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Vol. I.

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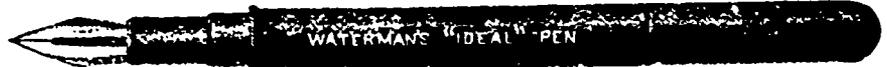
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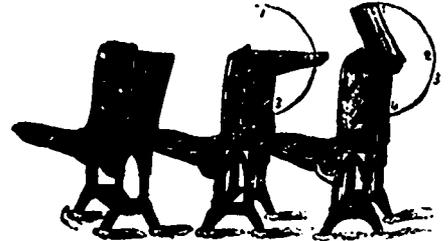
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The Educational Weekly.

TORONTO, APRIL 2, 1885.

WHAT most causes pupils to respect their teachers? Is not this a question that, expressed or not, has arisen in the mind of every one who has entered the teaching profession? And is not the answer to it the key to all authority and influence? It is a profound topic, worthy of prolonged expatiation. We can but touch on its merest outlines here.

At bottom, respect is the foundation of a proper and fruitful relationship between master and pupil. Until this is firmly established no true *edification* is possible—whether moral or intellectual. This need not surprise us. Even if we have not arrived at this truth through experience, on theoretical grounds it is indisputable. The intellectual faculties, Carlyle has insisted, are not in the main separate from or separable from the moral faculties. In fact this word 'faculty,' as meaning a distinct part of our nature, he shows us is misleading. But without going further, it will be granted that in the contact of mind with mind the result is not merely an intellectual change that takes place; the influence of the superior is not exerted on the mind alone, but on the whole nature of the inferior. That the mental powers alone can be affected is an absolute impossibility. It is not the touching one circle with another; it is the superimposition of circle upon circle. If we recognize the fact that we cannot in our conduct employ only one part of our nature, if all the constituent parts—physical, mental, moral, act in co-operation, this truth will be made plain to us. We do not during one part of the day use our physical powers alone, at another our intellectual, and at another our moral. Constantly, from birth to death, they act together, indissoluble. We are apt to lose sight of this. Analyses in these days are carried to so extreme a nicety that we begin to forget that the entity analysed is an entity not a conglomeration.

THESE are not vague speculations. If we were earnestly impressed with their reality, would they not do much in ordering our conduct? The excessive complexity of the influence and the extreme significance of the influence we exercise over others, and of that we derive from them would assuredly create in us a healthy and sincere caution as to how we exercised it, and how we laid ourselves amenable to it.

THIS influence is nowhere brought into greater play than in the school room. The master is placed there specially to influence—intellectually only, many think, but as truly morally. And it is the moral influence and none other that is the source of respect. A blameless character will do more to insure this than the most brilliant intellectual attainments; strictest uprightness is more potent than scholarship. To obtain authority, to be able really to influence, in the more narrow sense of the term (a sense almost altogether moral), to have the power to enforce obedience, and *to command respect*, conduct is of infinitely more value than ability.

POWER, says Ruskin, is the special feature sure to attract attention in any art,—not knowledge, but power. This is altogether a moral quality, and serves more completely to sustain our position. Cleverness will produce admiration. Respect is a far deeper feeling. Admiration may be dispensed with. Respect never. The former is the embellishment; the latter the true substrate in which all other properties inhere. Without power the teacher's teachings and the teacher's commands are as sounding brass or as tinkling cymbals—mere ornament and incitement. Power is the bugle-sound which must be obeyed.

BUT power, ethically considered, must ever be distinguished from arbitrariness. Arbitrariness is power shorn of justice. It is force mis-applied; authority without clemency, without love. Eliminate justice from power, and this will soon cease to exist, will be no longer power but weakness. Severity may succeed for a time, when no loop-hole appears by which to escape it; but as an influencing, ennobling quality it will become practically of no avail. It may produce a superficial semblance of submission, but this is illusory. At heart the pupil rebels, not obeys.

WE now arrive at a clearer idea of what is the primary and chief source of respect. That which only can evoke this is a moral quality; its essence is authority; it leads to power; and power in its true sense, allied with justice and love. Is this beyond our reach? It is more easily achieved than scholarship, more firmly retained than brilliancy. We cannot all be geniuses; is there anything to prevent our preserving our character?

IF we are firmly convinced of this, we

shall carry this conviction with us into the school room; it will affect our every action, and, what is more, it will in time affect the actions of those under us.

CHARACTER is a light that cannot be hid under a bushel, and, in consequence, cannot fail to be reflected. The darkest substances in nature absorb more light than all others, though externally they appear not to be affected. May not this analogy hold in morals? It is safe to say it does. The blackest character is most acted on by good, and, indeed, is acted on by no other thing.

IF we grant this we cannot attach too much importance to discovering the true clue to commanding respect.

IS not education undergoing a transitional stage? or, if it has not yet reached this, does it not seem as if there were soon to be a transitional stage? Can it continue long at the pace at which it is at present going? We have adverted in another column to "Hurry in Teaching"; if this is a necessity of the present system; and if it is to be decried; that system must sooner or later be amended. It seems as if the object to be attained was specialism, and yet a specialism that involved the minute study of all cognate branches. The child is expected to know everything, and everything well. Unless some change is made in the curriculum, or some change is made to suit the curriculum we cannot but think that the present rush in education will be found to be pernicious, and that some alterations will be mooted.

AT present each master declares that his is the most important subject; and that to it his pupils should devote the most energy. Hearing this on every side the pupils are very apt to become discouraged. The result too often is that all the subjects suffer and none are thoroughly studied; so that the very end in view is defeated.

SOME change will probably soon arrive. What it will be it is difficult to prognosticate. But we would recommend to all teachers the advisability of examining closely the present curricula and the system of teaching them, and thus to help in hastening on what we cannot but think will be a change for the better—either in the form of altered or curtailed subjects, or longer periods of time in which to teach them. At the present moment there may not be a very great deal to decry; it is the tendency which we think is likely to necessitate some innovation.

Contemporary Thought.

"NOTHING tends to check the development of the mind and character of the young so much as what used to be called 'setting down.' Unless people are preposterously conceited, or intolerably forward, snubbing is a bad regimen. You might as well think to rear flowers in frost as to educate people successfully on reproof and constant criticism. Judicious flattery is one of the necessities of life; as necessary as air, food, or water."—*London Truth*.

THE *Lancet*, noticing the increased prominence which suicides have appeared to assume in recent years, and believing that a large proportion of those crimes are the deliberate, conscious acts of persons overburdened with the cares of life or dreading some terror, attributes the increase to the fast rate of modern life. "Boys and girls," it says, "are men and women in their acquaintance with and experiences of life and its so-called pleasures and sorrows, at an age when our grandparents were innocent children in the nursery. . . . Life is played out before its meridian is reached, or the burden of responsibility is thrust upon the consciousness at a period when the mind cannot in the nature of things be competent to cope with its weight and attendant difficulties. . . . Forced education, commenced too early in life and pressed too fast, is helping to make existence increasingly difficult.

A PURELY "practical man," without the logical training, can no more achieve economic success than a railway-locomotive, no matter how great its steam-power, can continue to run and reach its destination without rails. And yet, a bookish and literary economist, without the practical intuitions, can accomplish nothing more than a finely finished and most perfect engine in the hands of an ignoramus who does not know how to get up steam. We here find the explanation of a very common belief among the wide ranks of the busy and successful men of affairs in the United States—a class who have generally had little academic training—that economists are mere "doctrinaires," whose assumptions are all *a priori*, all in the air, and above the level of every day work; who had better make a fortune in pig-iron, or fancy dress-goods, before they set up to instruct the community. Merely making money, however, does not at the same time make one logical. It is as if we should demand that every scientific physicist or chemist should have first put his knowledge into practice by inventing some application of electricity, or a patent medicine, before he is competent to impart the principles of his science to others. The contempt of the practical world for (so-called) "doctrinaires" is as great a mistake as for the speculative writers to set themselves above the men of affairs. As in most things, the correct position lies somewhere between. If an economist is an abstract thinker, and nothing else—unable to verify his deductions—then he justly merits contempt; but in that case he is not a properly equipped man, as we have described him above. On the other hand, it is common to see merchants or manufacturers showing great energy in studying and writing upon economic subjects, who, so long as they confine themselves to the range of facts

within the limits of their own horizon, make most valuable and effective contributions to the verification of principles; but when, without accuracy, logical power, or a grasp upon governing principles they begin to generalize upon their limited data, they are very apt to be less effective and useful than they are dogmatic. He only is truly an economist who, eagerly studious of facts, not in one occupation or place only, but in as many as possible, applies scientific processes to his investigation, and produces that which becomes the world's truth, the property of men of all times—not the petty sum of thought which has grasped only a small fraction of the facts. In other words, when a wide-awake man goes to books, he really goes to get the experience of the best observers of all countries with which to correct himself against false and narrow inferences drawn from his own limited experience. —J. Laughlin, Ph.D., in *Popular Science Monthly* for April.

DR. CRICHTON BROWNE has reported, after examining the London schools, that the evil of over-pressure in them is real, and is working injury upon the children. It is exerted by the "keeping in" after school-hours of children, usually those who are from any cause behind with their work and have to be pushed so as to be ready for the examination, and in the imposition of home lessons. The prime motive of both these impositions is the necessity which exists for forcing backward pupils to the examination level. The very fact that these children are backward is evidence that they are not as competent to sustain the regular school-work as their brighter fellows; yet they are the ones upon whom the additional charges are laid. "The influence of that emotional excitement caused by the approach of an examination," says Dr. Browne, "is really one of the most dangerous elements in educational over-pressure," and the "examination fever," as it has been called, "is now endemic in the metropolis." Many of the London children go to the school partially starved, through having to depend upon food which, though it may be abundant, is innutritious. They "want blood, and we offer them a little brain pills; they ask for bread, and receive a problem; milk, and the tonic sol-fa system is introduced to them. Some come breakfastless to school, because they must be in their places punctually, and they have no time to eat breakfast. More than a third of the children in the elementary schools of London are represented to be suffering habitually from headaches, and these come on for the most part in the latter half of the day, when the brain has become exhausted, and the pressure of the work tells most seriously from it. Many are troubled with sleeplessness, generally caused by their thinking over their lessons, particularly their arithmetic lessons. Parents frequently complain to teachers that the family are disturbed by the children talking of their lessons in their sleep. Dr. Crichton Browne believes that a considerable part of the increase in nervous and brain diseases, and neuralgia and short-sightedness, is attributable to this over-pressure. He found nothing, however, to complain of in Scotland, where the children are vigorous, well fed and clothed and taken care of.

Not much, if any, apology is needed for inserting the following. If it is amusing, none can say it is not at the same time instructive:—

Dr. C. Pittfield Mitchell has published a "Study of the Psychology of the Chimpanzee," which he has made upon a specimen in captivity at the Central Park Menagerie, New York. On being introduced, the animal offers his right fore-hand, and, grasping one of the fingers of his visitor, attempts to put it in his mouth. The extension of the hand, in meeting an acquaintance, is made with a pleased look of recognition, unmistakably the outcome of gratified social feeling, and is often accompanied with a presentation of the back to be scratched. The chimpanzee, seated in a chair at a table before a bowl of milk, grasps the spoon with his right fore-hand, and feeds himself, wiping his lips with a napkin held in his left fore-hand. In using the spoon, the co-ordination of movements lacks precision, but none of the milk is spilled; and when the spoon is taken away, he whimpers to have it returned, but does not seem inclined to drink in the natural way. The outer and visible signs of laughter are comparatively simple; that species of laughter which is caused by the perception of incongruities was never witnessed, although a few attempts were made to evoke it, and although monkeys and dogs are known to be sensitive to ridicule. When disappointed, as when a piece of banana was taken away from him, the animal sulked, became angry, cried, and shook his hands. When introduced to his image in the looking-glass, he seemed fixed for an instant with surprise, then looked to the back of the mirror, and began to bite the frame and pull an attached cord. "Advancing to the front and examining the reflection of his person with evident satisfaction, he commenced, with absurdly sincere intentions, to make effusive demonstrations of love. He repeatedly pressed his lips and tongue to the glass, and, erecting himself to his full height, strutted and grinned, and made obeisance in most ridiculous and amusing fashion. He was once seen to make signs to his image by spasmodic movements of his lips, without uttering any audible sound. He again looked behind the mirror, and again fell to biting the frame. He became still more angry and hit the glass, first with the left fore-hand and then with the left hind-hand, and continued to do so with such violence that we were finally compelled to break the spell. While eating some fruit, he saw himself in the glass, and ran away precipitately, that he might keep possession of his morsel." A colored India-rubber ball that emitted a musical note when squeezed was examined with timid curiosity at first. "At length, he took the ball in his hands, not seeming afraid, and tried by gentle pressure, in imperfect imitation of what he had seen me do, to evoke its note. Failing in this, he commenced to hit it forcibly with the knuckles, and grinned with pleasure when the sound was produced. He then hit it violently, drawing the upper lip up over the upper row of teeth, looking as if delighted in the exercise of his powers. He was allowed to see a piece of fruit put in a tin box or canister, and the latter closed by a firm adjustment of the lid. He very quickly applied the teeth, not the fingers, to remove the lid, and, having succeeded in doing so, extracted the fruit. But, seeing a similar cover on the opposite end of the canister, the previous association of contiguity between an adjusted cover and inclosed fruit forced him unreasonably to remove this cover also."

