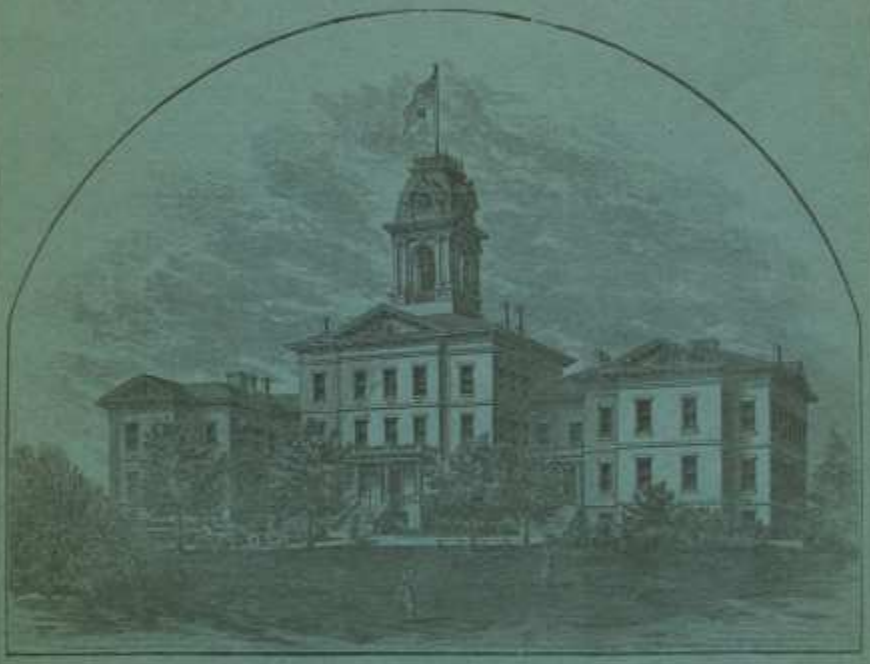
The Normal Index.

Vol. V. SAN JOSE, CAL., JUNE 25, 1890. No. 9.



Published by the Senior Classes of the State Normal School.

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VOL. V. JUNE 25. No. 9.

The * Normal * Index.

SAN JOSE, - - - CALIFORNIA.

PUBLISHED MONTHLY BY THE
SENIOR CLASSES OF THE STATE NORMAL SCHOOL.

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IT is with real regret that we retire from our short glimpse of public life, feeling that we have gained much from this brief experience in the editorial work-room. Where mistakes have occurred, it has not been from a want of zeal on our part, but rather from an ignorance of the work, or from a lack of that skill which can only be acquired by experience.

The INDEX extends a warm welcome to its new editors, feeling assured that in their hands, it will be carefully watched, and that nothing will be left undone to promote its rapid growth and influence.

WITH the Commencement season usually comes a season of gaiety. Though with us, this has been less strongly marked than is customary in the other schools, yet the days of pleasure we have had, have been none the less real for being few in number.

Professor Childs and Professor Kleeberger each invited the Senior A Class to visit their homes in the Willows. The time was spent chiefly in the open air, enjoying the luscious fruit, the beautiful wild flowers, and the fine scenery. The general hospitality of both the Professors and their wives will make the pleasant trips long remembered by the June class of '90.

ON May 23rd, the Senior A Class was invited by Professor Holden to visit the Lick Observatory. Though we had all probably often read descriptions of the great telescope and of its dome, yet one gets, at best, but a dim, untangible picture from a printed page. The visit was, therefore, one of intense interest to each member of the class.

Fully appreciating the kindness of the invitation, and realizing how much was gained from the visit, the Senior A Class appointed a committee to draw up a set of resolutions expressing this feeling. The following were adopted:

WHEREAS, At our recent visit to Mt. Hamilton, we were cordially received; and

WHEREAS, The Professors in charge of the Observatory took great pains to make our trip pleasant and profitable; therefore, be it

Resolved, That we extend a vote of thanks to those who so kindly welcomed us.

Resolved, That these resolutions be published in the INDEX and that a copy be sent to Professor Holden.

WM. DOYLE,
FRANK M. RUTHERFORD,
MAUDE HENLEY.

PROFESSOR KRUSI, author of the Krusi System of Drawing, and for many years a teacher in the Oswego Normal in New York, visited our school last month, and gave us a most

interesting talk on Pestalozzi, his life and teachings.

CORRESPONDENCE.

From those interesting islands in the Pacific, one of our Alumni writes:

"There is a charm about the life we lead here; it is so simple and quiet; so far removed from that hurry and fret that clings about the Normal, causing every one to look tired and over-worked. School closes at 2 P. M. with us; and with no societies or lectures to attend, few callers, and no church work to do,—except that all of our work is on the missionary order—we have time for long rambles about these tropical "gulches," and horse-back rides to view various wonders of nature and relics of past generations; and, if ancient landmarks are any evidence of past population, then this district has had a dense population. This was the birth place and favorite home of Kamehameha I. and his monstrous wife Kahumana, and bears many traces of their power over the common people. A water course was changed and caused to pass for two miles through solid lava and through earth, sometimes to a depth of one hundred feet; and terminates in a beautiful fall just above the land which was used by the king for taro beds. Considering that the natives possessed only stone and wooden implements, it is quite a wonderful piece of work and must have been accomplished by the exercise of a despotic power.

"One misses the cheerful singing birds here. Away from human habitations, the earth is as still as the sky; and a little imagination will change the deserted taro-beds to grave yards, and the sunken walls of the old thatch houses to head stones.

"The almost entire absence of wild flowers detracts from the attractiveness of the country, too; but no land is perfect, and I believe Hawaii can not be surpassed in its exquisite and varied scenery. In a few miles ride one may have scenes of land and water that range from pretty to sublime and awful. One of the chief charms of the island, to me, is the constant surprises one meets in the entire and sudden change of scene, or by coming upon some exquisite little nook, cuddled away among the palms and ferns, when least expecting it."

