

and not standing, in the least, towards the next one; and between this point and the extremity of the vein it approaches so near that the end of the lobe looks long, narrow, and pointed. Do not take off the chalk until the left side is finished. Draw the right in the same way, beginning at the middle. There are, usually two points in the margin on the outside of the outer veins. Make the number always correspond to that of your specimen.

In drawing the red maple leaf, begin in the same way; but to draw the margin, first draw a straight dotted line, indicating its direction, and then draw the finely-notched margin right over it; but be very careful to make the dotted line so faint that it will be visible only to the person drawing it, otherwise, the beauty of the drawing will be spoiled. Never attempt to make as many or so large notches with chalk as you find in the leaf, or the number and size will appear exaggerated.

For the size, when as small and sharp as in the red maple, they are best expressed by simply drawing the chalk back a little with a greater pressure, and proceeding to the next one in the same direction. In the chestnut, where they are larger, after dotting a straight line for the margin, make very small, sharp notches when you draw it, and notice that the curve between them is long and flat. Draw the notched margins in a continuous line; never make a line first and draw the notches afterward; and they must all point toward the end of the large vein, and not outward. When the small veins are as prominent as in the chestnut, they may be drawn when the rest is finished. Observe carefully the angle they make with the large vein, and give them all the same slant. In the chestnut, one extends to each point. These must be drawn very lightly—so lightly that, at some distance from the board, they can only be distinguished by the general effect they produce.

The greatest difficulty will be to prevent drawing too hastily; and to accomplish this, permit no one to draw a single line until you have given directions. Teach them to practise the greatest exactness in fixing points. It will benefit them far more to outline one leaf with care, than a dozen hastily. Indeed, the latter is only a disadvantage, as it encourages a carelessness which will always preclude accuracy. If required to draw slowly at first, they will soon learn its advantage, and do so from choice.

This article is intended particularly for those who teach young scholars; and any one, even though he may never have been taught the art of drawing, if he only possess patience, neatness and ordinary tact, can, by following these suggestions, acquire sufficient skill to delineate such simple forms, and teach his scholars to do likewise.

Leaves are not the only things that can be copied from the original itself; but they are among the most simple and beautiful, and capable of yielding amusement and profit a whole summer's term. And, when the term is through, every scholar will have gained a better knowledge of the distinctive features of different leaves, than in years of ordinary observation; and will have learned to see with clearer eyes, and feel with keener perception, the beauty of these graceful works of the Creator's hand.—*Normal*.

2. RECEIPT FOR MAKING BLACKBOARDS.

For twenty square yards of wall, take three pecks of mason's putty, (white finish,) the pecks of clean fine sand, three pecks of ground plaster, and three pounds of lamp black mixed with three gallons of alcohol. Lay the mixture evenly and smoothly on the surface to be covered.

Note.—The alcohol and the lamp black must be well mixed together before they are mixed with the other ingredients.

Another.—To 100 lbs of common mortar, add 25 lbs of calcined plaster; to this add twelve papers of the largest size of lamp black, this is to be put on as a skin coat, an eighth of an inch thick on rough plastering, after it has been thoroughly raked and prepared, this should be covered with a coat of paint, made in the following manner. To one quart of spirits, add one gill of boiled oil, to this add one of the largest papers of lamp black after it has been thoroughly mixed with the spirits, to this add one pound of the finest flower of emery, this paint may also be put on boards or canvass, this should be constantly stirred while using, to prevent the emery from settling. If too much oil, or if any varnish be used, the boards will become more or less glazed, and unfit for use. Some prefer to have the boards behind the Teacher green or bronze, which is more grateful to the eye. This can be done by using chrome green instead of lamp black. None but the very best of emery should be used, some prefer pulverized pumice stone to emery.

All stationary blackboards should have a neat frame or moulding at the tops and each end, and a narrow trough at the bottom to hold the chalk or crayons and the wipers, and to catch the dust from above, this should be so made as to prevent the crayons from falling on the floor and breaking.