Notes and Comments.

WE have noticed *Education* before in our columns. It is a pleasing office to call the attention of our readers to it again. The March-April number has just reached us. All its articles are thoughtful and scholarly, and all are needful to those who wish to be in the vanguard of educational thought and opinion. We especially commend to our readers Dr. Reinhart's *Historic Illustrations of Superior Teaching*, Professor Payne's *Normal School Problem*, Archdeacon Farrar's *Art in Schools*, and Dr. McCosh's *Course of College Study*. (Boston: New England Publishing Co. \$4 per annum.)

THE Riel insurrection has assumed serious proportions. Troops have been rapidly despatched and others are being as hastily prepared. Toronto, Winnipeg, Montreal, Kingston and other cities have already sent detachments, and now the towns have been called upon to see that their battalions are in readiness to start. Our defenders have no easy task before them. The journey is a long and a toilsome one; the weather is inclement; and the hurry in starting makes us fear somewhat for the state of the commissariat and the arrangements for transport. The enemy also, with whom an engagement is perhaps a certainty, is not a foe to be despised. Altogether the expedition is one of the most serious that has yet set out for the purpose of defending the country from rebellion or invasion.

THE following from the *New York School Journal* is a good way of explaining the subject we have touched upon in the third column of our first page:

"Jugs hold only a certain quantity. If more is pressed in an equal amount runs away. Jugs have different capacities; some are quite large and others very small. If a precious liquid is to be put into a hundred jugs, each of different sizes, the pourer would be careful to stop pouring when the jug was full. Teachers, do you see the application? No two of your pupils have equal powers of holding. If you attempt to make them all learn the same amount, some will not be full enough, and others will be too full for utterance. You can't cram either jugs or children. What is to be done? Grade your lessons according to the capacities of learners, and not according to the estimated amount of work that somebody thinks ought to be done in a given time."

A PERIODICAL destined to reflect great credit on American scholarship is the newly founded *American Journal of Archaeology*, published in Baltimore under the editorship of Dr. A. L. Frothingham, Jr., of Johns Hopkins. Dr. Frothingham has secured the active co-operation of the ablest students of archaeology and the history of the fine arts in this country, and makes an auspicious

start with the January number, just issued. The opening paper, by Prof. C. E. Norton, is (appropriately) on "The First American Classical Archaeologist"—J. J. Middleton, author of "Grecian Remains in Italy" (London: 1812). Dr. Charles Waldstein, of Cambridge University, writes of "The Panathenaic Festival and the Central Slab of the Parthenon Frieze;" and, in addition to other "body" articles, there are departments of miscellanies; news; reviews and notices of books; and summaries of periodicals. The magazine is handsomely printed and bound, and illustrated with heliotype plates. It is to be issued quarterly.—*The Critic*.

The Current has secured the services of Professor David Swing as a special editorial contributor. Its thousands of readers and his innumerable admirers will certainly be highly gratified with this arrangement, which is a permanent one. An eloquent pulpit orator who has accomplished a grand work for the cause to which he has devoted his unswerving energies; a brilliant essayist whose writings have been read with eager interest in all lands; a profound scholar whose well-poised intellectuality has, for a quarter of a century, won for him the widest international recognition; a high-minded, liberal-spirited citizen, who has been second to none in the building up of the great North-West; a valiant apostle of all good doctrines—he has the strongest hold upon the affections and the surest claims upon the respect of his fellow-men. It will be remembered that, heretofore, Professor Swing confined his public editorial expressions to the late *Alliance* and, latterly, to *The Weekly Magazine*. Hereafter those expressions will be found exclusively and each week in *The Current*, with an additional paper devoted to a special topic.

ONE thing was most apparent in the departure of the troops from Toronto for the North-West on Monday—each man enthusiastically took up the quarrel as a personal one. They were not professional soldiers, and they by no means took merely a professional interest in the affair. From one point of view this was a splendid advantage. The men were many of them highly educated, all of them intelligent. They felt individually responsible for their country's honor, and their country's safety. True enthusiasm was at spring tide, and it looked as if every thing would be swept away before it. From another point of view there is a disadvantage in sending troops of this description on to the battle field. The essential attribute of a good army is discipline, and discipline democracy tends to eliminate. Much is gained by intelligent ardour; something is lost by want of subordination. It is a question whether the total efficiency of such an army in active service is increased or decreased by this

addition and subtraction—whether, that is, the intellectual enthusiasm adds more to that efficiency than the want of strict discipline takes away. In scientific warfare—such, for example as the Franco-Prussian affair—probably this democratic spirit would be a disadvantage; in the present expedition few will deny that it is an element much in our favor.

WE have several times called the attention of our readers to the "International Congress of Educators," lately held at New Orleans. Through the indefatigable labors of Dr. Hodgins, Deputy Minister of Education, Ontario was represented at the Congress in a series of papers, which in completeness greatly excelled any previous attempt at a full exposition of the educational status of our Province. The following letter received from Dr. Hodgins will show that his work was appreciated at New Orleans, and that important results may follow from it. It is exceedingly gratifying to know that the valuable papers read at the Congress are to be printed:—

EDUCATIONAL DEPARTMENT,
TORONTO, 24th March, 1885.

To the Editor of the EDUCATIONAL WEEKLY.

MY DEAR SIR,—I have received a note from Hon. M. A. Newell, LL.D., Chairman of the Committee of Arrangements of the International Congress of Educators, in regard to the papers which I had sent to General Eaton for the Congress at New Orleans. He says:

"The International Congress was quite a success. Not so much in the number of persons in attendance, for that was not large; but in their representative character, and in the weight and variety of the papers presented.

"Your paper on the 'Progress of Education in Ontario,' was read (and well read) by the secretary, who prides himself on his elocution. The other Canadian papers were read by title only, as the number of persons present with their papers was more than sufficient to occupy our whole time. But it is our intention to publish all the papers, and copies will be sent to you—as many as you desire.

"Owing to a change in the Federal Administration there will necessarily be some delay in getting the printing done; but General Eaton has no doubt that the order will be passed. I will go to Washington on Saturday to see about it.

"Allow me to thank you again for the interest you have taken in this enterprise, and to assure you that your labors have been appreciated, and their results greatly enjoyed."

General Eaton also in a letter says:—

"I may say that your services were acknowledged on all hands, and all of the papers were highly prized.

"Your offer of revision of these papers, may be specially helpful, and will be remembered when publication is made, as expected."

My purpose is to edit these papers, and to add notes here and there where necessary.

Very sincerely yours,

J. GEORGE HODGINS.

Literature and Science.

O CAPTAIN! MY CAPTAIN!

WALT WHITMAN.

(On the death of Abraham Lincoln)

THIS, of all Walt Whitman's writings, is the one which most nearly conforms to the recognized rules of poetic composition. It is regarded by all critics as a lyrical dirge of the very highest order.

O CAPTAIN! my captain! my fearful trip is done;
The ship has weathered every rack, the prize we
sought is won;

The port is near, the bells I hear, the people all
exulting,

While follow eyes the steady keel, the vessel grim
and daring;

But, O heart! heart! heart!

O the bleeding drops of red,

Where on the deck my captain lies,

Fallen cold and dead!

O captain! my captain! rise up and hear the bells;
Rise up, for you the flag is slung—for you the bugle
trills.

For you bouquets and ribbon'd wreaths—for you
the shores a-crowding;

For you they call the swaying mass, their eager
faces turning;

Here captain! dear father!

This arm beneath your head;

It is some dream that on the deck,

You've fallen cold and dead.

My captain does not answer, his lips are pale and
still;

My father does not feel my arm, he has no pulse
nor will;

The ship is anchor'd safe and sound, its voyage
closed and done;

From fearful trip the victor ship comes in with
object won.

Exult, O shores, and ring, O bells!

But I with mournful tread

Walk the deck my captain lies

Fallen cold and dead.

AUTHORS AT HOME.

[This series of articles on "Authors at Home" is reprinted in the WEEKLY by kind permission from Messrs. J. L. and J. B. Gilder, editors of the *Critic*.]

WALT WHITMAN AT CAMDEN.

GEORGE SELWYN.

IT is not a little difficult to write an article about Walt Whitman's *home*, for it was humorously said by himself, not long ago, that he had all his life possessed a home only in the sense that a ship possesses one. Hardly, indeed, till the present date could he be called the occupant of such a definite place, even the kind of one I shall presently describe. To illustrate his own half-jocular remark as just given, and to jot down a few facts about the poet in Camden during the last thirteen years, and about his present home, is my only purpose in this article. I have decided to steer clear of any criticism of "Leaves of Grass," and confine myself to his present condition and a brief outline of his personal history. I should also like to dwell a moment on what may be called the

peculiar outfit or schooling he has chosen, to fulfil his mission as poet, according to his own ideal.

In the observation of the drama of human nature—if, indeed, "all the world's a stage"—Walt Whitman has had rare advantages as auditor, from the beginning. Several of his earlier years, embracing the age of fifteen to twenty-one, were spent in teaching country schools in Queens and Suffolk Counties, New York, following the quaint old fashion of "boarding round," that is, moving from house to house and farm to farm, among high and low, living a few days alternately at each, until the quarter was up, and then commencing over again. His occupation, for a long period, as printer, with frequent travelling, is to be remembered; also as carpenter. Quite a good deal of his life has been passed in boarding-houses and hotels. The three years in the Secession War of course play a marked part. He never made any long sea-voyages, but for years, at one period (1846-60), went out in their boats, sometimes for a week at a time, with the New York Bay pilots, among whom he was a great favorite. In 1848-49 his location was in New Orleans, with occasional sojourns in the other Gulf States besides Louisiana. From 1865 to '73 he lived in Washington. Born in 1819, his life through childhood and as a young and middle-aged man—that is, up to 1862—was mainly spent, with a few intervals of Western and Southern jaunts, on his native Long Island, mostly in Brooklyn. At that date, aged forty-two, he went down to the field of war in Virginia, and for the three subsequent years he was actively engaged as volunteer attendant and nurse on the battlefields, to the Southern soldiers equally with the Northern, and among the wounded in the army hospitals. He was prostrated by hospital malaria and "inflammation of the veins" in 1864, but recovered. He worked "on his own hook," had indomitable strength, health, and activity, was on the move night and day, not only till the official close of the Secession struggle, but for a long time afterward, for there was a vast legacy of suffering soldiers left when the contest was over. He was permanently appointed under President Lincoln, in 1865, to a respectable office in the Attorney-General's department. (This followed his removal from a temporary clerkship in the Indian Bureau of the Interior Department. Secretary Harlan dismissed him from that post specifically for being the author of "Leaves of Grass.") He worked on for some time in the Attorney-General's office, and was promoted, but the seeds of the hospital malaria seem never to have been fully eradicated. He was at last struck or Long Island coast, but at Philadelphia found himself too ill to proceed any further. He was brought over to Camden, and has down, quite suddenly, by a severe paralytic

shock (left hemiplegia), from which—after some weeks—he was slowly recovering, when he lost by death his mother and a sister. Soon followed two additional shocks of paralysis, though slighter than the first. Summer had now commenced at Washington, and his doctor imperatively ordered the sick man an entire change of scene—the mountains or the sea-shore. Whitman accordingly left Washington, destined for the New Jersey coast, but he had been living there ever since. It is from this point, and down to date, that I have known him intimately, and to my nousehold, wife and family, he has been an honored and most cherished guest.

I must forbear expanding on the poet's career these dozen years, only noting that during them (1880) occurs the final completion of "Leaves of Grass," the object of his life. His present domicile is a little old-fashioned frame house situated about gun-shot from the Delaware River, on a clean, quiet, democratic street. This "shanty," as he calls it, was purchased by the poet a couple of years ago for \$2,000—two-thirds cash, the rest he owes. In it he occupies the second floor. I commenced by likening his home to that of a ship, and the comparison might go farther. Though larger than any vessel's cabin, Walt Whitman's room, at 328 Mickle Street, Camden, has all the rudeness, simplicity and free-and-easy character of the quarters of some old sailor. In the good-sized, three-windowed apartment, 20 by 20 feet, or over, there are a wood stove, a bare board floor of narrow planks, a comfortable bed, divers big and little boxes, a good gas lamp, two big tables, a few old uncushioned seats, and lots of pegs and hooks and shelves. Hung or tacked on the walls are pictures, those of his father, mother and sisters holding the places of honor, a portrait of a sweetheart of long ago, a large print of Osceola the Seminole chief (given to Whitman many years since by Catlin the artist), some rare old engravings by Strange, and "Banditti Regaling," by Mortimer. Heaps of books, manuscripts, memoranda, scissorings, proof-sheets, pamphlets, newspapers, old and new magazines, mysterious-looking literary bundles tied up with stout strings, lie about the floor here and there. Off against a back wall looms a mighty trunk having double locks and bands of iron—such a receptacle as comes over sea with the foreign emigrants, and you in New York may have seen hoisted by powerful tackle from the hold of some Hamburg ship. On the main table more books, some of them evidently old-timers, a Bible, several Shakespeares—a nook devoted to translations of Homer and Æschylus and the other Greek poets and tragedians, with Felton's and Symonds' books on Greece—a collection of the works of Fauriel and Ellis on mediæval poetry—a well-thumbed volume (his companion, off and on, for fifty years) of

Walter Scott's "Border Minstrelsy"—Tennyson, Ossian, Burns, Omar Khayyám, all miscellaneous together. Whitman's stalwart form itself luxuriates in a curious, great cane-seat chair, with posts and rungs like ship's spars, altogether, the most imposing heavy-timbered, broad-armed and broad-bottomed edifice of the kind possible. It was the Christmas gift of the young son and daughter of Thomas Donaldson, of Philadelphia, and was specially made for the poet.