"A very romantic little story is told, and even repeated *here* by truthful people, of the manner in which the natives procured stones from Polulu to construct a heiau, which they built about fifteen miles from Polulu.

"As the tradition goes, all the inhabitants of the island were convened for the purpose. They formed a continuous line for fifteen miles, along which the stones were passed from hand to hand. Tradition does not say *where* the temple was built.

"We visited the temple and found it to be simply a pile of rough stones. It is about three hundred feet long and one hundred wide; the walls are about ten feet high, and slope from a base of ten feet to three or four at the top. A portion of it is divided into compartments which were formerly held sacred to various gods and priests. A stone seven feet long by five feet wide and slightly concave marks the spot where human beings were once sacrificed to their imaginary duties. Some of the stones which compose the walls weigh a ton each, and would have been quite a handful to pass along that line of men. All about the *heiau* for miles, millions of the same lava stones are lying upon the ground. If those natives went fifteen miles and crossed ten gulches to procure what was right on the spot, they must have had less common sense than the colt, which "swam the Mississippi to drink out of a mud puddle.

LECTURES.

On June 5th, James G. Kennedy, Principal of the Cogswell Boys' Polytechnic School in San Francisco, gave us a short address on the subject of "Industrial Education."

"Education," he said, "is the preparation of the individual for a reciprocal union with society. Education, mental, moral, and physical, is not perfect education as it is pursued, although this idea has prevailed, and the changes in systems have been rung on these three points for ages.

To be completely educated you must be so that you may go out and not only give something to society, but receive something from it. There are three schools, the trades schools, pure and simple, which teaches its pupils some craft; the preparatory school which stands in the place of the high school and prepares for the university, and the technical school. The last named, educating the hand and mind in complete unision, was found to be the correct system, and in America to-day schools are established at Washington, Boston, St. Louis, and many other cities.

The idea has been much opposed by scholastics who will not admit its efficacy and persist in educating the mental faculties alone.

Let us look for a moment at the factors in the progress of the human race. At birth man stood on the threshold of his existence without anything. He had no clothes other than grasses and leaves; no food other than the berries and nuts of the forest and, perchance, a few shellfish gathered on the seaside rocks; no shelter but mountain caves and the spreading branches of the trees. The necessity of providing for his wants called forth his physical activities, and while these were brought into play, his mind was also roused to action, and we see mental activity the direct result of physical activity. The action of the mind woke up his dormant moral faculties, and thus moral action also was brought forwsrd through physical activity. What followed? The original man found he could not rely upon the ordinary fruits of the ground, as sometimes the supplies failed. Famine must be provided against and the result was the practice of agriculture. Then the abundance of supplies brought exchange. As a matter of course, commerce followed. Names were soon given to the objects which were around him, and language was the result.

From these points we gather that the human race has been educated through physical activity and that knowledge comes with practice and industry. The child, to have a complete education, must be taught in accordance with the principles of race development.

The advantages of education on a physical basis are easily seen. The man is developed in all directions. It adds interest to studies, and gives enjoyment and zest to work. The activities of the child are developed in harmony with the activities of life, and he is ready to cope with the world. The falseness of other methods is shown by the fact that many college graduates are failures when thrown into the busy world, unable to make their way, and it is because of the wrong system of education."

The lecturer then gave an outline of the methods pursued at the Cogswell school, and presented for examination specimens of wood carving, designing and repousse work executed by the students.

A lecture of unusal interest was the one given June 12th, by the Rev. E. A. Lytken on his home in Spitzbergen Island. That place has always been to us only a name, but now seems more real after having heard one who has lived there tell of the habits and customs of the people. He spoke of the Island as a little paradise, though the thermometer averages from 70° to 80° below zero, so that 5° below zero seems hot to those northern people. The houses are made of snow, and are entered through a small hole near the ground. It is necessary to have these entrances small on account of the great numbers of Polar bears which abound in those regions. The ceilings, walls, and floors of the dwellings are lined with seal-skin and the same fur is used for the dress of the people.

Schools have never been a success there and it is doubtful whether they ever will be, as the people are very slow to learn.

Mr. Lytken is anxious to return to his Arctic home, where the cold is more agreeable to him than our temperate climate.

SCIENTIFIC.

Our aim this month is to place before the "live" teachers of the day who are reached through the INDEX two very useful, simple, and cheap instruments that are being made and used by the pupils of this school. These instruments—the telescope and solar microscope, were devised in this particular form by two of our Professors, hence, our pride and pleasure in placing them before you.

It is hoped that the blue-print accompanying this number, to which we shall refer, will give the reader a clearer conception of these instruments than the description alone could do.

Figure I. represents the telescope. A tin tube 4 feet long and 2 inches in diameter, is thoroughly blacked within with a mixture of shellac and lamp-black, and powdered with dry lamp-black to deaden the inner surface; this gives us a suitable tube, which lies partly within a trough and is firmly held in place by a tin band; thus the tube, trough and semi-circle are firmly connected. This semi-circle is inserted in a forked piece of wood, and turns easily on the pivot *K*, giving the glass a range of 180°. The lower end of this forked piece is cut down into a small, round, smooth end *K*, which is shown in a raised position and fits perfectly into the solid center of the stand, but not so tightly as to prevent the whole upper part from being turned upon *K* as a pivot.

The stand may be, as in the print, but 2 feet high if for use on a table, and can thus be more

conveniently carried about; but those made for use at the Normal, are 5 feet high. The best stand, however, is a post set firmly in the ground with a hole bored in it for *A*.

O is the object-glass tube, which is made of heavy building paper firmly wrapped and glued into this form, and in which the object glass, a concavo-convex, or "periscopic" spectacle lens of 4 feet focus, is held. As the center of the glass gives the best image, a diaphragm with an aperture of one inch is placed over the lens.

