

paper, suitably sized, which when dry, is very light. It had been used before in a few large museums, to represent earth in natural history groups. It cannot, however, be used in any considerable thickness on account of enormous shrinkage, but must be laid over forms very carefully modeled. For the military work, it's use has proved a complete success, permitting the construction of models in light portable sections. In constructing these models, careful attention is paid to engineering details of field fortifications. The scale is one half inch to the foot. This is apparently about the smallest scale that will allow of the actual details of construction being shown, and at the same time may cover a sufficient section of terrain, to allow the theory of trench or position warfare to be taught.

In order to make the fullest use of models in military training, we must without reservation, recognize "visual" training as a principle. This principle should, when possible, be considered from the very start. Instead of speaking of a "trench", show the student one. Show the sapper (who perhaps is just a farm in Saskatchewan) a "sandbag"; give him a shovel and tell him to fill it "two thirds full" of earth, and show him how to place it in position. But I am satisfied that he will do these things with still greater interest, and therefore more intelligence, if he has seen, on a highly detailed model, how materials should be placed, and the use generally that is made of them. The same principle applies to "wiring" and other details of the sapper's actual work in the field.

Museum Models.

There is also the subject of models for museums, which are of educational value to the general public as well as to the specialist. Models for general training would, however, defeat their main object, if an attempt was made to represent, by such means, much of actual battle conditions. Such models are intended rather to show how things ought to be, whereas under battle conditions, hardly anything is done just as it should be theoretically. Trenches will perhaps not be sited just right to get the best results tactically. Models which show actual locations, however, as did those of Vimy, serve another purpose. Serving still another and highly valuable purpose, are models showing the actual appearance of battle fields or parts thereof. As an example of the latter class, may be mentioned a famous model of the Battlefield of Waterloo.

"THE BEAR THAT WALKS LIKE A"—LAMB!



—"Herald," N.Y.

SHOES AND SHIPS AND SEALING WAX.

The "Damdest Last".

(Our esteemed accomplice, who has for many months conducted this colyum, is about to depart for overseas. It is with genuine regret, that we print today his swan song.)

Sir Walter Scott it was, who made our schooldays really worth while, by penning

"Breathes there a man with soul so dead,
Who never to himself hath said,
This is my own, my native land"—

or words to that effect. The patriotic fervour infused into the juvenile rendition of the Wizards little effort, was recalled as I deposited my turkey at the "Gare du Seepeaar". There's something real comforting about St. Johns after all, and if you don't believe me, dear sapper, try Quebec for a month or so, plus C.B., Measles and 2 per cent. Then with that tranquility of mind and manner contemplative which Gilbert assures us enables us to grasp and solve all problems of heart, soul and spirit, think of your midnight pass and the joys of an evening at the local Ritz, and the unutterable

joy experienced in saluting seventeen and two fifths officers per 100 yds. That's how it works out on Richelieu St. between 8 and 9 p.m. And where else can you hear "The Minstrel boy to the war is gone", served up in fearsome fugue form, by the mysterious "Kist o' whussels" so suggestive of the calliopes clarion call? Only St. Johns could be responsible for such enterprise, and our musical education goes therefore on apace. With the imminence of departure, comes a realisation that, to use an oft quoted Yiddish expression, "We could gang faurrer and fare waur". The churlish chiding of the winter wind over the bridge of sighs in the good old 20 below days, will ever be green in our memory.

Also, is indelibly imprinted, how cool it was in the main detention room after being out all day mowing lawns,—part of the training of all good hun-hunters. Finally, good people, we drifted into the home of "Knots and Lashings", and for old times sake, ran over a few of the poetic efforts submitted for insertion. Verily, when 'Omar,—or was it 'Omer,—smoke 'is bloomin' lyre and declared that "he oftime wondered what the vinters buy, one half so precious as the stuff they sell," I thought of our struggling muse, burning up perfectly good govern-

Theatre Royal

On Saturday evening of this week, Mrs. John Donaghy will favor the patrons of the Theatre Royal with a song. Mrs. Donaghy sang last Saturday evening to a large and appreciative audience and those who attend on Saturday evening of this week will have a treat in store for them.

Friday and Saturday, May 24th and 25th.—Francis X. Bushman and Beverly Bayne in "The Voice of Conscience", 5 parts.

Sunday and Monday, May 26th and 27th.—Mae Marsh in "Beloved Traitor", 5 parts.

Tuesday and Wednesday, May 28th and 29th.—Herbert Brenan presents "The Lone Wolf" with Hayer Dawn and Berth Lyell, 5 parts.

Red Ace series every Tuesday and Wednesday of each week.

Bul's Eye series every Thursday and Friday of each week.

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