

"pilot," "faithless guidance," "thwarting every undertaking."

4. "The bird that soars on highest wing
Builds on the ground her lowly nest,
And she that doth most sweetly sing,
Sings in the shade when all things rest."

What is meant by "soars on highest wing?" Name these two birds and tell what each is noted for.

Junior III.

1. Explain: "Jacko's insectivorous propensities," "placed in a terrible predicament," "bounteously rewarded for our anxiety," "thus arrest the descending *detritus*," "Nor was his companion less tardy," "the pursuit grew hotter." Name the lesson in which each of these phrases is.

2. In what relation does the dog stand to man? What marks of character are common to all kinds? How many varieties are there? Name four. Tell the story about the one of the Newfoundland kind, related in the lesson on "The Dog."

3. Define "turret," "sagacity," "decoy," "ambuscade," "renegade," "domesticated," "foster-parents."

4. Who was Francesco Michelo, Latreille, Antony Canova? Where is St Anne, Dundee, Kentucky?

Senior III.

1. Explain: "sign of acquiescence," "incur a terrible penalty," "impossible to land the siege artillery," "betrayed by a mutinous Swiss," "indescribable feeling of awe," "the quadrangle of a wooden fort," "frantic gestures appealing for aid," "a solitary grave," "an agonizing night," "singularly enthusiastic."

2. "I am monarch of all I survey,
My right there is none to dispute,
From the centre all round to the sea
I am lord of the fowl and the brute."

Who is speaking here? Who was he? Why was he monarch of all he surveyed? What *centre* is referred to? What sea? What is meant by "lord?" What do "fowl" and "brute" include? Give the remainder of this stanza.

3. Who was Pontiac, Sir Isaac Brock, General Amherst, Madame La Tour? Where is Acadia, Vancouver's Island, "the Polar regions," "the Gulf-stream?"

4. Give an account of the battle of Queenston Heights.

ARITHMETIC TO TABLET CLASSES.

BY J. O. M., MADOC.

TEACHERS do not, as a rule, appreciate the symmetry of the forms of numbers, as presented in the well-known game of *dominoes*. If they once tried to teach analysis with the aid of these figure-pictures they would discard the ordinary methods for once and all. We do not pretend to originality in this. The method is advocated in at least one educational work: here we merely wish to emphasize its importance.

Analysis, addition, and subtraction may be taught with the greatest ease and interest to the class by this means. Take for example the picture of 5 :: Let the class call it a picture; they will the more readily distinguish the number from the figure. Analyse first: Of what is this picture composed? The class at once will see (having of course been taught the pictures up to five), that it is made up of . and . . Of what other picture is it composed? Of :: and . . Any other? Yes; . and . . and . . Now tabulate these results: $3+2=5$; $4+1=5$; $2+2+1=5$. Then proceed with subtraction. If I remove the picture of two what is left? The picture of *three*. If I take away the picture of *one* what remains? The picture of *four*. Then tabulate results as above.

By way of variety form figure-pictures of members of the class, upon the floor. Be a *dot* yourself and help to fill up the picture. The interest and enthusiasm of your pupils will amply repay you. Use no technical terms with a class of this size. Do not use *abstract* numbers until the pupils are familiar with *concrete*.

In testing, make the pupils place the figure beside the picture; they will thus associate the concrete with the abstract. Continue this, or an adaptation of the method,