I is the eye-piece tube, and is made as the above tube, in which is the eye-piece, a common pocket microscope of 1 inch focus. Placing these tubes in either end of the long tube, and sliding the eye-piece backward and forward until the image is distinct, we have our telescope ready for use. The plate does not show the paste-board caps made to fit closely over the ends of the long tube in order to protect the glasses when the instrument is not in use.

This telescope may not compare very favorably with that of the Lick Observatory; but considering its cost, $1.25 he who has made and used one takes pride in comparing the ratios of the cost and power of the two. The power of a telescope is found by dividing the focal length of the object glass by the focal length of the eye piece; hence, the power of this one is 48, 4 feet divided by 1 inch.

With the telescope you can observe the phases of Venus, the moons of Jupiter, and also ring of Saturn, but not its moons. But it is best for the study of the moon, which should be observed when new rather than full. At half moon the Apennines and Alps are readily discerned, casting the shadow of their peaks across the plains. Plato, Tycho, and Copernicus—craters of large volcanoes and the cones within these craters are easily recognized. When the light of the sun strikes the moon most obliquely, the shadows of these craters and cones are, of course, longer, and the form of the objects that cast them more clearly traced. Watching for a half hour at a time, one can sometimes see the sunlight leap across the valleys and light the tops of the mountains; in fact, one can pick out the 400 or more volcanoes, mountains, plains, etc., named and mapped in Proctor's "moon," or in that excellent work "The Moon" by Nasmyth and Carpenter.

We can readily conceive how an enthusiastic teacher can lead his pupils to become interested in the stories of the heavens, and teach them to look for and recognize the different planets, stars and constellations with a pleasure akin to that they feel in the presence of ever constant friends.

Figure II is a solar or projecting microscope, many of which are being made at present by the students in the Normal. Any person having a small amount of skill in the use of carpenter's tools can construct one; and the cost of the material used is less than a dollar and fifty cents. With its aid, the parts of a flower or an insect can be shown on a screen greatly enlarged; the manner of using it being similar to that of a magic lantern. While its magnifying power is not so great as that of the finest microscopes, it has other qualities which render it more practicable in the class room. This superiority is due to the fact that the magnified image can be shown to an entire class at one time, thus saving valuable time and making explanation easier. For example, a fly's leg can be magnified to a length of six feet and a diameter of six inches, and the entire leg visible to a whole class at once. The magnifying power of this instrument depends upon the distance of the screen from the microscope add upon the focal length of the lenses. In the above mentioned instance, the screen was twenty-four feet from the microscope, with lenses having focal lengths of one and six inches respectively. Increasing the distance of the screen increases the size of the image, but as the same amount of light is spread over a larger surface as the image grows larger, the illumination is not so bright.

The microscope is constructed as follows: A, B, and C in figure II, in accompaning photograph, are three pieces of board, one half inch in thickness and four inches square, set upon a similar piece of board fourteen inches long. B is placed at the center and made stationary. A and C are movable, to and from B.

This diagram represents a cross section of the base of the microscope. 1 is the bottom piece fourteen inches long, 2 and 3 are pieces attached to 1 to make the groove 4. To A and C are attached pieces which move in the groove 4. This arrangement makes the position of A or C easily adjusted. In A, as shown in the figure in the photograph, is a spectacle lens having a diameter

of one and a half inches and a focal length of from six to eight inches. In C, is the lens of an ordinary pocket microscope with a focal length of about one inch. G is a contrivance for moving C backward and forward in order to get the proper focus. It consists of a lead pencil fastened on the sides of the bottom piece in such a way that the pencil can be easily turned. A piece of sand paper is glued on the piece which moves in the groove and which is attached to C, and a piece of rubber around the pencil bearing slightly on the sand paper allows C to be moved by simply turning the pencil. This is only a convenience for focusing C and may be dispensed with entirely. B has a hole in the center five-eighths of an inch in diameter and springs to hold a microscope slide as shown in the figure. The object to be examined is placed on the slide over the hole. This constitutes the essential part of the microscope, but not all that is necessary to operate it successfully. The room where the microscope is used must be darkened and the light admitted at one point so as to fall horizontally on the lens in A. This is accomplished by the use of a form of heliostat as shown in figure III. F is a board made to fit a space made by raising a window sash. E is a hollow cylinder three inches in diameter and seven inches long, which fits in a hole in the board F. D is a mirror fastened by hinges to E. Then to use the instrument, darken the room, and in a window on the sunny side place the heliostat. Then by use of the mirror, whose position can be adjusted by means of a wire attached to the outer end of the mirror, and by turning E in F, the light of the sun can be reflected horizontally through E into the room. The microscope is placed so that the light falls perpendicularly on the lens in A, which causes the rays to converge and a spot of light the size of the hole in B falls on the slide; then passing through the lens in C, the light diverges and is caught on a screen where the image is formed of the object on the slide.

This instrument may also be used to illustrate some of the laws of optics. In a darkened room the particles of dust floating in the air will show distinctly the converging and diverging pencils of light, produced by the light passing through the different kinds of lenses.

We hope that every teacher who is fortunate enough to see these descriptions will provide himself with these valuable pieces of apparatus. No enterprising teacher can fail to recognize their great practical use in the public schools, in arousing interest and creating enthusiam both in pupil and parents.

These instruments may be seen at the Normal at any time, and teachers living in distant parts of the state who wish further information may get it by applying to either Prof. Randall or Prof. Holway.

The blue print photographs which accompany this article are made in the Normal, photography being included in the course in chemistry.

EDUCATIONAL DEPARTMENT.

ONE OR TWO REASONS FOR TEACHING CLAY-MODELING.

