Under these six headings are found all the applications of business arithmetic that girls will use. For example Shelter includes Cost of Shelter, Taxes, Fire Insurance, Drawings for Repair Work, Repairs, Painting, Flooring and Papering.

As each section is a unit, the divisions may be taken up in any order, thus providing for correlation with other subjects in the curriculum, or for the special interests of the students.

The work of the woman in the home is dignified and she is led to see that she is adding to the family income as truly as her husband does, and that much depends upon the wise use of the family budget. "The work of the wife has a value which can be translated into terms of money. . . . . Small economics in buying make money go farther."

Calories do not seem so strange; nor are they handled, in the seventy-four pages given to food, too technically to interest the student who is unacquainted with home economics.

Some idea of the practical nature of the problems may be gained from the following:

Discuss the advisibility of making bed linen at home. (This follows a comparative study of the ready-made product with the home product.)

Criticize a dietary that is given for a housekeeper.

A family has been paying $24 a month for rent. How expensive a house can they afford to purchase?

Estimate the cost of all the articles of clothing you would need for a year.

It is refreshing to find these statements in an arithmetic: "Play cannot be left out of any plan for right living" and "The family income is not adequate if there is not enough money to provide at least a small expenditure for pleasure."

The book has the appearance of interesting reading matter and among its attractive illustrations are the desk where the business of the household is transacted, a tempting serving of a dinner for a woman, a straight skirt, and a campfire grate.

NATALIE LANCASTER

XI

BOOKS THAT SHOULD INTEREST TEACHERS

THE PSYCHOLOGY OF MUSICAL TALENT, by C. E. Seashore. (The Beverly Educational Series). Boston: Silver, Burdett and Co. 1919. 288 pages. ($2.40).

This book is a pioneer in the effort at applying in detail the methods of modern experimental psychology to the study of the problem of teaching of music, yet it bears none of the uncouthness or lack of finish of most first treatises. The author has spared no time and effort in developing and describing a body of scientific data at once important for the parent, the teacher of music, and the psychologist. The subject of musical training is largely left to a later volume which it is to be hoped may not long be delayed.

The purpose is definitely stated as follows: "to describe and explain the musical mind in such a way as to serve in the recognition, the analysis, the rating, and the guidance of musical talent." Some thirty tests with numerous phases and subdivisions are described in the body of the text, ranging all the way from sense of time and pitch, through sense of rhythm and consonance, to musical memory and imagination. Much of this work is too technical to be easily grasped by the general reader, but numerous practical points are interspersed all the way through the book. The first chapter gives an interesting view of the scope of necessary psychological investigation, while the last chapter is a very happy summary of practical maxims useful to the music teacher in locating and directing musical talent. In make-up the book needs no improvement except the addition of an index.

This work ought to stimulate further scientific research into the psychological aspects of music and other art training, and it ought also to encourage the music teacher to test the ability and probable success of children in music by means of the five tests now issued as phonographic records by the Columbia Graphophone Co.

The author contends that with these tests one can tell quickly what children in a group, that is in the majority of cases, will be likely to make a failure or a success of music instruction. He argues rightly that thereby much talent may be discovered and the talented given the desired opportunity and that much humaneness may be shown to children lacking such talent but not lacking financial ability or parental hopes that John or Mary may have a musical education. Contrary to the general view, most of the fundamental traits of ability are not seriously affected by training or age, so that tests given in the fifth and repeated in the eighth grade will, according to Seashore, serve the purposes set forth above.

One is inclined to express the hope that our future music teachers will be trained along the line of the psychology of musical talent and may be able to apply these diagnostic and prognostic tests which are coming already to be well known and well substantiated as to value. W. J. G.

PROJECT WORK IN EDUCATION, by James Leroy Stockman. Boston: Houghton Mifflin Company, 1920. 167 pages. ($1.20).

