the rhymes about their favorite animals are theirs too—written down by their mother. These children go to a progressive school in Geneva, Switzerland. One stanza about their tiger goes:

"A tiger is anormous and has black and orange fur. He lives around a jungle and he loves to roar and rage. There are lots of tamer animals I think you might prefer. So if I should find a tiger, I'd keep him in a cage."


Both one-act and longer plays suitable for stage representation by amateurs, and also adapted to analysis, study, and reading in the classroom. Included are Barin's The Rehearsal, Chapman's Augustus in Search of a Father, and Hsuing's The Thrice Promised Bride (originally done for the Carolina Playmakers by a Chinese student), and three longer plays: Gilbert's Sweethearts, Tarkington and Wilson's The Gibson Upright, and Lady Gregory's The Dragon.


A new volume in the Harper's Modern Classics series, providing a pleasing form of this widely-read novel for high school use. Edited informally to encourage further reading, not scholarship. "Not exact information, but enjoyment with appreciation" is the goal set up by the editors—the first of whom, by the way, is a professor of English at the State Teachers College at Fredericksburg, Virginia.

NEWS OF THE COLLEGE

As the first big event of the month, the Schoolma'am Bazaar, held Friday, December 6, once again proved a successful affair. The Japanese theme furnished an artistic and attractive background for the various stunts given by campus organizations. Of the six stunts presented by the Page, Lee, and Lanier literary societies, the Art Club, Freshman class, and Cotillion Club, the Art Club received first prize for its presentation, the Freshman class second. The poster contest was won by Helene Duvall.

The first class day of the school year was observed when the seniors held their class-day activities. Wearing their caps and gowns, members of the class of 1930 enjoyed a happy day. There were various appropriate groups of songs given by the classes, a luncheon in the College Tea Room with many guests, and other attractive plans, culminating in the class production, "The Lucky Jade." Following the custom of three years, the class presented again under the direction of Helen Lineweaver, director of this and of three preceding 1930 class presentations, a musical comedy. Those taking part were Mildred Coffman and Phyllis Palmer, in the leading roles, Mary Brown Allgood, Irene Garrison, Evelyn Bowers, Rebecca Holmes, Rose Hogge, Emily Wiley, Mary Crane, Elizabeth Knight, Elizabeth Kaminsky, Margaret Kelley, Esther Smith, Otheldia Mitchell, and Anna Weisiger completing the list of principals. Members of the choruses were: Mariana Duke, Elizabeth Coons, Evelyn Timberlake, Martha Brame, Linda Malone, Suella Reynolds, Frances McGhee, Ruth Sisson, Anna Keyser, Audrey Hines, Annabel Miller, Lucy Marston, Mildred Wade, Bess Cowling, Dorothy Townsend, Ida
Hicks, and Edna Brown.

Two new Æolian members, Arabella Waller and Dorothy Cornell, were announced near the end of the quarter.

During the closing days of the fall quarter two speakers heard by the student body and faculty were Mrs. Harry Semones, of Roanoke, founder and first president of the Parent-Teachers Association, and Miss Catherine Cleveland, representative of the New York Cotton Institute in New York City.

Fall quarter examinations beginning December 17, lasted until the morning of December 19 at 10 o'clock, when Christmas holidays began. With registration in classes January 3 and 4, the student body returned the night of January 2.

Representing the second number of this year's entertainment course, the Ben Greet English Players made their appearance here in Twelfth Night and Everyman on Saturday, January 4, at a matinee and evening performance. A brilliant presentation of both dramas was given by the group of actors, Sir Philip Ben Greet appearing in both plays.

Thirteen students completed their study in two and four-year courses at the end of the fall quarter. Graduates in the four-year course were Genevieve Fearnow, Lilian Fearnow, Annie Preston Starling, Sallie Bronner Leach; in the two-year course, Edna O. Crenshaw, Eunice Stephenson, Hazel Hudgins, Mary Overton Smith, Doris Shotwell, Emily F. Moore, Mrs. N. Estelle Watkins, Nellie H. Painter, and Helene Duvall.

For the winter quarter, several former students returned to resume work here, seven new students entering also. Those of the first named group are Harriet Pearson, Lena Rauch, Mary Dove, Mrs. Ethel Hooley, Frances B. West, Nannie L. Harrell, and Dorothy Woodson. The new students are Lenora J. Weston, of Jonesville, Virginia; Nellie Cale, of Staunton, Virginia; Thelma Clyde Ramsey, of Bassett, Virginia; Nancy Jane Skelton, Stuart, Virginia; Arintha Middleton, Parksville, Virginia; Louise Henderson, Brookneal, Virginia; Leslie Ritter, Newport News, Virginia.