VI. Papers on Practical Education.

1. THOROUGHNESS IN THE SCHOOLS.

One of the prominent characteristics of the present age is hurry. Progress is the cry. Everybody is rushing on with incredible swiftness. In a right direction or a wrong one, towards the haven of fortune, or the goal of irretrievable ruin, matters but little. The speed is the thing. On they go, helter-skelter, some to honor, some to shame; but one and all animated only by the same eager desire to "get on." Like the Scotch boy of the story, with his reading, they have "nae time to stop." There can be no pause for thought, no opportunity afforded for reflection. Here to-day and yonder to-morrow; the past neglected, the present disregarded, even the future almost unheeded; "onward" is the cry: on, on, on, right or wrong, safe or dangerous, press on regardless of the warnings around, which there is no time to examine; oblivious to the lessons of the past, on which no attention has been bestowed; and heedless of the impending dangers a glance into the future would discover. It is a feverish race, an excited struggle, a random progress, in which order, arrangement, forethought and adaptation are lost sight of; in which man reviews not the course over which he has passed, counts not up his available resources, nor estimates carefully his present position and future prospects, but rushes blindly and hastily along the track into which he has chanced to fall, trusting somehow or other to arrive before long at the summit of his ill-defined anticipations. The age is proud of this characteristic. It is its glory and its boast. You cannot offer a man who has caught its spirit a greater insult than to call him "slow;" not even if you remind him of the good old apothegm "slow and sure." Prudence, cool calculation, a care to make progress secure rather than rapid, these qualities are at a tremendous discount. He who ventures everything upon the chance of becoming suddenly rich, is, until his venture has proved unsuccessful, the man whom the age delighteth to honor.

This spirit of random hurrying, affects, more or less, our whole social system. It has led our merchants and manufacturers into reckless competition, men of property or of talent into insane speculations, too often resulting in ruin and crime. Hence the gigantic failures, and "commercial crises" with which we are every now and then startled. Hence that absence of calm consideration, and constant comparison of means and ends, which every thoughtful person knows to be so prevalent. We are all too much inclined to think more of pushing on further than of ascertaining our actual position, making that secure, and so gaining a stable foundation for future operations. Is it not too true, that in every walk of life, amongst persons of every grade and condition, may be traced a growing eagerness for change, overcoming and casting into the shade the determination to advance surely, if that can only be done by advancing slowly? Is it not to be feared that this same spirit has been at work even in our schools? that there, as elsewhere, may be discovered numerous instances of more haste than speed? Have we not laid less securely and firmly than we should have done, the foundations of knowledge, before attempting to erect a showy and extensive superstructure? Are we not all—parents, teachers, managers, inspectors, aye and even secretaries and vice-presidents of Education Committees of Council to boot—too ready to pass over but too hastily the early stages of instruction, to leave but imperfectly learnt the elementary and fundamental lessons, which look so simple, but are really so difficult and important, in order that young beginners may make rapid progress, instead of taking care to secure that any progress made, whether small or great, shall be real, secure and abiding? Have we not all been affected by the hasty spirit of the age, and must we not put a curb upon ourselves to prevent our scholars becoming the victims of a system of progress too rapid to be secure?

The Revised Code was put forward, ostensibly at least, as a corrective for one manifestation of this evil, an undue regard for "advanced subjects," and too little care for the elementary instruction of every individual scholar. The allegations made by its supporters, exaggerated and onesided though they were, had doubtless no inconsiderable foundation in fact. Music, drawing, chemistry, science, common things, and a heap of other subjects had been made much of. Inspectors and the Committee of Council had been at least as much to blame in this matter as teachers who had only yielded, and that not to so great an extent as was supposed, to the pressure brought to bear upon them. But without inquiring too curiously into who was to blame, we may admit that there had undoubtedly been too much done in the way of building educational "castles in the air." With the short and irregular attendance of children of tender age, it was thought possible to add to the humble teaching of former years an acquaintance with subjects requiring for their mastery the attentive study, and continuous attention of maturer minds. And it was not until it was discovered that the attempt not only failed, but actually left unlearned or badly learnt