This little volume in the familiar brown clothing of the Riverside Educational Monographs, is one of the books that a busy, thoughtful teacher will find worth her time. It is divided into two parts, each treating of a different phase of the subject. In part one the project is shown to be a method that has come about naturally from the fundamental reforms in education. It is the natural, concrete expression of modern principles in action and, through suitable changes in organization and administration, it can unify the entire school life of the child.

In part two is discussed the use of the project as a subject, not as a method. The author recognizes the multiplicity of subjects already in the curriculm and presents a plan for reducing this number by the substitution of the project. As a subject the project is to focus upon the significance of a man's struggle with his environment. It is to include those phases which have more of the mental and less of the physical, just as much as it includes physical activities. It is to encompass man's whole struggle with his environment, and its value lies in its showing the significance of life activities.

From the book as a whole teachers see two opportunities, one, to keep themselves free and their school a part of life by the use of the project method; the other, to oppose disorganizing social doctrines by teaching that work is necessary, is dignified, may be joyful, and must be divided. E. S.

ELEMENTARY LESSONS IN EVERYDAY ENGLISH, by Emma Miller Bolenius. New York: American Book Company. 1920. 340 pages. (80 cents).

This is a textbook for elementary language study based entirely on the project plan, and, like all of Miss Bolenius's other books, it is full of opportunity for "purposeful activity" on the part of a class.

The plan of the book is this: there are three parts, for the three years of the elementary school; and each part contains two hundred lessons developed in twenty projects. Various exercises, such as organization of ideas, outlining, conversation, formal talks, writing of letters, technical matters, dictation, word study and dramatization, are woven into these projects.

The course as given is very flexible, giving the teacher the choice of following the daily lessons or of selecting portions to suit his needs. Even where it may not be used as a text, it is a valuable manual for any teacher of the elementary grades. M. V. H.

MUSIC FOR EVERYBODY, by Marshall Bartholomew and Robert Lawrence, Cincinnati: The Abingdon Press. 1920. 120 pages. ($1.00).

With the popularity of the community music movement comes the necessity for trained song leaders. *Music for Everybody* brings this necessity vividly before us and, after convincing us that song leaders are essential, it plainly sets forth the steps used in training them. Besides giving the principles of leadership and the technique of song leading, it includes interesting details concerning organization, leadership, and the possibilities of community, industrial, and neighborhood "sings," with programs for each type. Good, clear illustrations make the book very much more interesting and attractive.

E. R. W.

HOW CHILDREN LEARN TO DRAW, by Walter Sargent and Elizabeth E. Miller. New York: Ginn and Company. 262 pages. ($1.48).

Dr. Sargent and Miss Miller describe in detail the methods by which drawing is made to meet the immediate needs of the children in the grades of the Elementary School of the University of Chicago.

Of the five chapters into which the book is divided, the first three show us practical methods by which a graphic vocabulary may be built up from year to year to meet the child's growing need to express himself. Three fundamental methods are developed. First, the work is presented so that the children draw for the sake of telling a story. Second, they are taught how to supplement and enrich their own direct observation of objects, to learn good methods of respresenting different effects, and to know by use of reference material, such as photographs, pictures, written descriptions, etc., excellent examples of artistic style. Third, the children systematically accumulate a graphic vocabulary consisting of forms which are most often used to help represent a wider range of other forms or objects. The experimental lessons which show the development of these methods are so simple and so well correlated with the subjects taught in any well directed school room that the teacher with only a limited knowledge of art might easily work them out for herself.

The last two chapters deal with the interests to be appealed to in each grade and the standards for which each grade should work. Besides this the theories upon which the mehods are based are summarized and explained in a very clear and interesting manner.

The two most fundamental theories are: first, that interest in telling something is the motive which inspires all good drawing, and second, that progress in ability to draw is not general but specific.

Not only is this book written in an appealing and practical style but the printing is splendid and on excellent paper. Anyone

could easily read it in a very few hours, gut the inspiration it will give—especially to one who thinks he cannot draw well will last for years, and to grade teachers it will bring untold aid. V. R. B.