Let me round off with an opinion or two, the result of my thirteen years' acquaintance. (If I slightly infringe the rule laid down at the beginning, to attempt no literary criticism, I hope the reader will excuse it.) Both Walt Whitman's book and personal character need to be studied a long time and in the mass, and are not to be gauged by custom. I never knew a man who—for all he takes an absorbing interest in politics, literature, and what is called "the world"—seems to be so poised on himself alone. Dr. Drinkard, the Washington physician who attended him in his paralysis, wrote to the Philadelphia doctor into whose hands the case passed, saying among other things: "In his bodily organism and in his constitution, tastes and habits, Whitman is the most *natural* man I ever met." The primary foundation of the poet's character, at the same time, is certainly spiritual. Helen Price, who knew him for fifteen years, pronounces him (in Dr. Bucke's book) the most essentially religious person she ever knew. On this foundation has been built up, layer by layer, the rich, diversified, concrete experience of his life, from its earliest years. Then his aim and ideal have not been the technical literary ones. His strong individuality, wilfulness, audacity, with his scorn of convention and rote, have unquestionably carried him far outside the regular metes and bounds. No wonder there are some who refuse to consider his "Leaves" as "literature." It is perhaps only because he was brought up a printer, and worked during his early years as newspaper and magazine writer, that he has put his expression in typographical form, and made a regular book of it, with lines, leaves and binding.

At the present date, February, 1885, the poet, who will be sixty-six years old the last day of May ensuing, is in his usual physical condition—the half-paralysis of late years. He gets out of doors regularly in fair weather, much enjoys the Delaware River, is a great frequenter of the Camden and Philadelphia Ferry, and may occasionally be seen sauntering along Chestnut or Market Streets in the latter city. He has a curious sort of public sociability, talking with black and white, high and low, male and female, old and young of all grades. He gives a word or two of friendly recognition, or a nod or smile, to each. Yet he is by no means a

marked talker or logician anywhere. I know an old book-stand man who always speaks of him as Socrates. But in one respect the likeness is entirely deficient. Whitman never argues, disputes, or holds or invites a cross-questioning bout with any human being.

Through his paralysis, poverty, the embezzlement of book-agents (1874-1876), the incredible slanders and misconstructions that have followed him through life, and the quite complete failure of his book from a worldly and financial point of view, his splendid fund of personal equanimity and good spirits has remained inexhaustible, and is to-day, amid bodily helplessness and a most meagre income, more vigorous and radiant than ever.—*The Critic*.

THE FAIRY LAND OF SCIENCE.

MISS A. B. BUCKLEY.

(Continued from a previous issue.)

WIND is nothing more than air moving across the surface of the earth, which as it passes along bends the tops of the trees, beats against the houses, pushes the ships along by their sails, turns the windmill, carries off the smoke from cities, whistles through the keyhole, and moans as it rushes down the valley. What makes the air restless? why should it not lie still around the earth?

It is restless because, as you will remember, its atoms are kept pressed together near the earth by the weight of the air above, and they take every opportunity, when they can find more room, to spread out violently and rush into the vacant space, and this rush we call a wind.

Imagine a great number of active school-boys all crowded into a room till they can scarcely move their arms and legs for the crush, and then suppose all at once a large door is opened. Will they not all come tumbling out pell-mell, one over the other, into the hall beyond, so that if you stood in their way you would most likely be knocked down? Well, just this happens to the air-atoms; when they find a space before them into which they can rush, they come on helter-skelter, with such force that you have great difficulty in standing against them, and catch hold of something to support you for fear you should be blown down.

But how can they find any empty space to receive them? To answer this we must go back again to our little active invisible fairies the sunbeams. When the sun-waves come pouring down upon the earth they pass through the air almost without heating it. But not so with the ground; there they pass down only a short distance and then are thrown back again. And when these sun-waves come quivering back they force the atoms of the air near the earth apart and make it lighter; so that the air close to the surface of the heated ground becomes less

heavy than the air above it, and rises just as a cork rises in water. You know that hot air rises in the chimney; for if you put a piece of lighted paper on the fire it is carried up by the draught of air, often even before it can ignite. Now just as the hot air rises from the fire, so it rises from the heated ground up into higher parts of the atmosphere. And as it rises it leaves only thin air behind it, and this cannot resist the strong cold air whose atoms are struggling and trying to get free, and they rush in and fill the space.

One of the simplest examples of wind is to be found at the seaside. There in the daytime the land gets hot under the sunshine, and heats the air, making it grow light and rise. Meanwhile the sunshine on the water goes down deeper, and so does not send back so many heat-waves into the air; consequently the air on the top of the water is cooler and heavier, and it rushes in from over the sea to fill up the space on the shore left by the warm air as it rises. This is why the seaside is so pleasant in hot weather. During the daytime a light *sea-breeze* nearly always sets in from the sea to the land.

When night comes, however, then the land loses its heat very quickly, because it has not stored it up and the land-air grows cold; but the sea, which has been hoarding the sun-waves down in its depths, now gives them up to the atmosphere above it, and the sea-air becomes warm and rises. For this reason it is now the turn of the cold air from the land to spread over the sea, and you have a *land-breeze* blowing off the shore.

Again, the reason why there are such steady winds, called the *trade winds*, blowing towards the equator, is that the sun is very hot at the equator, and hot air is always rising there and making room for colder air to rush in. We have not time to travel farther with the moving air, though its journeys are extremely interesting; but if, when you read about the trade and other winds, you will always picture to yourselves warm air made light by heat rising up into space and cold air expanding and rushing in to fill its place, I can promise you that you will not find the study of aerial currents so dry as many people imagine it to be.

(To be continued.)

SWINBURNE is collecting his scattered essays, and they will be published in volume form by Chatto & Windus next month.

"ALL search for Mr. S. S. Conant, the editor of *Harper's Weekly*," says the *Literary World*, "has proved futile, and there is hardly any reason to doubt that during his absence of mind he has destroyed himself. Mr. Montgomery Schuyler, a member of the editorial staff of the *New York Times* and formerly of the *New York World*, has now become the managing editor of the paper. Mr. A. B. Starey, formerly connected with the advertising department of the house, has become the editor of *Harper's Young People*."

Educational Opinion.

DEAF-MUTE EDUCATION.

II.

WHEN a child, possessing all his faculties, enters school at the age of six or seven years, through the unconscious influence of social life he knows a language. His mind is in a normal condition, he has already mastered the intricacies of human knowledge, and has a foundation upon which the teacher can build. Let us now turn to his more unfortunate brother, that we may give the reader a more accurate picture of his primary habits, thoughts and moods, as well as a more intimate acquaintance with his personal idiosyncrasies. At the age of eight or nine he enters upon his education, with his mind almost a blank. He relies upon a few crude signs to give expression to the limited ideas he may possess. He is a foreigner in language, and in many cases lives the life of an exile in his family. His animal propensities are often misguided by the indulgence of parents. He articulates a few rude voices, hardly intelligible, accompanied by motions and gestures which to him are as spontaneous and irrepensible as speech to the hearing child.

Naturally the first stage of teaching the rudiments of mechanical speech—the manner in which these little imprisoned minds are made aware that they possess a latent faculty by which they are enabled to communicate to others, is the most interesting part of the work. The pupil is not only taught to produce sounds with his vocal organs but to understand the speech of others by watching them speak. We are able to see the relative positions of the vocal organs requisite for the formation of nearly all the vowels and consonants, and we can feel the breath as it is emitted from the mouth, or the vibrations caused in the throat while producing sounds. Speech then to the student of articulation is not communicated through the ear, but by the senses of sight and touch. Every sound produced by the human voice necessitates a certain position and action of the vocal organs. The tongue and lips perform an active part and materially assist the student in determining the character of the sound or word. In teaching articulation to the deaf, there are generally two methods employed—the German method and the system known as Prof. Bell's "Visible Speech." In the former the sound value of each letter is taught. In cases where a single letter has more than one sound, diacritical marks are used to determine their relative values. In "Visible speech" each organ or part of an organ used in articulating is given a symbol pictorial of the part used; the relations of these parts to one another are symbolized in the same manner, so that each symbol employed represents a definite

position of some organ used while producing an elementary sound.

Let us now suppose that we have a class of deaf pupils ready for the initiatory lesson in articulation by the German method. The teacher places some chalk dust upon his hand, then pressing the lips together and parting them with a percussive effect, he produces the sound of the letter "P." Or take a small piece of paper, place it on the back of your hand and hold it close to your mouth, the air formed by the expansion and contraction of the lips will be sufficient to blow it away. The child watches this piece of amusement and experiences little or no difficulty in imitating the efforts of his teacher. Thus, without any tax or strain, he has unconsciously acquired the faculty of producing the sound of one letter. Each of the elements of speech has its own peculiar mechanism radically distinct from that which is necessary to form another.

If the reader will, as an experiment, press the upper teeth over the lower lip and expel the air from the lungs, while retaining them in that position, he will produce the sound of the letter "F." The sensation experienced by the pupil while holding his hand near the teacher's mouth, conveys to him the degree of force required, and stimulates him to continued efforts until success is gained. We have frequently to resort to all manner of devices to assist the comprehension of the pupil. Very often the mere showing the method of forming the positions to the child will prove insufficient. As an experiment ask any ordinary speaking person to pronounce the sound of "K" without letting him know the name of the letter. Tell him that the back part of the tongue is pressed against the soft palate, and relaxed with an explosive effect. Although he performs this action unconsciously hundreds of times every day, yet the chances are that he will make facial contortions, throw his tongue around and give up in despair. The idea may be conveyed to the pupil by drawing a diagram on the board, of the tongue in that position. The organs, brought into action while producing that sound being in the back part of the mouth, cannot be seen. It will be a difficulty for the pupil to repeat the efforts of the teacher from imitation on account of the parts being invisible. This is one, out of many places where the teacher has a chance to exercise his ingenuity.

In the production of all sounds where the articulating parts touch each other, the correct position may be substituted for one too far forward, or one too far back, either of which would be erroneous. For example, if we make "K" farther back in the mouth than the correct position, it partakes of a guttural sound, and if too far forward it approaches the sound of "T." The probability is that when the pupil attempts to make the sound of "K" he will produce "T" instead. By placing a small

paper knife on the front part of the tongue and pressing it down, the pupil in his effort to mechanically perform the action for "T" will raise the back of his tongue against the soft palate, then producing the correct mechanism for the "K" without being aware of it. Once having acquired the ability to produce "P" and "K" with a certain degree of ease, he is taught to associate the sound with the letter and *vice versa*. Our next step is to show the pupil how to form voice. While we produce vocal sounds the breath in passing through the glottis sets the vocal chords in a vibratory motion. The effect of this vibration can be easily felt by pressing the hand on the chest or throat. In the production of unvocalized sounds, we can feel the emission of breath but no vibration in the throat. To teach the vocal sounds it is generally sufficient to permit the pupil to place his hand on the teacher's throat, when he can distinguish the vocal chords in motion, and at the same time observe the shape of the instructor's mouth while speaking the sound. The vowel most easily formed is the sound of "A" as heard in the word "am." This is called the Italian *Ah*. In its formation the throat and mouth are opened widely while the tongue rests in its natural position. If from the position of "Ah" the tongue be gradually raised towards the palate and the lips elongated, we slowly pass through the short sound of "I" to the long sound of "E." In "Ah" we observe that the tongue is almost horizontal, whereas in the formation of the short sound of "I" the front part of the tongue is raised towards the palate while the back part remains passive. Again, raising the front of the tongue another step convexly within the cleft of the palate, pressing it against its sides and leaving a small space through which the sound is uttered, we have the position for the long sound of "E."

It is not necessary, nor is it advisable to teach the vowel sounds in the order I have here given. The method usually adopted by myself has been to take the sound of "P" first, then the "Ah" afterwards, joining them in the following manner.

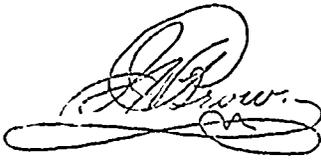
a——p	p——a
a—p	p—a
a—p	p—a
a—p	p—a
ap	pa

The order in which we teach the different sounds varies with different pupils, therefore we observe no special rule in their arrangement. For the sake of convenience in illustrating the mechanism of all sounds in English, and the methods employed to convey such to the deaf, we will adopt the following order

ah—o—ē—ā—i—u
oo—au—oi—ou—er

p—b, t—d, f—v; k—g; wh—w; s—z; sh—zh; th—th, ch—j and m, n, ng, l, r, y.

