

The News of Carbondale.

MARIE CORELLI'S STYLE SHOULD BE AVOIDED

Miss Laura Hagarty, in Her Language Lesson, Condemns It as Artificial and Cautions Teachers at the Institute Not to Train Scholars in This Direction—Vigorous English Desired—Lectures by Prof. George Hull and Dr. Thompson.

The readers hereabouts, and admirers, perhaps, of Marie Corelli, the philosopher-novelist, will likely not brook the suggestion that she is artificial or taut in her style of writing, interesting, interesting or instructing them. This was the opinion passed on her style or tendency, at the Carbondale city teachers' institute yesterday.

Miss Hagarty is an earnest advocate of the use of pure, simple, vigorous English. This is the leading thought of all her talks. No matter what phase she is dealing with, she finds or creates the opportunity of vigorously expressing herself on this point.

"Do not train your children towards the artificial," she said with increased earnestness. "This is the tendency of modern writers. We observe it in the 'flowery language' that fills their compositions. Under this head we find the Marie Corelli type. Listen to this, she exclaimed with a change of voice that followed her feeling. 'I recall this from Corelli's Barabbas in the scene of his last hours. With Pilate as her subject, she says:

"Slowly lowering his hands, he dipped them in the shining bowl, turning them over and over again in the clear, cold element, which sparkled in its polished receptacle like an opal against the fire."

"After reading this," Miss Hagarty resumed, "we will turn to the Bible and read the description of the same scene. 'Pilate took water and washed his hands. This is what we should aim at, in this beautifully simple language, vigorous and strong. Huskin, whose pure type we admire, credits it to his reading of the Bible.'"

Miss Hagarty had something interesting to say on the subject of avoiding written work in the public schools; that there is a danger of eye strain wading through so much matter. In answer to this, Miss Hagarty replied that in no place were children cared for as in the public school room. There is no city where the physicians are not interested, where there is not closest attention to the ventilating system, to the light and to the careful seating of pupils. Teachers seem to look after the children better than their mothers. Mothers sometimes overdo their care of little ones. The school, however, seems to have struck a happy medium. As a relief, however, from any possible overworking of written work, Miss Hagarty advised her board exercises, and warmly commended them for their happy results in different directions.

In her afternoon lecture, Miss Hagarty pointed out the important influence that studies exert upon the young mind. For example, the boy who will read Charles Dudley Warner's 'Hunting Down' will hardly ever go into the Adirondacks after deer. The child who will read Shakespeare's 'Romeo and Juliet' will never be a Romeo. She cited instances of the curious effect on the emotional feelings. Selous-Thompson has received hundreds of letters from children asking him to write a story in which the animal world would die a happy death. The evening Dr. Everett J. Lee's 'Man Without a Country' was advised, that patriotic ideas be implanted. Besides strengthening the child's general nature, useful information is conveyed.

Prof. that is conveyed sometimes in City schools should be eliminated. It is a wholesome sign to see this idea of man being removed, and not regarded as a necessary part of a young man's education for life. The study of the world leads to failure and disaster. Evidence of this change is to be seen in the recent readings of 'Red Riding Hood' in which the bestial ferocity of the wolf is left out entirely.

Miss Hagarty commended the dramatization which she witnessed of the nursery tale of 'Little Miss Muffet.' The little miss was cutting her hair of curls of wire, when a boy, representing the spider, crawled across the stage on his hands and knees and kissed her. She made a dramatic showing of fear and fright. Children should not be taught or impressed with a fear of such an innocent, harmless thing as a spider, but rather should be shown its wonder and beauty as it spins its web in the sunlight. In conclusion, Miss Hagarty recommended that teachers should foster the idea of manual work among the children when reading these

tales and have them construct with their own hands the objects that figure conspicuously in the narratives. This method they can get the substance instead of the shadow.

Prof. Hull's Pointed Sayings. In discussing Hypertrichosis, an arithmetic and mathematics, a comparison would not be in bad order. It can be said, with truth, that he is quite as radical in his ideas of teaching arithmetic as was Pope Albert of Bloomsburg, in his method of geography teaching. This opinion is complimentary to both instructors. Prof. Albert, it will be recalled, was one of the lecturers at last year's institute. Prof. Hull was even more earnest and vigorous yesterday in his opinions that there was too much arithmetic being taught in the schools in this state; that is, in the grades below the high school.

Dr. Thompson gave two interesting demonstrations of the principles of drawing cones, hemispheres and all cylindrical bodies; and how to distinguish between what objects appear to be and what they really are. Today he will discuss mechanical drawing.

There was a small attendance of visitors yesterday, but it is the wish of Superintendent Garr and the teachers that all the seats for the public be occupied.

Today's programme will be as follows: MORNING. 9:15—Music. 9:25—Advanced Mathematics. 10:40—Drawing. Dr. Thompson. 10:55—Music. 11:00—Elementary Language. 11:15—Music. 11:30—Music. 11:45—Music. 12:00—Music. 12:15—Music. 12:30—Music. 12:45—Music. 1:00—Music. 1:15—Music. 1:30—Music. 1:45—Music. 2:00—Music. 2:15—Music. 2:30—Music. 2:45—Music. 3:00—Music. 3:15—Music. 3:30—Music. 3:45—Music. 4:00—Music. 4:15—Music. 4:30—Music. 4:45—Music. 5:00—Music. 5:15—Music. 5:30—Music. 5:45—Music. 6:00—Music. 6:15—Music. 6:30—Music. 6:45—Music. 7:00—Music. 7:15—Music. 7:30—Music. 7:45—Music. 8:00—Music. 8:15—Music. 8:30—Music. 8:45—Music. 9:00—Music. 9:15—Music. 9:30—Music. 9:45—Music. 10:00—Music. 10:15—Music. 10:30—Music. 10:45—Music. 11:00—Music. 11:15—Music. 11:30—Music. 11:45—Music. 12:00—Music. 12:15—Music. 12:30—Music. 12:45—Music. 1:00—Music. 1:15—Music. 1:30—Music. 1:45—Music. 2:00—Music. 2:15—Music. 2:30—Music. 2:45—Music. 3:00—Music. 3:15—Music. 3:30—Music. 3:45—Music. 4:00—Music. 4:15—Music. 4:30—Music. 4:45—Music. 5:00—Music. 5:15—Music. 5:30—Music. 5:45—Music. 6:00—Music. 6:15—Music. 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