The following is a criticism made by a New York teacher:

The average teacher teaches arithmetic to obtain the correct answers to a given number of nicely executed figures; teaches modeling to obtain imitations of a given number of models; teaches penmanship to obtain a given number of neat and regularly written copies; teaches mechanical drawing to obtain a given number of correctly constructed problems; teaches each separate study of the curriculum as a separate branch in which a certain immediate result is to be obtained, and therein fails to grasp the one essential of all good true teaching—the careful development of faculty, letting *results* take care of themselves."

To assert that the *average* teacher is as narrow minded as this, seems rather sweeping; but it is certainly true of many. What is the reason? Teachers are not thoughtful, or more properly, perhaps, do not direct their thoughts aright. The puzzling, perplexing question is always, "How can I bring about certain results"? rather than "How can I cultivate the various faculties of the child in order to give him the greatest power?"

In a given length of time, a teacher may teach children to know thoroughly fifty words, no more no less. The work assigned has been accomplished,—the *result* has been obtained. Another teacher to whom the same work has been assigned and who is striving to cultivate *faculty*, will probably accomplish the same result in the same length of time and will also have given the children power to discover many new words for themselves. Teachers often fail, because of their own ignorance of what they are to bring about. Let us think of this in connection with that much discussed subject, Clay Modeling.

The enthusiastic young teacher, highly delighted with what she has seen of "cute and lovely and ever handsome" imitations of geometric objects, leaves, flowers, studies of plaster casts, etc., says confidently to herself, "I will go and do likewise. It is a little hard to start those new things in country districts, but I don't mind that. It is just lovely work for children, and I am determined to have it in my school." Brave girl! We admire her spirit. She *does* have Clay Modeling. The children are pleased, and they make many pretty things that the teacher proudly saves and keeps on exhibition.

One day a trustee comes to visit the school. He smiles good naturedly, when the teacher shows him the children's work, he doesn't say anything until he starts to go away, and then startles the young enthusiast by asking bluntly, "What do yer have the youngsters make all them mud things fer any how?" And a good sensible question it is too, a question that puzzles the teacher much more than she likes to acknowledge. If she is the honest, earnest little woman I take her to be, she does not allow herself much rest, until she has settled the troublesome question satisfactorily to herself, at least.

In order to model an object accurately, a child must observe it very closely. If it is a geometric object, he notices its shape, size, etc., and tries to make an exact imitation. If he is modeling a leaf or a flower, every little wave and twist and delicate movement that nature has given must be carefully noted and copied. Thus are the perceptive faculties trained, not only for the time being, but forever. Having modeled a few leaves of different shapes, his eyes are opened very wide to the fact that leaves vary considerably in shape, so he naturally takes an interest in leaves, and who knows what that interest may lead to? What great difference does it make whether or not the leaf he models is an exact copy? It is as well done as his perceptive faculties at present permit. When they have been farther trained, the *results* will, of course, be better. Isn't that more sensible than to keep a child for weeks busy upon a plaster cast of a difficult leaf in order that he may make an exact imitation—a result—and when he has finished, perhaps be unable to tell even the *name* of the leaf he has modeled?

Many other means there are for cultivating the perceptive faculties, but modeling in clay is one very good way. A child who models in clay should be able to perceive that words do not look alike and thus be able to *read* and *spell* better. I wonder what the trustee would have thought had the teacher told him she was teaching Clay Modeling in order to make the children better readers and spellers.

Children should sometimes model forms from memory, having nothing to copy from save the picture in the mind. They should also model geometric forms in order to obtain clear ideas of surfaces, edges, etc. This knowledge will prove of great benefit when they need to use it in mensuration in arithmetic. W. N. Speer of the Cook Co. Normal School thinks that we should have little trouble in teaching mensuration if the pupils were able to think of the forms with which they deal.

Perhaps the trustee would have been surprised to find that Clay Modeling was helping the children to remember their history lessons, and to find out how many rolls of paper it would take to paper the walls of the school-house.

Clay Modeling cultivates the delicate sense of touch so useful in all hand-work. While it is not the primary object, the fact that modeling in clay, by cultivating the eye and giving delicate finger manipulation, lays the foundation for all plastic work as well as that done in wood and iron, is certainly a great point in its favor.

If the young teacher had just mentioned this point to the doubting trustee, he might not have spoken so contemptously of "them mud things."

M. E. SCHALLENBERGER.

SEWING.

Under that attractive title "Manual Training," classed with clay modeling and wood carving, we find the good old fashioned art of plain sewing. Lessons in sewing! They recall the days of our grandmothers, when each little girl in the district school, had her sampler and her "stint" of hemming or patchwork to do. Sometimes this "stint" meant hours of dreary work for little fingers, when the long seam stretched like a lane with no turning, before the little woman's tired vision.

In our advanced age, when all forms of instruction are being thoroughly revised and regulated, sewing comes in for its share with the others. Those endless seams and tiresome samplers are replaced by small specimen pieces, by little articles that can be finished in a sewing hour. The mysteries of thimble wearing, the making of

small knots, the correct slant of certain stitches, are now made so clear that the work becomes fascinating as well as profitable.

Learning to sew at school, and learning to sew at home are two very different lessons. I have known even the hemming of dish-towels which every mother will acknowledge has no attraction for her little daughter at home, to be a source of enthusiastic work in class. There is a pleasant rivalry as to whose dish-towel shall be the best hemmed.

As a school exercise, the commonly accepted notion that needle-work can only be taught individually, must be thrown to the winds, and a systematic, simultaneous method adopted. All stitches should be illustrated on the black-board or the chart, all directions given as definitely as in a dictation drawing lesson. There must be as regular a system of development and drill as in any other subject. For instance, develop the hemming stitch on a small piece of cloth, drill on a similar piece, also on some article, as a coarse towel; and as a summary, have a bit of fine hemming done.

In introducing any form of manual training, it is often a good idea to let the child make something at once, in order to arouse his interest. If he is carving, as soon as he can use the tools, let him work on a simple frame; if he is modeling, on some fruit form; and, in her sewing, let the girl make a little bag or a doll's apron.