It will be observed that the first letter in each of the series joined is voiceless, as p, t, f, etc., while the b, d, v, etc., are vocalized.



THE BIBLE IN SCHOOL.

It would seem that a solution of this vexed question has at last been reached. That all parties should be satisfied with the solution is too much to expect, but that the new regulations afford as good a solution of the difficulty as the circumstances of the case permit is a statement in support of which much can be said.

The views held on this subject can be arranged under three heads: first, there are those who demand that religion shall be taught in our schools. By religion they mean, not the tenets of any sect, but the grand principles of morality as found and illustrated in the Bible. These persons recognizing the importance of religious training, of educating the heart as well as the head, have demanded that it be made a part of the duties of the teachers of our schools to give definite religious instruction to their pupils. They go the length of asking that the Bible be made a text-book; for it is a part of their scheme that the pupils shall read and the teacher shall explain the text. A little consideration should lead them to see that such a course is impracticable, that great evils would result from allowing teachers liberty in choosing the passages and expounding their meaning. There are teachers that would strongly object to being forced to give their views on the parts read, and there are others that would feel themselves incompetent to expound Scripture lessons. But granting the willingness and competency of all teachers to do this duty, would not their zeal lead them to teach the views of their own Church or denomination? It is plain that in a non-sectarian system of education the Bible cannot be put into the hands of the teachers with the demand that they are to teach its truths to their pupils. In such a case we should soon have the public money used in propagating sectarian views, and bitter feelings stirred up in those districts made up of mixed communities.

Secondly, there are those who favor the regulations now in force. According to these regulations the reading of the Scriptures without comment and the opening and closing of the school with prayer are optional with the Board of Trustees. Such religious exercises are recommended by the Department, and in the majority of schools such exercises are conducted. But this plan is objected to because of the number of schools in which by the absence

of religious exercises, as the objectors say, the authority of the Bible is not recognized, and the influence of its teachings not felt.

There is a third class of persons who would have the reading of the Bible without comment made compulsory in all our schools. But there is an objection to putting the Bible into the hands of teachers and allowing each one to make his or her choice of the parts to be read. All will grant that there are parts of the Scriptures unsuitable for reading before pupils, and that some parts are not only more suitable, but much finer than others. Now, if all teachers had an intimate acquaintance with the contents of the Bible, and if their judgments could be trusted in making selections, there would be no objection, on this head, to putting the Bible into their hands. The majority of teachers, including even those who are tolerably intimate with the Scriptures, find it necessary to exercise care in selecting lessons to be read before their pupils, and often feel that a list of suitable lessons would at times be a welcome help. We have just such a help in the "Scripture Readings for High and Public Schools" lately authorized by the Department. It is a book of 361 pages, containing in all 281 Scripture lessons selected from the Old and the New Testament. The lessons are arranged under five heads: (1) Historical, (2) Devotional, Didactic, Prophetic, Moral, (3) The Gospels, (4) The Acts of the Apostles, (5) Selections from the Epistles. When possible each lesson has a title prefixed to it. Each is of suitable length for an opening or closing exercise. The print is large and clear, and the paper and binding all that could be desired. The selections have been wisely made. Mr. Kerr has done his work well, and the volume before us reflects credit on his taste and judgment. The collection has been submitted to a committee composed of representative ministers from the leading religious denominations of Ontario, and has received their approval and sanction. This fact I take as good proof that the Minister of Education has reached a happy solution of the difficulty. It will not, of course, satisfy all parties; the question is sure to come up again, but the present solution may be accepted as satisfactory for years and is in our opinion as wise a one as could be reached in the circumstances of the case. The only objection of any force is that of cost, and this is not a mighty one when only one copy is required for each school.

THOMAS CARSCADDEN.

Galt Collegiate Institute,
March 26, 1885.

FIELD-MARSHAL VON MOLTKE has just published a historical sketch of Poland, in which he holds that Poland might have continued free, had she not clung to serfdom.

Personals.

ROBERT BUCHANAN, the English poet, in a tribute to General Grant describes him a wearied eagle.

MR. GEORGE DU MAURIER, the brilliant society caricaturist of *Punch*, has just celebrated his fifty-first birthday anniversary.

MATHEW ARNOLD has declined the Merton Professorship of English Literature at Oxford, which pays £1,500 a year. He wishes to be free to devote himself to general literary work.

MR. TUPPER, the English poet, has written a letter to the editor of *The Brooklyn Magazine* regarding his distressing financial circumstances, which will be published in the April number of that periodical.

MISS MARY N. MURFREE (Charles Egbert Craddock) has achieved her reputation as a novelist by the ability with which she has depicted the life, conditions, and environment of a particular American region in which she happened to have lived. She affords simply another instance of literary success won by intelligent attention to things at hand.—*The Current*.

At the present time the mayors of three Massachusetts cities, the private secretary of the Governor of the Commonwealth, two members of its Senate, and thirteen members of its House of Representatives, are graduates of Boston University. For an institution opened but a little more than ten years ago, this is somewhat a remarkable record.

THE venerable Mr. George Bancroft, having passed his eightieth birthday, still preserves his physical vigor and looks like one of the patriarchs of Washington. His mind is active and retains its strength, though now enjoying a much needed respite from literary work. Mr. Bancroft has finished his "History of the United States," which has been a long and laborious task.

HARD-HEADED and soft-hearted old Professor Blackie thinks there is "far too much of everything"—except good sense—in these days. "Yes; too much eating, too much drinking, too much preaching, too much writing, too much speaking. Sermons would be vastly improved if preached only once a month. . . . I care little for politics," he adds; "attention to politics, as ordinarily understood, entails too great a waste of brains."

MISS SUSAN WARNER, who died last week at her home on Warner Island, in the Hudson river opposite West Point, was the author of *The Wide, Wide World*, one of the most popular novels ever written in America, and of *Queechy*, which was equally popular. Miss Warner was born in New York City. She was unknown to fame until she reached the age of thirty when she published *The Wide, Wide World*. *The Wide, Wide World* and *Queechy* were written by Miss Susan Warner alone, but in her other stories she was largely assisted by her sister. Miss Warner's father, a well-known New York lawyer, of a speculative turn of mind, bought the island which bears his name some thirty years ago, and had great plans for its improvement. They all failed, however, but the island was saved by Miss Susan Warner, and she and her sister had lived upon it all these years.

TORONTO:
THURSDAY, APRIL 2, 1885.

HURRY IN TEACHING.

WE are often too apt to consider that our sole duty in the school room, is to impart as much new matter into the minds of our pupils as the time will permit. Masters show the most wonderful energy in this department of their duties. They hurry on from point to point, goading their learners into enforced attention, and themselves into restless worry. The set lesson must be finished, they think, before the bell rings. A certain quantum has to be read before the time for examinations arrives; and to spend an hour in quietly discussing and explaining some knotty point is dangerous loss of time. This too, no matter what the condition of the pupils—whether jaded or restless, indolent or eager—if the latter, so much the better, more ground can be covered in less time; even if the weather is depressing, the atmosphere close, the subject uninteresting, still progress must be made—if not by gentle urging, by spurring.

We may say at once: Such teaching does not "pay." Something—probably much—is sure to be lost in the long run. The majority of the class will lag behind, and even those who keep up will gain but a smattering of knowledge, and will lose the power to think for themselves.

We want a word to define this hasty teaching: it is not exactly "cramming." It is not perhaps as injurious as that; yet it is as ripe, and is nearly as far removed from what ideal teaching should be.

Its sources are numerous and complex. Amongst others are, probably: the system of examinations; the rivalry between schools and even between individual masters; the number and comprehensiveness of the subjects prescribed; and above all forgetfulness on the part of teachers of how much—or rather how little—the youthful mind is capable of accomplishing in a given time.

This last is a defect of many educationists, and it is an exceedingly baneful factor in all systems of education. Ruskin has told us that a man who has thoroughly read one book is better educated than the book-worm,—a profound truth equally applicable to the studies of children. And yet on the contrary what is expected of them is a knowledge of a vast number of subjects to be gained within a certain

time—and a thorough knowledge at that, which is out of the question.

Feeding the mind, as we have before remarked, is like feeding the body. The analogy is closer than at first sight appears. Absolute mental starvation would result in mental decay, as indeed we sometimes find to be the case. Abnormal mental repletion, on the other hand, clogs the mental faculties and vitiates the system. And as the assimilation of nourishment is only properly performed when not only that nourishment is suited to the wants of the body, but when it is given at certain periods, and with favorable surroundings, so teaching is only successful when it obeys similar laws. The ingestion of food is, or ought to be pleasurable, and this is equally true in tuition. It is only the manner in which the subjects are presented that can really make them disagreeable. Knowledge all minds thirst for, and it is too often the uninteresting way in which valuable knowledge is offered them that drives them to that which is useless if not pernicious. And the disagreeableness of the subject need never be attributed to the defects of the text-book. The teacher is the cook, not the grocer or the butcher. It is his duty to counteract or to eliminate such defects. And if he is absorbed in the interest of the subjects he is teaching, he will find no difficulty in doing this.

Another deleterious effect of hasty teaching not to be over-looked, is its injurious effect upon the retentive faculty. Than hurry perhaps nothing so paralyses its power. Ample time and favorable circumstances are a *sine qua non* to successful committing to memory. With unnatural haste and disadvantageous surroundings this faculty cannot be exercised. Its essence is the concentration of the mind, and this is impossible where there is any the slightest diverting influence. And since memory is the very basis of all learning, all things should be sacrificed to aid its use and development, or rather all things should be so ordered as to contribute to its full and free use and development.

The more we regard the science of tuition, the greater the number and variety of standpoints from which we examine it, the more complex do we find it to be. It touches human nature at every point. It has to do with all the faculties of man. It should be always considered in its most serious aspect. Our duty is to

educate; not to merely teach this or that subject. If we were all always to keep this in mind, a change could come over the spirit of many a mode of teaching, and over the hurried one perhaps more than over any other.

THE HISTORY OF THE MIDDLE AGES.

WE do not doubt that in all probability an article with this title will be passed over unread by the majority of readers. It is this very probability that we wish to touch on.

In a New York educational journal recently appeared the following:—"What is the value of the twelve centuries from Constantine to Columbus compared with the four centuries just past? Who studies the history of the dark ages? Why should they? There is little thought in them and no progress. Men were 'dumb driven cattle.' There were few heroes in those times, because there wasn't thought enough in all the world to make heroes out of. When dusty books were laid aside, and thought began to take possession of a few men, the world commenced to wake up."

But the question is: Should history be studied merely because those of whom it speaks and their actions have in them thought and progress? This is a sweeping criterion. If thought and progress were the only test by which to determine what periods of history should be studied, the field would be limited. Not only so, but many phases of the history of one's own country would have no place in any curriculum. Yet, notwithstanding these objections, the principle has much in it. If history-study is a true educating process, the more exuberant history is with thought and progress the greater its value. But two considerations must here be noticed: History after all is a unit, it is a continuous whole, and must be so studied. Again, retrogression may often contain lessons as valuable as progression. And as a corollary to this we may add that, even so, different periods of history are of utility because containing examples of progress in different branches of art, science, and civil or ecclesiastical government. As, for example, Venice in the time of its wealth and commercial influence; Rome under the empire and as a republic; Athens in the days of Phidias; France under Louis XI., or during the revolution; and so on.

If we are not wrong in these views, the middle ages should hardly be assigned to total oblivion, as the New York journal from which we have quoted seems to desire. As a period in which stagnation is not unimportant; in which the germs of modern governments were first produced; in which the church first came notably into prominence as a factor in determining the method and scope of civil power; in which curious forms of thought—speculative and scientific—existed; and in which many other instructive phenomena were observable; its consideration is highly valuable.

We are not arguing that the history of the Middle Ages should be prescribed for our public schools. By no means. But we contend against the suggestion that it should be altogether omitted. It contains a great deal that is of the utmost importance to adult students. Hardly enough stress has heretofore been placed upon this fact. The histories of Greece and Rome are studied, in connexion we suppose with the classics. With English history all are more or less thoroughly acquainted—with that of the Middle Ages very few.

ÆSTHETIC CRITICISM.

In the editorial columns of a previous issue we endeavored to maintain the position that a very high view should be taken of the scope of literature, and of poetry in particular; we supported this position by copious quotations from Mr. Matthew Arnold; and we held that it was possible to a certain extent to point out this high view to children. This will be impossible so long as the greater part of the time occupied in teaching English literature is expended upon textual rather than æsthetic criticism.

Among the many excellent suggestions thrown out in the paper on "English Literature in the Public School" in another column of this number is the following:—"Do not inform the student that such stanza is very beautiful because of a certain thought, but ask which he prefers, and why." This is of the very essence of true æsthetic criticism, and to it we think but few will object. A method such as this is replete with beneficial influences: it would teach the pupil to think for himself—perhaps a better way could not be discovered; it would teach him also to apply the facts of his own experience to the elucidation

and appreciation of the author he is studying—he would, that is, make use of what had previously passed through his own mind, and discover that the thoughts to which he had been unable to give utterance were here expressed in the best possible language; he would learn that there was something deeper in so called 'literature' than the mere artistic narration of ideas or facts: it would tend to bring him into greater sympathy with the writer;—indeed it is scarcely possible, we think, to analyse completely the advantages of this method.