Presenting two one-act plays, members of the Stratford Dramatic Club gave excellent presentations of “The Florist's Shop,” by Winifred Hawkridge, and “Suppressed Desires,” by Susan Glaspell and George Cram Cook. Those girls taking part in the productions were Virginia Thomas, Carrie Dickerson, Pauline Efford, Elizabeth Knight, Isabelle Duval, Mina Thomas, Iva Lou Jones, and Elizabeth Hopkins.

The annual Art Club costume ball, given Saturday, January 18, was an enjoyable and successful affair. The attractively decorated gym formed an appropriate setting for the many brilliant colored costumes. Prizes for the most attractive costumes were awarded to Verice Stephenson and Florence Dickerson.

Class basketball, beginning Friday, January 3, with contests between the seniors and freshmen, juniors and sophomores, in which the seniors and sophomores were announced victors, came to an exciting finish January 10, when the sophomore-senior game was played. Preliminary to this game the juniors and freshman played, the freshman winning 35-2. Till the final blow of the whistle, which made the senior-sophomore score 27-27, this sister-class game was a hard fought contest, bringing to an end inter-class basketball for this season.

New members of organizations initiated during the winter quarter are as follows:

**LEE LITERARY SOCIETY**—Florence Stephenson, Lilian Hicks, Ida Hicks, Florence Dickerson, Dorothy Campbell, Piercy Williams.

**PAGE LITERARY SOCIETY**—Alice Elam, Betty Bush, Katherine Lee, Betty Stone, Henri Steinmetz, Lucy Vellines, Emma Jane Shultz, Audrey Cassell, Margaret Moore, Lois Winston, Marguerite Smithey.

**LANIER LITERARY SOCIETY**—Louise Mapp,

Stratford Dramatic Club — Prudence Spooner, Catherine Wherrett, Donaline Harvey, Dorothy Needy.

Cotillion Club — Maxine Pointer, Evelyn Wilson, Mary Watt, Jewel Ramsey, Lena Bones, Annabel Miller, Sally Face, Louise Mapp, Barbara Stratton, Ida Roach, Dorothy Needy, Dorothy Campbell, Florence Dickerson.

Art Club — Maxine Carmean, Georgia Collins, Sue Glover, Mildred Henderson, Vera Hire, Dorothy Martin, Dorothy Rodes, Edith Glick, Lois Winston.

Choral Club — Jacqueline Johnston, Nannie Harrell, Peggy Johnson, Julia Cosby, Martha Franklin, Mary Lou McFadden, Myrtle Carpenter, Klypso Coston, Maxine Head.

Scribblers — Garnet Hamrick, Alice Horsley, Virginia Gilliam, Catherine Howell.

ALUMNAE NOTES

PERSONALS

Ella M. Huddle, class '26, is teaching the 7th grade, R. F. D., Suffolk.

Sallie Ann Clarkson, class '24, is now Mrs. William O. Hahn. Her address is 2512 Sylvan Road, Greensboro, N. C. Occupation—keeping house with two babies!

Mrs. Mary Cook Lane sends Christmas greetings from Brazil, South America.

Idell Reid, class '13, has a position as government clerk in Washington, D. C. Her address is 1206 Jefferson St., N. W.

Edith M. Agner, class '28, is teaching first, second, and third grades at Mt. Grove, Virginia.

Katherine Bauserman, now Mrs. O. H. Ritenour, is living at 1235 Randolph St., S. W., Washington, D. C.

Mrs. Hilda Benson Henshall, graduate of the class of '12, is living at 7227 Blair Rd., Takoma Park, D. C.

Mrs. John Nye (Corinne Bowman), class '14, is substituting in the grades at Saltville, Virginia, as well as keeping house for her family.

Kathryn Buchanan, class '25, teaches the fourth grade at Cheriton.

Frances Cabell, class '28, is remaining at home in Cedarville, on account of the illness of her father.

Mary Caroline Eisenberg, class '16, is teaching primary grades in Staunton.

Nancy Funkhouser, class '26, is teaching geography in the grades at Charlotte, N. C. Her address is 1732 E. 8th St.