When the work is introduced and understood, pupils are anxious to do it well, and will gladly follow a carefully planned course, while without this first "Object lesson," if you will admit the term, they often do not appreciate the necessary developing lessons.

Sewing is a convenient form of manual training to introduce into our school system. No special apparatus is needed. Children will gladly bring thread, needles, a thimble and a pair of scissors from home, while the necessary practice-cloth makes but a small item on the supply bill.

Begin with simple exercises; hemming, back-stitching, basting, overcasting, running and felling; leaving the more difficult darning, patching and buttonholes until the last. I find that gray linen and colored thread are best to use in the practice work. The linen is easily folded and stitched, and the colored thread is readily seen for criticism. It is also a help to use canvas and crewels for the first lessons in darning and buttonholes. After these practice lessons, the children are ready for actual work. Where material is not readily supplied at home, doll dressing makes delightful lessons. We found it very interesting to dress dolls in the costumes of the different nations, to be used in our geography lessons. In most cases, however, articles are willingly sent from home to be made under the direction of the teacher. By planning home-work for the girls, much can be accomplished in a term by giving one lesson a week. After the work is well under way, the sewing hour may be made very attractive by having readings, recitations, quotations, or story-telling. During one term, I used this hour for a series of talks on morals and manners. The subject was usually assigned a day in advance, so the children were prepared to give their ideas, with reasons and illustrations. This work in no way interfered with the careful sewing. If a little woman became so absorbed as to hold her needle suspended in mid-air, she was recalled by some practical companion, and resumed her work with renewed vigor.

Practice in the various stitches of plain sewing cultivates in the child, habits of neatness, of attention, of patience, as well as skill in the control of the hand. Surely these lessons are worthy of our consideration. Teaching girls to help themselves is teaching them to some purpose. To be able to do neat hemming, darning and patching, to make a good buttonhole, and sew on a button so it will stay, are practical accomplishments that every girl should possess.

MARY P. ADAMS.

LITERARY.

SHAKESPEARE.

"Good Queen Bess" had been six years on her throne, when, in a little village in her kingdom, a sweet mother smiled upon her first born son. How her heart leaped, as the soft and tiny fingers tightened round her own! How her eyes brightened, as she looked deep into the blue baby orbs, gazing in wonderment at the strange world around, so different from the heaven it had just come from! The Queen gave not a thought to the birth of the child; the mother crooned her lullaby, and planned her baby's life, and never, in her wildest dreams, conceived the future of the child. Queen, mother, babe,—all are dead. And yet, through all these changing years, that baby's life outshadows Queen's and all. The tiny fingers of "sweetest Shakespeare, Fancy's

child," have hold upon the heart strings of the world. And it is truly said, "He is of no age. He speaks a language which thrill in our blood in spite of the separation of three hundred years. His thoughts, passions, feelings, strains of fancy, all are of this day as they were of his own; and his genius may be contemporary with the mind of every generation for a thousand years to come." Immortal Shakespeare!

And yet, though men bow down before this name as the greatest in all literature, less is known of the actual life of Shakespeare than of any other writer. Our critics wrangle about his birth and school days. Argument waxes hot as to his share in the deer-stealing episode, and as to whether his married life was happy or miserable. What does this prove? It proves that Shakespeare, besides being a genius, was wonderfully human. His life was simple and natural and easy. There was no great tragedy nor bitterness in it, to attract attention. He had, no doubt, his upliftings and downfallings, but he lacked the characteristic majesty of the solitary blind poet. He resembled not the unsympathetic, cynical, Scotch philosopher. He was superbly sublimely human! Though Dryden says he was within a circle "that none durst walk but he," we feel the great bond of brotherhood appealing to our natures, and stretch out our hands for a hearty, healthy grasp, as we can do with no other author.

William Shakespeare was born in Statford-on Avon, in April, 1564. Born in that part of England particularly noted for its quiet, peaceful scenery. The tranquil Avon flowed through meadows and rich woodlands sprinkled with dainty wild flowers, God's poems. Fit home for a poet! No wonder that he grew up a master of the Book of Nature. Without a doubt, this time spent in his Statford home, laid the foundation for the airy freshness and delicious sweetness sprinkled throughout his works. Could he have been born and raised in smoky London, and written that dewy web of musical fancies. "A Midsummer-night's Dream"? Could he have lived in that foggy city, where sunrise is never seen, and said,

> "Look love! what envious streaks
> Do lace the clouds in yonder East;
> Nights' candles are burnt out and jocund day
> Stands tiptoe on the misty mountain tops,
> And now the morn, in russet mantle clad,
> Walks o'er the dew of yon high eastern hills."

Not even Bryant, our poet of nature, could give such a light "tiptoeing" discription of a sunrise. No! Shakespeare is unrivaled in the power to catch the divine beauty of Nature. He grew up among the English flowers and birds, in such a happy quiet way, that we are left to guess of how and when and where he received his mental training. That he had an education is self-evident. Without this, he could not be called the "thousand-souled" Shakespeare.

At the age of eighteen, young and impulsive, Shakespeare married,—for love without a doubt, though many writers think unwisely,—a woman eight years older than himself. Whether he regretted this step in after years can not be told. However, if he was disappointed or unhappily mated, with a nobleness that is admirable, he remained faithful to his home and family through all the busy years that followed, and ended his days at home with them, in peace.