Mere textual criticism can never do this; and if we are to teach literature, and not mere composition, the more we eschew it the better. *

Table Talk.

HENRY JAMES has reviewed Mr. Cross's *Life of George Eliot* for the May number of *The Atlantic*.

THE originals of the illustrations made by Mr. Frank Dicksee to *Roméo and Juliet* have been sold to an English connoisseur of water-colors for about five thousand dollars.

THE diary which General Gordon left is illustrated on almost every page, the sketches being fantastic and otherwise. The diary is written on Egyptian telegraph forms, sewn together with twine.

JAMES RUSSELL LOWELL is president, and Oliver Wendell Holmes, John Greenleaf Whittier, Charles W. Eliot and E. N. Horsford, vice-presidents of the Longfellow Memorial Association. At a meeting recently it was finally decided to carry out the original plan of a park and monument.

THE bust of Burns recently placed in the Poet's Corner of Westminster Abbey was the result of twenty thousand subscriptions, many of which were sent in by very poor people. The bust is placed on the stone screen, in the centre of which stands the statue of Shakespeare, and it is flanked by the memorials of Campbell and Thomson.

THE following naive remarks occur in Signor Gallenga's *Episodes of My Second Life*:—"If you wish to secure an Englishman's or an American's good-will, show him something that he can do for you. So long as he thinks that you need his assistance, not only will he put himself out of his way to serve you, but he will be thankful to you, and like and love you for the chance you give him to make himself useful. If he saves you from drowning, or rescues you from the flames, his affection for one who afforded him an opportunity to show his courage and humanity will know no bounds. But this helpfulness on his part should not be needed twice. . . . If you apply to him twice he will not deny you, but by overtaking his sympathy you will forfeit his esteem."

THE principal paper in the Proceedings of the Royal Geographical Society for March is an account of the expedition made last year to Mount Kilimanjaro, in Eastern Africa, by

Mr. Johnston, the well-known author of a book on the Congo. He spent about five months on the slopes of the mountain, principally in collecting specimens of the fauna and flora of the region. In this he was very successful, bringing home about 300 plants, 20 or 30 of which were new to science, as well as many birds and insects. He was able to ascend the mountain only to the snow line, 16,315 feet, where the cold and driving mist prevented his further progress. The scenery is described as surpassingly beautiful, while in some places there was a wonderful glow of color from the profusion of flowers. Game, including buffaloes and elephants, was to be found in great plenty.

THE Hon. Ellis A. Apgar, the practical educator who has lately been removed from the office of State Superintendent of Public Instruction in New-Jersey to make room for a practical politician, had held the position for nineteen years. Although comparatively a young man he was the oldest of the State superintendents in time of service. When he entered upon his duties there were no records, no forms, blanks or circulars of instruction, no file of reports even. Under his administration a method of transacting business, keeping records and accounts, and rendering reports on a uniform system has been adopted which is considered more complete than can be found in any other State. He framed the law which provided for county supervision and the act which made the schools free, and is really the father of the common school system of the State. The educational exhibit made by New-Jersey at the centennial received the highest praise from all whose opinion on such matters is worth considering.

I NEVER can forget the description Sir Adam Fergusson gave me of a morning; he had passed with Scott at Abbotsford, which at that time was still unfinished, and swarming with carpenters, painters, masons, and bricklayers, was surrounded with all the dirt and disorderly discomfort inseparable from the process of house-building. The room they sat in was in the roughest condition which admitted of their occupying it at all; the raw, new chimney smoked intolerably. Out-of-doors the whole place was one chaos of bricks, mortar, scaffolding, tiles, and slates. A heavy mist shrouded the whole landscape of lovely Tweed side, and distilled in a cold, persistent and dumb drizzle. Maida, the well beloved stag-hound, kept sidgiting in and out of the room. Walter Scott, every five minutes exclaiming, "Eh, Adam! the pair beast's just wearying to get out;" or, "Eh, Adam! the pair creature's just crying to come in;" when Sir Adam would open the door to the raw, chilly air for the wet, muddy hound's exit or entrance, while Scott with his face swollen with a grievous tooth-ache, and one hand pressed hard to his cheek, with the other was writing the inimitably humorous opening chapters of "The Antiquary," which he passed across the table, sheet by sheet, to his friend, saying, "Now, Adam, d'ye think that will do?" Such a picture of mental triumph over outward circumstances has surely seldom been surpassed. House-builders, smoky chimney, damp draughts, restless, dripping dog, and toothache form what our friend Miss Mason called a "concatenation of exteriorities," little favorable to literary composition of any sort; but considered as accompaniments or inspiration of that delightfully comical beginning of "The Antiquary," they are all but incredible.—*From Mason's "Traits of British Authors."*

Special Papers.

ENGLISH LITERATURE IN THE PUBLIC SCHOOL.

II.

IN last paper the chief qualification—a particular kind of earnestness—of the successful teacher was considered; in this an attempt will be made to answer the question: "What English literature should be studied in the public school and how should it be taught?"

A complete answer to this question is impossible, a satisfactory one is difficult. For, in addition to the difference of opinion existing about important subjects taught in our schools for scores of years, there is in this case the uncertainty that belongs to a *new study* the effect of which is not yet apparent in Canadian life. And yet the question is most important—all the more so from the uncertainty of its answer—since, though the Department of Education has decided the "what," in that certain extracts are required to be taught, it is generally understood that the selections were not intended to be final and cannot long be prescribed on account of the expected appearance of the new Fourth Reader which will necessitate a complete change. The "how" is even more a matter of choice in spite of the fact that a shrewd teacher may have a fair idea of the style of coming papers of the entrance examination, by judging the future from the past, since the questions have not been of so stereotyped a cast that a conclusion may be unerringly arrived at in this respect, and if the very questions were known, each teacher would have his own way of preparing his class, even if he should so far forget the dignity of his calling as to degrade it for a little ephemeral success.

What literature should be taught? The very simplest portions and the shortest. A little consideration will, I think, show that the proposed substitution of a lengthy selection in the place of a number of extracts would not be beneficial. No public school teacher has as yet publicly demanded the change. Experience is the best teacher. The literature is difficult as it is. Is it begging the question to state that the study of a lengthy extract is more difficult than that of several shorter selections? At any rate it is more tedious. To students varying in age from ten to fifteen years, variety is even more than the spice of life. They need to-day a piece of poetry, to-morrow, prose; at one time a shout of joy, at another a wail of sadness; now a song of battle, presently a psalm of life. But, it has been said, a large number of selections means a large number of lives that must be studied. Not so. When will teachers and examiners learn that the study of biography and that of literature

are altogether different? The history of a writer is important in the study of his works so far—and only so far—as it illustrates the origin or expression of his ideas, and such a consideration of an author's life is generally far beyond the powers of a public school student, being in truth more fitted for a university graduate. It is a mistake to think that a short poem cannot be complete. It is frequently more complete than a longer, and nearly always more uniform in its merit. At present "The Lady of the Lake" is being studied in our high schools, in some of which the fifth canto is being committed to memory, line upon line, from beginning to end. It is thought, forsooth, that if a quotation is asked for, full marks will be obtained in answer to at least one question. But at what a price! No person can possibly teach the poem without feeling it, at times, drag its slow length along very tediously, and yet passages that are dull, tiresome, and of no poetical beauty, and therefore not adapted to poetical dress, are faithfully, patiently and systematically memorized. What more effectual way to disgust a student with his work! And yet, perhaps, if length is a desirability, few poems can be found better suited to high school work. To these advocates of *length and quantity*, the words of Poe may suggest a thought:

"I hold that a long poem does not exist. I maintain that the phrase, a 'long poem,' is simply a flat contradiction in terms."

I need scarcely observe that a poem deserves its title only inasmuch as it excites by elevating the soul. The value of the poem is the ratio of this elevating excitement. But all excitements are, through a psychal necessity, transient. That degree of excitement which would entitle a poem to be so called at all cannot be sustained throughout a composition of any great length. At the lapse of half an hour, at the very utmost, it flags—fails—a revulsion ensues, and then the poem is in effect, and in fact, no longer such.

This matter of memorizing referred to above has been specially mentioned, not because it appears censurable in itself but because it is in many cases commendable. Students should learn much poetry by heart, but it should be good poetry, not trash. We are careful that children receive the best of physical food, we should be just as careful to place nothing but the best of literary nourishment before them. Let it be seen to them that the literature taught in all our schools be worthy of the name. Let it be especially so in the public school, because the most of its pupils are called away to the struggle for life, before they reach the high school. This fact, too, seems to support most strongly the custom of memorizing prose or verse, seeing that if either is to benefit it must be so in proportion to the

acquaintance with it. For this reason the old custom of causing young people to recite pieces even when they were not understood is in some respects praise-worthy, for the understanding will come with years when it is most needed, in the midst of disappointment and temptation.

If it be correct that a variety of selections is an advantage it is clear that the present regulations are not very far astray. It would, perhaps, be better if some such book as "Palgrave's Primer of Lyric Poetry" could be prescribed, but the expense of an extra book, no slight consideration in the eyes of our thrifty farmers, renders it advisable to make the selections from the Reader. It is to be hoped that the new Reader will contain a better style of extracts, for though those prescribed at present are of fair literary merit, they are not of such excellence as to warrant their continuance. In case the new should not surpass the old it will then be a matter of consideration, not whether it is best to kill two birds with one stone, but whether it may not be best to employ a second stone to kill the second bird.

How should the literature be taught? Like any other study—rationally—from the known to the unknown. The teacher must decide what he wishes to teach and must put himself in the pupil's place. How often the literature is taught in the public school exactly as the teacher was taught in the last high school he attended! This servile imitation of methods has always been a curse. A reformer rises to correct an abuse, he leaves behind him admirers to imitate his habits without possessing his spirit. Is there no danger that our model schools and normal schools may encourage the imitation of a method or form of teaching rather than a principle or a motive? A method should never fetter; like fire it is a good servant, but a bad master. Let care be taken that the class be not discouraged by hearing that there is an example of aposiopesis in this line, and one of catachresis in that. The figures existed before their names, and they may be explained to the pupil without discouraging and frightening him with such or longer words. They are *convenient* in a higher class, but even here "pointing out figures" is only a part, a very small part, of the study of literature. Let the student never be told anything that he can profitably discover for himself. Do not inform him that such a stanza is very beautiful because of a certain thought, but ask which stanza he prefers, and why. It is wonderful what answers he will give.

But the best way to learn how to teach is by teaching. So this paper is now concluded, and next week "Sir John Franklin" will claim attention.

W. H. HUSTON.

Pickering College, March 21, 1885.

The Public School.

ENGLISH GRAMMAR—SENIOR FOURTH.

1. "Now, *however*, three men were appointed from each tribe to make a survey of the rest of the land, and to divide it into seven portions."
 - (a) Analyse the above.
 - (b) Parse the words in italics.
 - (c) Give the rule for punctuating such words as "however," etc.
 - (d) When is the infinitive mood used without being preceded by the word "to"? Mention examples that occur to you.
 - (e) Give the various uses of the word "it."
2. Distinguish between case and relation; verb and predicate; subject and nominative.
3. Change the verbs in the following sentences into all the other eight primary tenses, without altering the voice of the verb:
 - (a) I am writing my lesson.
 - (b) We sold a horse.
4. "The subject of a finite verb is put in the nominative case." Explain the meaning of *finite*.
5. Contract each of the following sentences into a simple sentence:
 - (a) When fresh troops had arrived the battle was resumed.
 - (b) Three days afterwards the Israelites reached their cities and learned the truth.
6. (a) Give rules for forming the degrees of comparison of adjectives.
 (b) Name three adjectives that are irregularly compared; and compare them.
7. Compose sentences having:
 - (a) A predicate noun.
 - (b) A predicate adjective.
 - (c) The objective case of the interrogative who.
 - (d) A compound subject.
 - (e) An adverbial conjunction.
8. (a) What is meant by the principal parts of a verb?
 (b) Give the principal parts of the following verbs:
 Shear, lie, cleave, thrive, slide, swim.
9. Define number.
 Show how you would pluralize:
 - (a) Compound nouns.
 - (b) Proper names.
 - (c) The letters of the alphabet.
 - (d) Figures and signs. Ex. "+."
 - (e) Foreign nouns ending in (1) a, (2) us, (3) sis, (4) um or on, (5) sis, (6) ix or ex.
10. Correct where necessary the following sentences, giving reasons:
 - (a.) The answer that I have got is different to yours.
 - (b) I will be ten years old my next birthday.
 - (c) That is seldom or ever the case.
 - (d) Who will fetch a pail of water? Her and me?
 - (e) Who should I meet when I was coming to school but Thomas.
 - (f) Please, master, can I take a drink?
 - (g) He measures five feet.
 - (h) It is an awful cold day.
 - (i) Grammar learns us to speak correct.
 - (j) Which is the tallest, Edward or Thomas?

COMPOSITION—SENIOR FOURTH.