Margaret Jarvis, class '22, is now Mrs. Garland Anderson and is living at Galax, Virginia.

Mary Julia Kezeel, class '27, is teaching the first grade at Elkton.

Edwina Lambert, class '27, is teaching all grades in a private school at Banes, Oriente, Cuba.

Margaret Nicholls, class '28, is teaching the first grade in one of Norfolk's schools.

Marjorie Ober, class '27, is teaching English, spelling, reading, and writing in one of the schools of Norfolk.

Florence Reese teaches home economics and English at Cartersville.

Bessie Scoggin, class '14, is teaching graded school at Purdy, Virginia.

Orra E. Smith, class '25, is a home demonstration agent and is residing in Amelia, Virginia.

Rebecca Spitzer, class '28, is teaching first grade at Summerfield, N. C.

Martha Wilson, class '29, is teaching Latin, English, and civics at Hot Springs.

Ada L. Woore, class '25, writes from Bunker Hill, West Virginia, where she is teaching the seventh and eighth grades.

Anna Cameron, class '24, is again teaching home economics at Maury High School.

Beatrice Copper, class '23, teaches the
third grade in Nyack, N. Y.

Thelma Eberhart, class '26, teaches first grade in Norfolk.

Elizabeth Ellmore, class '27, is the principal of Floris Vocational High School at Herndon, Virginia.

Mary Jasper Hudson, class '16 is the principal of the junior high school at Salem, Virginia.

Rebecca Jennings, class '29, writes from Clover, Virginia, where she is teaching fifth and sixth grades.

Mary Lou Venable Benry, class '28, is living at 1424 Lee St., Charleston, West Virginia.

Sadie Williams writes from Clarendon, where she is teaching biology in the high school.

154 E. Pine St.,
Grove City, Penn.

Dear Dorothy:

Your last communication has at last reached me and I hasten to answer it.

The Winchester paper mentioned the "farm" you all have just added to the attractions of H. T. C. In a way I wish that I was just in college now. And yet, I'd hate to have missed Mr. Johnston and Miss Gregg as well as Miss Sale.

This year I get my permanent certificate and I'm not staying on here any longer. Had a much better offer just a week before school opened, but they are very exacting about such matters here and I could not be released.

I hope to begin work next summer at Columbus towards my master's degree. That is the next requirement for all Pennsylvania teachers. I'd much rather come to Harrisonburg for it, if you would just develop the liberal arts college.

Best wishes to H. T. C.

Anna Allan

Dear Mrs. Garber:

It seems strange to be a student and not to be at H. T. C. Gene Eley and I are here at the Philadelphia General Hospital taking courses to be dietitians and I have enjoyed the work very much. It is a most interesting phase of the home economics work.

Living on $18.75 a month doesn't allow much spending money, but I hope to be able to pay my dues early in the winter.

Gene joins me in best love to all of H. T. C.

Mary Louise Yancey

WEDDINGS

Mr. and Mrs. L. Frank Jordan announce the marriage of their daughters, Mina Lowell to Mr. John Beamon Turner, and Evelyn June to Mr. Henry C. Mintringham on Thursday, the twenty-eighth of November, 1929. Mr. and Mrs. Turner will be at home at 50 West Ninety-Seventh St., New York City.

Catherine Guthrie, of the class of '29, was married on Saturday, December 28, to Mr. James Loomis, of Roanoke.

Mr. and Mrs. Robert Edward Elliott announce the marriage of their daughter, Louise Westervelt, to Mr. Alfred Wallace Shriver, on Wednesday, January first, Norfolk, Virginia. Mr. and Mrs. Shriver will be at home at 804 Redgate Ave., Norfolk.

OUR CONTRIBUTORS

FRANKLIN T. BAKER is professor of English in Teachers College, Columbia University and an editor of many textbooks, including Carpenter, Baker and Scott's Teaching of English and Baker and Thorndike's Everyday Classics.

MIRIAM B. MABEE, MARGARET V. HOFFMAN, MARIE LOUISE BOJE are members of the English department in the State Teachers College at Harrisonburg.

MAMIE OMOHUNDRO SWITZER is supervisor of English in the Harrisonburg Training School.

PEARL O'NEAL, assistant librarian, CHARLES H. HUFFMAN, NANCY B. RUEBUSH, and CONRAD T. LOGAN, members of the English department, have contributed signed or initialed book reviews.
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