But how did this youth become the genius that he did? Had he spent his days in Nature's lap and no where else, the world would never have had its Shakespeare. Too much unalloyed bliss would have sapped the fire and genius. But a wise hand directed his steps to London, the bustling, crowded, dingy city. Here was all that was needed to complete the poet. Man! Man, with all his pretty strivings and longings and graspings! London fairly teemed with human faces, just as Stratford had with flowers. And Shakespeare reveled in this new garden. He studied these human plants, and read the hearts of men and women,—understood their thoughts, their wiles, their aspirations. He exulted in the world. A certain something that he had been longing for in his quiet country home, was satisfied. He associated himself with a dramatic company, and could any one have had a better chance to study man than he? Shakespeare was full of vigor and life. Just entering the door of hearty manhood. And he worked gladly, willingly, putting to shame the tired men of the world. He sang in his heart no dombt,

> "Joy comes, grief goes, we know not how;
> Everything is happy now,
> Every thing is upward striving;
> 'Tis as easy now for the heart to be true
> As for grass to be green or skies to be blue—
> 'Tis the natural way of living.

Feeling so, it was natural that he should wish to make the drama a more beautiful happy thing. The plays were to him as the clay to the modeler before it is worked,—dull, lifeless, without form and beauty. And he took them, and into them breathed the spirit of his own intense life, till they stood before the world, the grandest dra-

matic creations man has ever seen. This was the brightest time of Shakespeare's life. He delighted in men and women, and surrounded himself with troops of friends. Then were created the histories and mirthful comedies. Falstaff delighted the queen and her train, as he does all people to this day. "Love's Labor Lost," "A Midsummer-night's Dream," "The Comedy of Errors," "Venus and Adonis," are all creations of the young man's poetic fancy.

But in "Romeo and Juliet," the daintiest love story ever written, there is a tinge of sadness appearing. Shakespeare is growing older. He finds that "words are easy, like the wind. Faithful friends are hard to find." His only son dies, and his old father. He is disappointed in his friend, the Earl. The world wears upon him. Now he writes as a mature man and as a philosopher. The finest character sketches in the world are drawn. "Julius Cæsar," "Hamlet," "Lear," "Othello," "Macbeth," bring out the error, weakness, misfortune, passion, and crime in life. The sonnets, which perhaps contain more of the writer's self than any of his other works, are full of sadness and discontent. His brother and his gentle mother die. A longing comes over the wearied man for his old home, the quiet peace,—and he leaves London and once more settles by the side of the placid Avon. Nature welcomes back her child, and soothes and quiets him. In striking contrast to the tragedies are now produced the serene and beautiful romances. "Cymbeline," so finished, "The Tempest" and "The Winter's Tale." Edward Dowden aptly describes this time in Shakespeare's life when he says, "The impression left upon the reader by Shakespeare's last plays is that, whatever his trials and sorrows and errors may have been, he had come forth from them wise, large-hearted, calm-souled. He seemed to have learned the secret of life, and while taking his share in it, to be yet disengaged from it; he looks down upon life, its joys, its griefs, its errors, with a grave tenderness which is almost pity." He is listening for the "harmony of the spheres." And just fifty-three years after he had come into the world, his soul went back to its Creator.

If England is visited, Shakespeare's grave is not found in the great Westminster Abbey, but in the simple parish church at Stratford. And standing there, Hudson's words come to the mind. "Shakespeare, in all the common dealings of life, was eminently gentle, candid, upright and judicious; open-hearted and genial in his social intercourses; among his companions and friends, full of playful wit and sprightly grace; kind to the faults of others, severe to his own; quick to discern and acknowledge merit in another, and modest and slow of finding it in himself. The greatest, wisest, sweetest of men!"

LIFE.

This way he passed; I saw his shadow fall,
  If shadow it might be that brightness shed
  Adown the tangled path, where lightly sped
His glancing feet; I heard his mellow call,
Then caught a glimpse of nymph and bacchanal
  (Or so they seemed), from Arcady long fled;
  A glory lingered from his haloed head.
Through thymy dell and thorny thicket wall,
  Lo! I have followed all the mazy way,
And overtake him, hid in covert deep;
The nymphs are gone, and see! he lies asleep;
  But oh, the pity! he is old and gray,
His cheeks are furrowed with tears he learned to weep,
  His garments stained with travel of the day.

VIRNA WOODS.

AN ENGLISH BOARDING SCHOOL.

How beautiful is an English landscape in a day in early spring! The tall and sturdy oaks, emblematic of the country's age and strength, sway to and fro in the breeze as if trying to caress the fleecy clouds, which flit across the otherwise peaceful sky. The fields of waving grass, which will soon be piled in hay-cocks, stretch away in the distance till they seem to touch the horizon. The hedges of pink and white hawthorn, their blossoms embedded in leaves of a dark, glossy green, clearly define the square or rectangular portions of land, as the case may be, making the whole appear like some immense geometrical problem, ready for demonstration.

It is in the midst of just such a scene as the above, that the boarding school, in which I spent six of the earlier years of my life, is situated. Let us enter one of the gates opening on Rocky Lane, so called on account of its having been cut out of the solid rock, and walk up the rose-bordered garden path, until we get a glimpse of the building itself. It is a two-storied brick structure, and though imimposing in appearance, is pervaded by an air of solid comfort which makes one feel at home in an instant. A neatly trained rose-vine, on the right side of the entrance, adorns the only bay-window, all the others being perfectly plain, and flowers of every description abound in the well-kept garden.

Let us walk up to the front door, which is of solid oak, and very handsome indeed. What is this we see before us? Not a "dagger" this time, merely an immense iron knocker in the form of a lion's head with distended jaws. If we can summon up courage enough to strike this formidable looking head against the door, and wait a few moments, the latter will be opened by Jane, the house-maid, who with snowy apron and trim lace cap will, after asking for our cards, and deciding whether our appearance warrants it, usher us into the drawing-room. When the lady of the house makes her appearance, we will ask to be shown through the building. Before leaving the drawing-room, however, we cannot help noticing the fender, fire utensils, and coal scuttle, which are all of shining brass. This is decidedly "English, you know," as also is the tiled fire-place. Crossing the hall, we enter a doorway, exactly opposite that of the drawing-room, which admits us to the library. This room is quite large, and is lined srom top to bottom with books of every description. The wainscoting is of oak, as is also the wood-work of the chairs, the seats of which are covered with dark green leather matching the carpet. A small writing-desk and side table complete this comfortable room.