1. Write a letter to a friend telling him how you spent your holidays.
2. Combine the following simple sentences into a complex sentence:
 - (a) Rip Van Winkle was a Dutchman.
 - (b) Rip Van Winkle lived in New York.
 - (c) Rip Van Winkle had a dog.
 - (d) The dog's name was Wolf.
 - (e) The dog was brave.
 - (f) The dog used to accompany Rip Van Winkle when he went to the woods.
3. Supply appropriate words in the following blanks:
 The lion — Africa and Asia. During — slumbers — retreat; but when night — rouses — lair — prowl. In general — in ambush. Sometimes, however, — creeps — victim, and seizes — powerful claws.
4. Change the following passage into prose:
 "Sweet Robin, I have heard them say
 That thou wert there upon the day,
 That Christ was crown'd in cruel scorn;
 And bore away one bleeding thorn,
 That so, the blush upon thy breast,
 In shameful sorrow was impress;
 And thence thy genial sympathy
 With our redeemed humanity."
5. Supply the necessary capital letters and punctuation marks in the following sentences:
 - (a) John W Dawson esq MA LL.D FRGS.
 - (b) He told them of a region hard iron-bound and cold
 Where wind from thulë freezes the word upon the lip.
 (c) Numerous Greek colonies had settled in sicily and had risen to great wealth and power they were almost all democracies but tyrants occasionally ruled them.
6. Improve the following sentences:
 - (a) Did they do it better than us.
 - (b) Yesterday was a very nice day.
 - (c) Who learnt them girls such bad manners?
 - (d) There was a great quantity of people at the entertainment in Usbridge last night.
 - (e) Mary and him have went to Usbridge for groceries.
 (f) A red and a white flag was the only one displayed from the hotel.

EDWARD H. THOMPSON.

EASY LESSONS IN COMPOSITION.

THE following lessons from *Elements of the English Language*, by Bernard Bigsby, contain hints that many teachers may find valuable.

I.—ON THE SENSES.

Describe a pencil, a pen, a knife, a flower, an apple, a book, an inkstand, a ruler, a watch, a stick, a box, observing these headings:

1. Sight.
2. Hearing.
3. Smell.
4. Touching.
5. Tasting.

EXAMPLE.

The Stick of Liquorice.

SIGHT.—My sight tells me that it is about five inches long and three quarters of an inch thick; that it is stamped with the name of the preparer; that it is nearly round, and that it is apparently smooth.

HEARING.—In this instance my hearing tells me nothing.

SMELL.—My smelling power tells me that it has a slightly fragrant perfume.

TOUCHING.—My feeling power tells me that it is hard, brittle and smooth.

TASTE.—By tasting it I learn that it is sweet.

Thus I find that the stick of liquorice is about five inches long by three quarters of an inch thick; that it is stamped with the name of the preparer; that it is nearly round; and that it has a slightly fragrant perfume and a sweet taste.

II.—TRANSLATION OF POETRY INTO PROSE.

Translate the following passages of Wordsworth's *Lucy Gray* into prose:

EXAMPLE.

No mate, no comrade, Lucy knew,
 She dwelt on a wild moor;
 The sweetest thing that ever grew
 Beside a cottage door.

Lucy, who knew no mate or comrade, dwelt on a wild moor, and was the sweetest thing that ever grew beside the door of a cottage.

Half breathless, from the steep hill's edge,
 They tracked the footmarks small;
 And through the broken hawthorn hedge,
 And by the long stone wall.

Half breathless, they tracked the small footmarks from the edge of the steep hill, through the hawthorn hedge that was broken, and by the long stone wall.

THE season in London so far seems to have been pretty prosperous for publishers. The edition of *Keats*, limited to 1,000 copies, by Buxton Forman, is exhausted, and Mr Forman is now preparing for Mr. Murray an edition of Byron's *Poetical Works*. The whole of the first impression of *George Eliot's Life* was taken at once, and a second exhausted as soon as it appeared. Of Mr. Joseph Thornton's *Masai Land*, the first edition, 1,000 copies, was subscribed for in advance, and Furness' *Parliamentary Views* had the same good fortune.

A PARIS correspondent of the *London Telegraph* refers to a plan of a French engineer, M. Berlier. He proposes a system of pneumatic transmission between Paris and London, involving the employment of two tubes—one for sending and the other for receiving telegrams, letters and postal parcels weighing up to eleven pounds. The time taken in transmission, according to this sanguine projector, would be but one hour, notwithstanding stoppages at any stations which might be established on the way. M. Berlier points out, pertinently enough, that transmission to Lyons and Marseilles could be effected still more easily than to London; there being no sea to cross. Letters and parcels sent from Paris to Marseilles would, it is said, reach that place in two hours.

The High School.

QUESTIONS ON THE LADY OF THE LAKE.

(Concluded from last issue.)

70. How is our interest in the Douglas family increased? By what means does the poet acquaint us with their former greatness?

71. "Thy father's battle brand, of yore
For Time-man forged by fairy-love
What time he leagued, no longer foes,
His border spears with Hotspur's bows."
Explain the historical allusion. Write a note on "Time-man."

72. Write notes on the following:—

- The Lady of the Bleeding Heart.
- Full soon may dispensation sought,
To back his suit, from Rome be brought.
- The clan's shrill gathering.
- Fabled Goddess of the wood.
- The Links of Forth.
- From Tweed to Spey.

73. Define the following:—Unwont, erst, weal, fraught, reave, strathspey, guerdon, pilgrim, palmer, claymore, canna, bourgeois, slogan, tartan, henchman.

74. Derive the following:—Linnet, lichen, spaniel, pilgrim, claymore, shame-faced.

75. Write a brief epitome of Canto III.

76. Paraphrase the opening stanzas. Show their bearing on the rest of the Canto. On what occasion was the Fiery Cross last used to summon the Highlanders?

77. Repeat stanza II. Give the substance of Mr. Ruskin's comments on this stanza. Note the contrast between this and the first six lines of the next stanza.

78. Give a brief description of Brian, the Hermit. What omens are enumerated as having induced him to leave his solitude at this time? Remark on the propriety of the introduction of this mysterious being.

79. Briefly describe the ceremony of consecrating the Fiery Cross. What effect has the repetition of the curses?

80. How far does this Canto contribute to the developing of the plot?

81. What traits of character are brought out?

82. Write notes on the following:

- The cloister opened her pitying gate.
- Unclasped the sable-lettered page.
- Beheld the river Demon rise.
- Sounds, too, had come in midnight blast,
Of charging steeds careering fast
Along Benharrow's shingly side.
- Whose parents in Inch-Cailliech wave
Their shadows o'er Clan-Alpine's grave.
- The fatal Benshie's boding scream.

83. Write brief notes on the following:—Legends store, flecked sky, impatient blade, the hallowed creed, Alpine's dwelling low.

84. Define the following:—Rowan, strath, compeers, cabala, seer, ban, anathema, fell, goss-hawk, heath-bird, scaur, correi cumber, foray, troth, coif, brae, retainers, satyr.

85. Derive the following: Meteor, coy, chalice, cushat, preface, cross, aghast, juniper, frantic, monk, priest, Druid, eager, church, sable, augur, auspice, loin, crimson, anathema, dismal, rival, torch, chapel, rout, bridal, dame, bridegroom, fancy, ravine, purple, pour, isle, island, page, font, haughty, fond, advance.

86. Write a brief epitome of Canto IV.

87. Paraphrase the opening stanza.

88. Briefly describe the Taghairm. What characteristic of the poet's is shown in his description of the Fiery Cross and the Taghairm? Why are they somewhat out of place in this poem?

89. Give the substance of the conversation between Ellen and Allan-bane.

90. Point out the chief merits in the ballad of Alice Brand. Show that it contains a lesson suited to Ellen's position.

91. Give a brief account of the interview between FitzJames and Ellen in this Canto.

92. Define episode. Criticise the episode in this Canto, both as to its intrinsic merits and as to the propriety of its introduction here.

93. Point out the prominence given to prophecy in this Canto.

94. Give an account of FitzJames's meeting with the mountaineer.

95. Define kernes, scatheless, glaive, stance, fane, bode, mavis, merle, pall, vair, woned, wist.

96. Derive sentinel, bonne, revelry, lone, Taghairm, cataract, omen, bribe, glaive, pierce, peril, fetters, atone, usher, ransom, dainty, frenzy.

97. Where are the principal characters at the close of this Canto?

98. Write a brief epitome of Canto V.

99. Compare this Canto with the other parts of the poem as to power and interest.

100. Paraphrase the opening stanza so as to bring out the sense clearly.

101. Why does the poet speak in this stanza of "martial Faith and Courtesy's bright star?"

102. Give, in your own language, the description of natural scenery contained in stanzas II. and III.

103. Give the substance of the dialogue between FitzJames and the Gael. What purposes does it serve?

104. What is the general character of this dialogue and the episode with which it closes? Show that this episode is in keeping with the Chieftain's character.

105. Which is the most powerful and poetic of the Gael's defences?

106. Point out the chief merits in the description of the combat. How are the respective characters of the two men shown in this part of the poem?

107. What are the effects of Roderick's allusion to the braid of hair?

108. Why did James V. court the favor of the common people? Name other kings who had done this for a similar purpose.

109. What necessitated the introduction of the games in this Canto? State the general effect. What purposes are served by this description?

110. What poet has Scott imitated in introducing these games? Are the games Scottish in character?

111. What special purpose is served by stanzas XXVI. *et seq?*

112. What evidence have we, in this Canto, of the estimation in which the common people were held during the period of which Scott is writing? Have we any evidence that Scott was free from this prejudice?

113. Write brief notes on the following:—

- Clan Alpine's pine in banner brave.
- While Albany, with feeble hand,
Held borrowed truncheon of command,
The young King mewed in Stirling tower,
Was stranger to respect and power.
- Sweeps through the plain, and ceaseless mines
On Bochastle the mouldering lines,
Where Rome, the Empress of the world,
Of yore her eagle wings unfurled.
- Ye towers! within whose circuit dread
A Douglas by his sovereign bled.
- But chief beside the butts, there stand
Bold Robin Hood and all his band—
Friar Tuck with quarterstaff and cowl,
Old Scathelocke with his surly scowl,
Maid Marion, fair as ivory bone,
Scarlet and Mutch, and Little John.
- The crowd's wild fury sunk again
In tears, as tempests melt in rain.

114. Define the following:—Sheen, fain, dank, shingles, pent, curlew, bracken, targe, jack, yore, ruthless, stark, postern, abbey, motley, tilter, drawbridge, wight, fealty, banditti.

115. Derive the following:—Martial, dappled, villain, diamond, mewed, aught, ford, plover, carpet, coil, recreant, collar, squire, palfrey, stirrup, flint, uncle, dungeon, quaint, sport, yeoman, jennet, doff, peer, ivory, frown, ambition, cousin, liege.

116. Write a brief epitome of Canto VI.

117. Paraphrase the opening stanzas. Point out their chief merits.

118. What characteristic of the poetry of Scott's day is seen in these two stanzas? Why does this not appear in his poems?

119. Describe in your own language the scene in Court of Guard. Can you justify the introduction of this scene?

120. What three kinds of soldiers are mentioned in stanza III.? Why did James V. employ mercenary troops?

121. Name the "seven deadly sins."

122. Show that the narrative is skilfully conducted in this Canto.

123. Remark on the order of Roderick's questions and Allan-bane's replies in stanza XIII.

124. Briefly criticise the description of the battle of Beal'an Duine. Refer to the finer passages. To what is the liveliness of this description due?

125. Give the substance of stanzas XXV. to XXIX., inclusive.

126. Point out the chief beauties in the concluding stanzas.

127. "My rogue always, in spite of me, turns out my hero."—*Scott*. Give examples.

128. Define the following:—Gyve, beakers, Fleming, halberd, upsees, placket, juggler, prorre, barret-cap, astrand, erne, battalia, aspen, askance, requiem, storied pane, talisman.

129. Derive the following:—Caitiff, debauch, harness, mutineer, buxom, layman, juggler, feat, purvey, aid, jeopardy, engine, eery, serried, tissue, proselyte, censure.

130. Scan the following lines, naming, in each case, the measure, and pointing out any irregularities:—

- (a) Nor bid a warrior smile, nor teach a maid to weep.
- (b) Mid rustling leaves and fountains murmuring.
- (c) The stag at eve had drunk his fill.
- (d) But not in mingled tide.
- (e) He is gone on the mountain.
- (f) Sleep the sleep that knows not breaking.
- (g) Hail to the chief who in triumph advances.
- (h) Widow and Saxon maid.
- (i) And the seven deadly sins in a flagon of sack.
- (j) Their bows they bend, and their knives they whet.
- (k) Harp of the North! that mouldering long hast hung.
- (l) Measured his antlers with his eyes.
- (m) And zeal for clan and chieftain burning.

Barton Earle

THE LADY OF THE LAKE.

QUESTIONS WITH SPECIAL REFERENCE TO CANTO V.