THE ELEMENTARY SCHOOL CURRICULUM, by Frederick G. Bonser. New York: The Macmillan Co. 1920. 460 pages. ($2.20).

Adapting the curriculum to meet requirements in training for citizenship is one of the great problems confronting teachers, supervisors, principals, and superintendents. Professor Bonser has attempted to show how this may be made possible.

He divides his book into two main parts. The first eight chapters deal with the principles upon which the making of a curriculum depends and with illustrations of how these principles may be applied. The next eight chapters, instead of dealing with general principles, are devoted to very definite ideas of the purpose or use of each subject in the curriculum and with a definite outline for each grade through the sixth.

Bonser believes that "the curriculum should always be in a state of revision and adaptation" to meet the needs of the child and the community, and that the changes which he recommends will necessarily be gradual. His last chapter shows how this book may be used in improving curricula and ends with a list of questions and topics suggestive of possible projects.

The strength of this book lies in its chapters of outlines and suggestions. These will be a help to well-prepared teachers as well as to others struggling to adapt their present curriculum to their particular school and community. F. J.

PERSONALITYCULTURE, by David E. Berg. New York: Institute for Public Service. 1920. 127 pages. ($1.50).

The author reports in this volume upon his visits to one hundred classes of seventy-two college teachers ranging over twenty-five different subjects of instruction. The result is a very interesting and valuable composite picture of the American college teacher at work, and is particularly valuable because of the writer's care in making full records of the lectures visited and in interpreting the net results—from the point of view of the student as far as possible.

The first five chapters are perhaps the most valuable, as they give the concrete data on nearly half of the observations, and arrange the teachers in ten different groups according to their ability to "put the work over." Chapter X describes these ten groups briefly, giving the reader a further opportunity to practice self-examination; the last chapter points out certain principles in personality culture. Chapters VI to IX attempt to break up the intellectual, volitional and emotional qualities of the mind, using a rather antiquated psychological classification, and describing and listing some 116 different traits under the heads of candle power, kilowatts and British thermal units of personality. These chapters add little to the discussion, but the reader can easily omit them and make his own analyses.

The value of the book mainly lies in these critical pictures of the college teacher and in the contribution to the idea that young teachers can easily take stock of the pitfalls and opportunities in the cultivation of personality and can profit accordingly. It is to be hoped that Mr. Berg can follow this stimulating research by another into the classrooms of the public elementary and high school teachers who are equally if not more anxious to profit by teacher-rating plans. W. J. G.

VISUAL EDUCATION, a Teachers' Guide to the Keystone "600 Set." Meadville, Pa.: Keystone View Co. 1920. 715 pages. (Furnished with the sets of slides or stereographs which are listed in the set).

This is a complete teachers' guide and manual, and is a thoro-going revision of the earlier editions. Sixty-two of the country's leading educators and specialists have aided in preparing outlines and groupings of the slides to cover all elementary school courses and numerous more advanced courses. Some fifty classifications are used. Brief introductory essays on the value of visual education by Eliot, Bagley and Frank McMurry are supplemented by an introductory statement at the beginning of each chapter on the use of visual education in that particular subject. Many hints may be obtained there as well as in the groupings of the slides and their explanation for the teacher who does not have the set at hand. An index of fifty pages is added.

W. J. G.

IS IT A STYLE?

"When under a plan of student government it is shown that the majority of girls are against paint and powder their moral suasion soon puts a stop to its use as a fad. The common sense of the majority of girls is against the use of powder and paint.

"It is not all city girls that wear powder and paint. A pretty country girl who recently came to our school showed after she had washed off her paint that she had ruddy complexion beneath. It is an attempt to be stylish. I do not think the average girl does it to attract attention."—Mary Johnson, of the Washington Irving High School for Girls, New York City.