We will not stop to describe every room, but simply note the distinguishing features of each. The kitchen is immense, and its large open fire-place and dish-covered dresser make it look quite inviting. We will pass through the dining-room without comment, and enter a small ante-room, the walls of which make one think of a honey-comb. There are box-like divisions reaching up about five feet all round the room. These are each numbered and in them the pupils keep their shoes, for no one is permitted to enter the garden without changing her slippers for shoes, nor to re-enter, without reversing the operation. This ante-room leads into the school-room, where, if school be in session, we see rows of benches filled with girls ranging from seven to nineteen years of age. There are several high desks around the room, for the use of the older and taller pupils. The school-room in turn opens into the "principal hall" in which the calesthenic exercises are conducted. Suspended from hooks around the room are dumb-bells and other apparatus for exercising. At the further end of the room is a piano, and I forgot to mention that there is also one in the drawing-room, the library, the dining-room and in the school-room. Sometimes these are all going at once, and the din can be imagined. We will take a peep at the dormitories before leaving. There are five of them each about twenty-five feet wide and thirty-five feet long, and having on each of its four sides three single iron bedsteads, beside which stand as many bureaus, or 'chests of drawers,' as they are there called. These rooms open into smaller ones in which the "wash-hand stands" and such things are kept. The rooms I have mentioned, together with those of the teachers, comprise the interior of this school-house, while without are a large fruit garden and a small field containing tennis and croquet grounds.

This is my old boarding-school as I remember it. I hope my reader will get as much pleasure reading, as I did in recalling and writing the description, though this is hardly possible, for to me—even though I did cry as if my heart would break, when I first entered its door—there are associations, some tender, but more of them ludicrous, connected with every nook and corner of the dear old place.

E. V. S.

SOCIETY DOGES.

W. C. T. U.

The following is a report on "Scientific Temperance in the Public Schools of Santa Clara County," by Miss Lucy A. Brimblecom, County Superintendent of the W. C. T. U.:

"We are assured by the President of the Board of Education of Santa Clara County that the Vagge Charts are in three-fourths of the Public Schools of the county. This is an encouraging feature, inasmuch as the schools being provided with this effective weapon, it is ready at hand whenever the teacher comes with the spirit of loyalty to State requirements.

"All parts of the county seem advancing simultaneously in this work. In the different localities we find *some* teachers fulfilling the law admirably, and many as well as can be generally expected without text books in the hands of pupils. Without these, instruction has to be worked in orally amid the varied supplementary subjects left to time and judgment of teachers.

"What the law says is—"Instruction must be given in all grades of schools and in all classes during the entire school course in manners and morals, and upon the nature of alcoholic drinks and narcotics, and their effect upon the

human system." In justice to the children and the public, a faithful compliance with this law should be the aim of our School Department from the highest Normal to the lowest Primary Class.

"An address on "Scientific Temperance in the Public School" was delivered before the Teachers' Institute of Santa Clara Co. in November last by Mrs. R. R. Johnston of Oakland. Some of the finest literature on this theme, by Miss Frances Willard and Miss Mary Allen West, was distributed to the 175 teachers of the county.

"The oral instruction in our schools is largely founded upon the text of the Pathfinder serier of Physiologies, which is approved and recommended by Mrs. Mary H. Hunt, Life Director of the National Educational Association, and National Superintendent of the Sci. Tem. Ins. Dept. of the National W. C. T. U."

ALL SORTS.

The Junior A4 girls have a Will of their own.

"Well, that is what I mean," is getting to be a chestnut.

Query—Is it a sin to love money—especially matrimony?

Those who attended the cherry feast at Prof. K's were badly *punished*.

Hogs, being litter-ary animals are naturally at home in their pens.—*Ex.*

Senior A in Geology Class.—"This specimen resembles a five-sided pentagon."

Why is a bucket of tamales like the setting sun? Because the Da-go's with it.

"That's what beats me," soliloquized the small boy, as he gazed at his mother's supper.

What was the one cool thing the Senior A's met with at Smith's creek? The reception.

Prof. K. to Senior A Geology Class—"Do any of you use paint—for painting pictures?"

A point for botanists.—Rooms have square roots. The latest flavor—extract of nine.

Some of the poor Juniors are not allowed to see a "negative," but they quite often hear it.

We doubt whether the Middle B's head is "plum," who couldn't see that the tree held pears.

A certain Junior A boy *thinks* that he is on the side of the (W)right. He may get left, however.

Pupil in Music Class—"I never had any trouble with *do* before." Good cook, that pupil must be.

Prof. K. to Senior B's.—"Children, what two notes do you like the most to sing?" Senior B's—"Si Mi."

Teacher—"Have you bisected that line in a different way?" Miss P.—"Yes, sir, and in a different place."

Who is the Junior girl that said to her pupils in the Methods Class, "If you can't do any better, follow me"?

A rubber who had stolen a diamond, swallowed it when captured. The general remark was,—"A diamond in the rough."

It was a shame-ful looking party that was seen one Saturday wandering in the vicinity of Prof. K's residence in the Willows.

Prof.—"What is a perpendicular?" Senior A—"A perpendicular is the shortest line from a distance to a straight point."

Methods Teacher—"You start out with cents and come back with something entirely different." Nonsense, presumably.

Drawing Teacher—"What is the horizon?" Pupil—"It is the place where the earth and sky seem to meet when you are on the water."

He—"Your bread, my dear, violates the laws of gravitation. She—"Indeed?" He—"Yes, it is awfully heavy, but it won't go down.—*Ex.*

CLASS OF MAY '88. Reunion at Pacific Grove, June 28, 1890. Meet at Normal, June 27th.

R. G. COTTER, Pres.

Teacher in charge of Assembly Hall, to Zoology student in back part of room.—"What are you doing back there?" Student—(absently)—"Drawing flies."