1. What purposes do the introductory stanzas of the cantos serve?
2. Give examples of "martial Faith" from the fifth canto.
3. "Thy dangerous Chief was then afar." Where was he?
4. "Thus said at least my mountain guide." Who was the mountain guide? Under what circumstances had he become guide to FitzJames? State fully the part played by the guide, and the circumstances connected with his death.
5. "Yet why a second venture try?" Why did FitzJames make a second venture? Show the position which this second venture has in the development of the plot.
6. "Say, heard ye not of the Lowland war, Against Clan Alpine, raised by Mar?" State fully the mistake into which Roderick Dhu had fallen in regard to the "Lowland war." Show that the plot turns upon this mistake.
7. "Whence the bold boast by which you show Vich Alpine's vowed and mortal foe?" On what occasion had this boast been made? Was the boast a likely one for the occasion?
8. "The chief of a rebellious clan, Who, in the Regent's court and sight,

With ruffian dagger stabbed a knight.

Not then claimed sovereignty his due;
While Albany with feeble hand,
Held borrowed truncheon of command,
The young king, mewed in Stirling tower,
Was stranger to respect and power."

Give an account of the state of affairs in Scotland during the minority of James V. (For this, the best work to consult is Scott's *Tales of a Grandfather*.)

9. In the magnificent defence of the Highland forays in section seven, show to what principle of human nature appeal is made. Point out how the description introduced is made subservient to this appeal.

10. Which of the warriors has the best of the argument taken as a whole? Give reasons for your answer.

11. Discuss the scene in section nine with reference (a) to its probability, (b) to the means employed to produce its dramatic effect, (c) to its effect upon FitzJames.

12. "reached that torrent's sounding shore,
Which, daughter of three mighty lakes,
From Vennachar in silver breaks,
Sweepsthrugh the plain, and ceaseless mines
On Bochasle the mouldering lines
Where Rome, the Empress of the world,
Of yore her eagle wings unfurled."
(a) Give the name of the torrent.
(b) Name the three lakes.
(c) What is meant by "the mouldering lines?"
(d) To what is the reference in "eagle wing?"

13. "For thus spoke Fate, by prophet bred
Between the living and the dead;
'Who spills the foremost foeman's life
His party conquers in the strife.'
(a) On what occasion and by whom was this augury given?
(b) Give the name of the augury and the means by which it was obtained.
(c) What was the exact form in which the augury was given?
(d) Describe the prophet and discuss the success of his introduction into the poem.

14. "Dark lightning." What figure? To what does *dark* probably refer?

15. "And whose best boast is but to wear
A braid of his fair lady's hair."
(a) Whose hair formed the braid worn by FitzJames?
(b) Why does the reference to this braid of hair stir up FitzJames to such prompt action?

16. Point out the strong points in the description of the combat given in sections fifteen and sixteen.

17. What suggestions of the superior rank of FitzJames occur in section seventeen?

18. "Fitting weed." In what sense is that word *weed* usually employed?

19. What is Scott's custom in describing a journey? Refer to passages in any other of Scott's poems in which a journey is described.

20. Give some account of the part played by the Douglas family in Scottish history, particularly in the reign of James V.

21. In reference to section twenty answer the following questions:—

- (1) Where is Cambu-Kenneth's abbey gray?
- (2) Why was Malcolm Graeme a prisoner?
- (3) Why was Roderick to feel the royal vengeance?
- (4) "God grant the ransom come not late."—To what ransom does he allude?
- (5) "Bride of Heaven." Explain the meaning.
- (6) "A Douglas by his sovereign blest." Who?
- (7) Morrice-dancers. Give derivation of word. Describe them.
- (8) Is the determination of Douglas to take part in the games a likely one under the circumstances?
- (9) What relationship is stated in a previous part of the poem to have existed between Douglas and James? Quote the lines.

22. Sketch the character of King James as given in section twenty-one. Is this character true to history?

23. Describe a drawbridge.

24. What poetical advantage is gained by introducing among the masquers, "Bold Robin Hood and all his band?"

25. Give a description of the games, introducing quotations.

26. Scan the lines—(a) Two favorite greyhounds should pull down. (b) That venison free and Bordeaux wine.

27. What references to dogs have been made in the poem? Have these references marred the poetical effect in any way?

28. Why does Douglas find "the pity of the crowd" harder to bear than "the King's cold look" and "the nobles' scorn?"

29. Give the substance of the passage in a previous part of the poem in which the former dignity of James of Bothwell is described.

30. Are there any indications that section thirty voices Scott's own political views? Does the king's denunciation of "this changeling crowd, this common fool," spring naturally from the course of the poem?

31. "The outlawed Chieftain, Roderick Dhu,
Has summoned his rebellious crew."

Give a detailed account of the way in which this was done, introducing quotations.

32. "Your grace will hear of battle fought."
Who gives the description of this battle? Reproduce the description.

33. Give an outline of Canto V.

34. Sketch the character of Roderick Dhu.

35. Where is Ellen, the heroine of the poem, during the whole of Canto V.?

36. Give some account of the clan system as represented in the poem.

37. Does Scott deal with the Highlands in any of his other works? If so, in which?

38. Refer to any historical instance of King James's going about the country in disguise.

39. Draw a map of the district in which the scene of the poem is laid, and mark on it the principal places mentioned in Canto V.

—W. J. HUNTER.

Promotion Examinations.

NORTH HASTINGS UNIFORM PROMOTION EXAMINATIONS.

MARCH, 1885.

WILLIAM MCINTOSH, INSPECTOR.

(Continued from last issue.)

ENTRANCE TO FOURTH CLASS.

THIRD READER.—TIME, 1½ HOUR.

I. Write, in your own words, the story of Frederick the Great.

II. Quote any three stanzas of "Somebody's Darling."

III. Explain clearly the meaning of the following:

- Our hagle sang truce.
- The pleasant fields traversed so oft.
- The wolf-scaring fagot.
- Sobbed aloud in her fulness of heart.
- Ah! luckless speech and bootless boast.
- It is not apathy.
- In merry guise he spoke.
- I am out of humanity's reach.

IV. Throughout Canada the news of the victory of Queenston Heights *awakened universal joy and enthusiasm*, second only to that with which the taking of Detroit was hailed; but the joy and enthusiasm were *damped by the sad tidings that he who had first taught Canada's sons the way to victory had given his life for her defence and slept in a soldier's grave with many of her best and bravest sons.*

(a) Explain the expressions in italics. (Values 3, 2, 3, 1, 2.)

(b) What is the exact position of Queenston Heights?

- What other villages or towns are near?
- What person is referred to in the passage?
- Against whom was he fighting?
- How has his death been commemorated?
- State, very clearly, the cause which led to the war of 1812.

V. What extracts in the Third Reader were written by these authors:—Wolfe, Cowper, Thomas Campbell, Bryant, Addison, T. Moore.

VI. Name one, or more, poetical extracts which are *anonymous*.

Values—25, 9, —2, 3, 2, 3, 3, 1, 2, 2,—11, 2, 2, 2, 2, 3, 8.

SPELLING.—TIME, 30 MINUTES.

(N.B.—The pupils must insert punctuation marks.)

1. He translated, during his leisure, valuable authors and portions of the Holy Scripture.

2. At Alfred's proposal, multitudes assembled to witness the unrivalled spectacle.

3. The principal Saxon chiefs readily agreed to this principle.

4. After a few years' interval of peace, he was made sovereign owing to his perseverance.

5. He was preparing to quit the ravine by the beech tree and regain the beach when the trickling of water upon pebbles attracted his notice.

6. Any consciousness, dogs' tails, perceiving, believing, embarrassment, apology, Soudan, General Wolsley, Captain Burnaby, Khartoum, beseeching, foreign, ingredients, odoriferous, daubing, nauseous, travellers, diligence, factiously, hoar-frost, artillery, chivalry, sepulchre, foam-wreaths, missiles, felon, collar, syrup, yeast, chief-

tain, appellation, occurred, college, series, paroxysm, buried, gambols, sheriff, registrar, bailiff, gaol, their doom. Britain regarded her nava supremacy as indisputable.

Value.—100.

Take 3 off for each misspelled word; for each error in the use of capitals take 2 off; for each error in punctuation deduct one-half a mark.

MENTAL ARITHMETIC.—TIME, 30 MINUTES.

(N.B.—The work must be *wholly* mental, and the answers placed in the allotted spaces in this paper.)

I. Eleven times 13, plus 11, —14, are how many times 7?

II. Three-fifths of \$2,000, + 120, equals B's fortune; how much is B worth?

III. A pole, whose length is 16 feet, is in the air and water: and 3-fourths of the whole length, *minus* 4 feet, equals the length in the air; required the length in the water?

IV. 11 times 15, — 10, + 15 are how many times 17?

V. Fourteen-ninths of \$27 is equal to 7 times the cost of a pair of boots; required the cost of the boots.

VI. Find the sum of $\frac{1}{2}$, $\frac{3}{4}$, $\frac{5}{8}$, $3\frac{1}{10}$ ths.

VII. John gave two-sevenths of his money to Charles, five-twenty-firsts of it to Ida, and had 20 cents left; how many cents did John and Ida each receive?

VIII. What is the greatest and what the least number that can be subtracted from 153 an exact number of times?

Values—12½ marks each.

COMPOSITION AND LANGUAGE.—TIME, 1½ HOUR.

I. Write, in your own words, a story from the following hints:

A little mouse playing near a vat full of beer—careless—fell into liquor—asked a cat who looked over the edge to help him out. "I will, if you will let me eat you when you get dry." Mouse agreed (*give reasons for this*). The cat put down her paw. The cat helped him out. The mouse sat quietly until he was nearly dry. He then popped into a hole near by. Soon the cat arose. The cat began to lick her jaws. She said to the mouse, "You are dry." She said, "come out and let me eat you." The mouse refused. The cat reminded him of his promise. "True," said the mouse, "I did promise, but *I was in liquor then*." Men do not always escape from promises made when they are in liquor as easily as did the mouse. State moral of story.

II. Give the pupils a piece of glass. Let them use, in examining it, their senses of sight, feeling, taste, and smell, and then write a composition, consisting of several sentences, describing its manufacture, qualities, and uses.

III. Write a letter to a friend in Jamaica, describing the county in which you live, its size, form, climate, rivers, lakes, principal places, productions, and sports.

IV. Express, in prose, *in your own words*, the thought of this passage:

What doth the poor man's son inherit?—

Stout muscles and a sinewy heart,

A hardy frame, a hardier spirit;

King of two hands, he does his part

In every useful toil and art;—

A heritage, it seems to me.

A king might wish to hold in fee.

Values.—32, 21, 26, 21.

ENTRANCE TO THIRD CLASS.

MENTAL ARITHMETIC.—TIME, 30 MINUTES.

(Note for teacher.—The work must be *wholly* mental. The answer is to be placed in the allotted space.)

I. Add together 9, 8, 7, 6, 9, 6, 6, 5, 7, 20, and take away 10.

II. $14+7+9+5-7+4-9-7+8-9-6+36=$ what?

III. Add 23 to 9, subtract 7 from the sum, multiply the remainder by three, subtract 12 from the product, and divide the remainder by 9.

IV. What will 48 lemons cost at the rate of 4 lemons for 9 cents?

V. What number added to 4×7 equals 37?

VI. What will 14 tons of hay cost at the rate of 12 tons for \$108?

VII. How many lead pencils at 6 cents each should be received for 12 dozens of eggs at 11 cents a dozen?

VIII. If 7 yards of cloth are worth 35 dollars, how many boxes of butter, at 3 dollars a box, would 9 yards of cloth buy?

IX. How many barrels of onions, at 3 dollars a barrel, should be given for 21 boxes of raisins at 2 dollars a box?

(N.B.—Pupils should, while in the Second class, be trained to add, subtract, multiply, and divide at sight.)

Values.—5, 6, 6, 6, 2, 6, 6, 8, 6.

COMPOSITION AND LANGUAGE.—TIME, 1½ HOURS.

(N.B.—Punctuation marks must be used correctly wherever needed.)

I. Fill the blanks in this exercise with *a* or *an*, *this* or *that*, *these* or *those*.—

He drove — ox with — whip.

— knife has — point and — edge.

— are pencils. I don't like — apples. — arms.

— blacksmith has — anvil, — hammer and — engine.

II. Write the following correctly:—

Them children will be sick. Those kind of boxes are heavy. This here is mine. Don't make these kind of errors. I done what you told me to do. John has went home; he aint well. Why haint he built the fire? Perhaps i can. I and John.

III. Write sentences each containing one or more of these words or phrases:—between, except, towards, neither, nor, either, or, pulling so hard, in spite of all troubles, consumed, berry, busy.

IV. Combine the following into one sentence using the right stops:—I see a dog in the picture. I see six rats in the picture. I see a broom in the picture. I see a spade in the picture.

V. Write answers in complete sentences to these questions:—

(a) What are the parts of a book?

(b) Why was the boy spoken of in the lesson the first words of which are "The curling waves with awful roar" so calm and fearless?

VI. Use each of these words in a question:—is, are, my, fox's, has, have, I, meet, meat.

Values.—15, 12, 27, 16, 4, 8, 20.

Count 100 marks a full paper.

SPELLING—TIME, 30 MINUTES.