The difference between the humorist and his readers is, that he tries to get all the fun he can into a thing, while the others try to get all the fun out of it.

The proposition of California's, to have a lottery of her own, and thus keep her money at home, was said by Prof. R. to contain a good deal of sense, but not many dollars.

Peddler—"Can I sell you some patent cement, sir?" Mr. Seedy—"Cement? What would I do with cement?" Peddler—"You look as if you were broke."—*Boston Courier.*

A little five-year-old, who had heard her elders discussing the works of Charles and Mary Lamb, asked her auntie the other day, to read to her about Charles and Mary *Sheep*.

One of our Senior girls committed herself the other day by unconsciously referring to the "University" when she meant the "Observatory." Where must her thoughts be?

One of the boys who visited the cherry orchard of Prof. S. not long ago, just missed being hit by an arrow directed at him by the little son of the Professor. It was a (u)arrow escape.

First Small Boy—"Say, Johnnie, where are you in Sunday School?" Second Small Boy—"We are in the middle of Original Sin." F. S. B.—"Oh, that aint much. We're past Redemption."

Senior A—"What is a parsonage?" Training-School Pupil—"Don't know." S. A.—"Why, what is a parson?" T.-S. P.—"A minister." S. A.—Well, then, what do you suppose a parsonage is?" T.-S. P.—*I guess* it's a minister's wife."

TID-BITS.

"Have more than thou showest,
Speak less than thou knowest."—*Franklin.*

"Obstinacy is ne'er so stiff,
As when 'tis in a wrong belief."—*Butler*

"Attempt the end and never stand to doubt;
Nothing so hard but search will find it out."

"God gave to man one tongue and twice as many ears, In order to repeat but half of what he hears."

A dispatch from London says that a young lady named Fawcet has carried off the highest honors at the June examination of Cambridge University.

We must calculate not on the weather nor on fortune, but upon God and ourselves. He may fail us in the gratification of our wishes, but never in the encounter with our exigencies.

"There are people whose good manners are like their good furniture, too fine for every day use; and they cover their good manners with boorishness, and their furniture with linen, on all but extraordinary occasions."

A child, more than all other gifts
That earth can offer to declining man,
Brings hope with it and forward looking thought."—*Eliot.*

"There are three words that sweetly blend,
That on the heart are graven;
A precious, soothing balm they lend—
They're mother, home, and heaven."

ALUMNI NOTES.

Della Irain, May '87, has just completed her third term as a teacher.

Emma L. Patton, Dec. '88, is employed in the Hames District School.

Susie M. Davis, Jan. '90, finds her school, at Upper Matole, very pleasant.

The Fair View School, San Benito Co., has for a teacher Anna Orr, Dec. '85.

Clara A. March, June '89, is teaching the second term in the Burns Valley school, Lake Co.

Celia Daniels, May '87, has charge of seven pupils in Stone Coal Dist., Canby, Modoc Co.

Miss Lula Miles, June '89, has not taught since graduation. She is taking a course in music.

May Kennedy, May '84, has closed an eight month's term of school in Anderson Dist., Merced Co.

Lucy A. Burratt, June '89, has been teaching the Roseville School, Placer Co., since September '89.

Annie M. Ward, Jan. '90, has a delightful little school of nine pupils, at Blue Canon, Placer county.

Lizzie Armstrong, May '86, is about to finish her third year's work in the public schools of San Diego.

Miss Lillian Berger, Dec. '87, has returned to Oakland since finishing her school near Maxwell, Colusa county.

Kate C. Wambold, May '85, is once more at the Alma Mater as a student.

Among the Normal graduates teaching in Reno, Nevada, is to be found Cora L. Angell, Dec. '87.

Miss Fannie Hay, Jan. '90, is pleasantly situated in the Vista School, near Livermore. Her class numbers fifteen.

Birda E. Stoddard, Xmas. '84, will soon complete her fifth year as a teacher in the Potrero school, San Francisco.

Ida Gray, Dec. '87, finds her surroundings very pleasant at Nicolaus, California. Her school closes this month.

W. D. Woodworth, May '86, has taught successfully for four and one-half years, and is now Deputy Clerk of Sutter Co.

Rachel M. Davis, May '88 is at present engaged in teaching the Primary Dept. of the Bay District School, Alameda Co.

Ella M. Learned, May '87, is very busily employed in her school in the Madison Dist. near Waterloo, San Joaquin Co.

Ida C. Nichols, May '85, is studying law. She has just had a book entitled, "Easy Lessons In Insect Study" published.

Carrie H. Bradley, Jan. '90, is employed in the Oak Hill School, El Dorado Co., where she has been teaching for three months.

Mary E. Browning, Xmas. '85, became the wife of George W. Boyd on July 15, 1889, and is living in Sehome, Washington.

Emily E. Galinger, Xmas '87, has been numbered among the teachers of Arcata, Humboldt Co., for the past ten months.

S. J. Hothersall, Dec. '83, has just finished his second term at French Corral, Nevada Co. He has taught four years and a half in all.

Kittie A. Chandler, May '83, has taught for six years, and is now having the third year's experience in her present school at Marshall, Marin Co.

Emilie Aniser, May '78, has constantly taught since graduation, and will soon complete her eighth year's work in the same room in Napa City.

Lillian Tucker, May '88, is one of the teachers of Del Norte Co. Aside from her school duties, she is a member of the Board of education of that county.

Mary T. Mooney, Dec. '83, is still in the Urban School, 1017 Hyde street, San Francisco, where she has been teaching for the past four and one-half years.

WEDDING NOTICES.

May F. Blackford, Dec. '88, to F. H. Herbert, Dec. '86, in San Jose, May 14, 1890.

A. C. Abshire, June '89, to Myrtle Laughlin of Windsor, California.

The *High School World* affords suggestions for thought in its article on "Ambition."