1. Are all our wanderings o'er?
2. The King of Egypt followed the children of Israel to destroy them.
3. Warm flannels were applied to her body.
4. "Merry Christmas, Mary," said Edith.
5. John had no means of descending.
6. The boys separated to go on their several errands.
7. God caused the waters of the sea to divide.
8. Everybody who knew him, believed him.
9. The hare can easily run in a few minutes a distance his friend will require hours to crawl over.
10. She had no right to write in her brother's book.
11. They were taught the value of perseverance.
12. The bear crouched down in terror.
13. Two of my cousins live too far away for me to visit them often.
14. The poor widow was pleasantly surprised.
15. I am sure that we there should have nothing to fear.
16. Height, twelve, dollar, ironing, subtract, Belleville, thirty-four thousand, music, caressing, Friday.

Value.—100 marks.

(For every error in spelling take 3 off, in capitals and apostrophes 2 off, in punctuation 1 off.)

ARITHMETIC—TIME, 2 HOURS.

N. B.—Full work required.

1. Write the sum of 905,468 and 23,046, and the product of 7004 and XCIV, in words.
2. Add together the sum, difference, product and quotient of 563 and 180723.
3. James offers John a knife worth 30 cents for a book worth 25 and a pencil worth 15 cents; how much money ought James to give John to make the exchange a fair one?
4. What number must be added twice to 263504 to make it exactly divisible by 742.
5. Define product, composite number, prime number, even number, notation, divisor.
6. A person buys cattle at \$42 each and sells them at \$57 each; how many must he buy and sell to gain the price of 120 acres of land at \$48 an acre?
7. Thomas says "My father was born in 1815 and I was born when my father was 30 years old." How old is Tom now?
8. A pound of tea is worth six pounds of sugar, and three pounds of sugar are worth 24 cents; find the value of eighteen pounds of tea.
9. How often is the quotient of 291466 by 763 contained in the product of 764 and 82?

Values.—10, 15, 10, 15, 14, 10, 10, 15, 12.

Count 100 marks a full paper.

[The teacher will please note that full marks are to be given for correct solutions only. For answers nearly correct (where the method is quite correct) from ten per cent to 50 per cent may be given. In marking, neatness of arrangement, etc., should be taken into account.]

GEOGRAPHY.—TIME, 1½ HOURS.

(CAUTION.—Spell correctly, write and arrange answers neatly.)

1. Name the townships of Hastings that border on other counties. Name these counties.
2. What streams are the outlets of L'Amable,

Crow (or Marmora), Stoco, Salmon, Moira, (or Hog), and Bass lakes.

3. Write the names of the townships of Hastings, (south of Faraday, Dunganon and Mayo), and opposite to each write the name of the railroad or railroads passing through it.

4. Name at least six villages and cities on the Moira.

5. On what streams are Bancroft, Millbridge, Queensborough, Bridgewater, Marmora, Stirling and Shannonville situated?

6. Name the three most populous townships in the county, and the most populous township in North Hastings.

7. Define in complete sentences, strait, isthmus, river, prairie and continent.

8. Name a lake lying partly in our own county and partly in Renfrew.

Values.—22, 12, 31, 12, 14, 8, 6, 3.

Count 100 marks a full paper.

LITERATURE.—TIME, 1½ HOURS.

I. What do we learn from the following lessons:—

"The boy and the Starling" and, "My father's at the helm"?

II. Write in your own words the substance of the following lines:—

(a) Then deem it not an idle thing,
A pleasant word to speak.

(b) And busily the good old dame
A comfortable mess prepares.

(c) The toilsome mountain lies before,
A dreary, treeless waste behind.

III. In the following sentences change the italicised single words to phrases, and the italicised phrases to single words:—

(a) The *spectators finally* went to work *with a will*.

(b) *In a short time, several* of the boys *assembled*.

(c) He was *delighted* at the *prospect* of *regain*ing his *treasure*.

IV. Write this passage using your own words instead of those in italics:—

The *proposal* was *readily acceded to*, and this done, they *repaired to their several* houses more than *satisfied* with the "fun" of the evening.

(a) What had been the "fun" of the evening?

(b) Give the title of the lesson from which this is taken.

V. Write a verse of "Deeds o' Kindness."

(a) What must all persons possess before they can perform acts of real kindness?

VI. Tell in your own words, the story of "The guardsman and his horse."

VII. "He knew that true courage was shown most in bearing blame when it is not deserved."

(a) Of what had this boy been accused?

(b) How did he bear it?

(c) Show that he did not deserve blame.

Values.—5, 5, —6, 6, 6, —6, 6, 8, —6, 5, 4, —10, 5, —20, —3, 5, 4.

Count 100 marks a full paper.

ENTRANCE TO SECOND CLASS.

FIRST READER.—TIME, 1½ HOURS.

N. B.—The teacher will, of course, give such explanations as may be needed to enable the pupils to understand the questions.

I. What do these words and phrases mean:—
Guards the house, looks fierce, captive, taps softly, might take a fancy to, gift, time of his birth, brook, treat them kindly, to bear fruit, full of glee?

II. Write the following, using instead of the words in italics, other words that have the same meaning:

A *brave* man and his *little* boy live in it. It is in the *gulf* far from the *shore*. The *little boy tends* the lamps. They took on *board* some *colts, dates, figs*, and a young lion's *whelp*. The man at the *helm* took it in great *gulps*. He *clung* to a log of elm.

III. Write any two verses of the lesson on "The Works of God."

Values.—36, 39, 35.

MENTAL ARITHMETIC.—TIME, 30 MINUTES.

NOTE FOR TEACHER.—The answers are to be placed on this paper in the allotted space. The work must be entirely mental. The time must not be exceeded.

I. Complete this table:—

9 +	= 17.
14 +	= 23.
— 5	= 19.
— 7	= 9.
—	= 15.
+	= 22.

II. 9+6+5+7-8+4-7-8=what? Ans.

III. A school contains 9 more boys than girls, and there are 86 boys: how many girls are there? Ans.

IV. I sold a cow for 37 dollars which was 9 dollars more than she cost: how many dollars did she cost? Ans.

V. An orchard has 7 more apple trees than cherry trees, and there are 73 apple trees: how many cherry trees are there? Ans.

VI. 14+9-7-8+6-5+10+4=what? Ans.

VII. What is the difference between

9 and 23? Ans.

17 and 24? Ans.

8 and 32? Ans.

10 and 80? Ans.

Values.—8, 7, 7, 7, 8.

SPELLING.—TIME, 30 MINUTES.

Dictate punctuation marks.

1. I knew that I threw down my new book.
2. Are you sure they drove off the bull?
3. These four lads had kept all their cents.
4. If we serve God, He will shield us.
5. The cows went into the garden and ate the beets and cabbage.
6. She sent a noble little pony to Charlie.
7. I cannot find a single worm,
And don't know where to go.
8. If thieves or rogues come near the place, he growls and looks fierce.
9. Eating his Christmas pie.
10. It was a cosy place with a good fire in the grate.
11. She was in great pain when she cut her finger on the pane.
12. One of the boys tore Henry's coat.
13. The air was sweet with the scent of the balm.
14. There they saw a few crumbs of bread.

Value.—100 marks.

Take 3 off for every error in spelling.

(To be continued.)

Correspondence.

ELEGANT ENGLISH.

To the Editor of the EDUCATIONAL WEEKLY.

DEAR SIR,—In your issue of March 19th, a letter appeared signed "Juvenal," in which the writer expresses his opinion about the English used in one of your numbers. In so doing he avails himself of a right of free criticism that belongs to all, but we think the critic unfortunate in this case in exercising his right where it is not justified. It is hardly possible to find a magazine article in which some grammatical errors may not be found. We do not, therefore, count the man very acute who detects mistakes of syntax and of grammar, from which so few of them are free—but it is fair to consider that the man who has picked out as flaws expressions that have been often used by the masters of English literature, has put himself in a rather ridiculous position.

"Juvenal" first objects to a sentence that seems to him to involve too many "big words." But "big words" must always be a matter of taste, and he omitted to give us an amended rendering of the phrase that met with his disfavor. It is surely the duty of one so severely critical as "Juvenal" to do more than merely make assertions. He should not only tell writers when they are on the wrong path, he should also point them to the right one.

In regard to "big words," did he ever read a page of Shakespeare, or Milton or Macaulay? The stricture on the phrase, "It is very necessary," will astonish most people. It is an expression met with in classic English authors from Jeremy Taylor to the present day. That eminent classic in one of his works says: "It will be very material"—quite an analogous phrase. Will "Juvenal" accuse so distinguished a writer of slang? "Which would hit the harder and better," comes in for a share of "Juvenal's" disfavor. As far as we can understand he wishes the phrase to read: "Which could hit the other the harder and the better?" This may sound more elegant in "Juvenal's" ears. It does not in ours.

"Juvenal" also objects to the phrases, "Persons of reputed taste and refinement were by no means conspicuous by their absence—quite the reverse." That expression he calls "clumsy," but to use an old expression, "Hard words break no bones." His idea of clumsy may possibly not be the general one. Again, "Juvenal" thinks "permission of" equally good with "permission from." If both are equal then in point of correctness it is for the writer to choose whichever he may prefer. As far as neatness is concerned we do not agree with "Juvenal."

Against the next two phrases disapproved of by "Juvenal," he does not condescend to give his reasons, but seems to think that his indignation is fittingly expressed by italics and exclamation marks, ending up with the phrase, "This needs no comment." Though it must strike every one that if it did need comment "Juvenal" has failed to supply it. "This so deplorable a want," "Juvenal" seems to think offensive. Of course, "so deplorable a want," or "this deplorable want," would mean the same thing, but "Juvenal's" critical nature should know that variety of expression and point give some of the greatest charms to style.

J. H. B.

THE SIGNS \times AND \div .

To the Editor of the EDUCATIONAL WEEKLY.

SIR,—The second division of your interesting selection from the *Indiana School Journal* states that writers are not agreed as to the meaning of $12 \div 2 \times 3$.

Some announce the result to be 18, while others assert that it is 2.

The fourth division, in what seems to be a strained and imperfect analogy, concludes that the sign \times should take precedence over \div , i.e., $12 \div 2 \times 3 = 2$.

It would appear from the following that analogy is in favor of the sign \div taking precedence over \times , i.e., $12 \div 2 \times 3 = 18$.

In any text-book we find addition, subtraction, multiplication and division treated of in the order in which I have written them.

Arrange the corresponding signs in the same order, $+ - \times \div$. In finding the value of several numbers, connected by the signs, $+ - \times \div$, it is recognized by writers that the signs \times and \div always take precedence over $+$ and $-$, while it is immaterial in what order the combinations are taken in numbers connected by $+$ and $-$.

Since it is immaterial, it may be said that $-$ takes precedence over $+$. $+ - \times \div$: it will be seen, neglecting the disputed case of \times and \div , that each sign always takes precedence over every sign on the left hand. Therefore, from analogy, the sign \div takes precedence over \times , i.e., $12 \div 2 \times 3 = 18$.

A. Y. AMES.

Coll. Inst., St. Thomas.

Examination Papers.

(We intend for the future to insert under this heading, in chronological order, the various examination papers that have been set for admission to high schools.)

Our file being now complete we insert the omitted papers on

GEOGRAPHY.

JULY, 1877.

1. What is the meaning of "Meridian," "Planet," "Longitude," "Republic," "River-basin," "Degree," "Cardinal Points?"

2. Name the principal rivers of North America that flow into the Atlantic Ocean: say what states or districts are drained by them, and by what bays, etc., (if any), they discharge themselves; and mention the most important cities on their banks.

3. What are the chief mountain-chains of Asia, and how situated? Write also the names of the principal Asiatic islands, and of the country (of the mainland) nearest to each.

4. Give the position, as accurately as you can, of James's Bay, the Gulf of Campeachy, the Bosphorus, C. Hatteras, the Str. of Messina, the Gulf of Aden, St. George's Channel, the Gulf of Tarrary, Table Bay, Rainy Lake, L. Baikal, the Gulf of Georgia, the Levant.

5. What and where are Malta, Burmah, Manitoba, Crete, Boekara, Elba, Roumania, Corfu, the Balkans, Palestine, the Golden Horn, Lombardy, Greenland?

6. Sketch a map of the Mediterranean Sea, showing the position of the most important coast-towns.

DECEMBER, 1880.

1. Define—Isthmus, Promontory, Beach, Bay, Inlet, Sound, Roadstead, Strait.

2. Name and give the boundaries of the Zones. What determines the two Tropics and the two Polar Circles?

3. Define—Latitude, Longitude, First Meridian. What is the greatest latitude a place can have? The greatest longitude? Why?

4. Give, with their boundaries, the political divisions of North America.

5. Name, giving their relative positions, the Divisions of British North America. Which of these are comprised in the Dominion of Canada, and what are their Capitals?

6. Make a list of the principal rivers of Ontario, telling into what body of water each flows.

7. Give the boundaries of Asia, and the relative positions of its chief political Divisions.

8. Draw an outline map of Ireland, and mark the position of Dublin, Belfast, Cork and Limerick.

JULY, 1881.

1. Define Physical Geography, Plateau, River-basin, Watershed, Meridian, Zone; Absolute Monarchy, Republic.

2. Name the Provinces of Canada, giving their relative positions. Also, give the name and position of the capital of each Province.

3. Of what lakes are the following rivers the outlet:—Nelson, Detroit, Severn, Richelieu, Saguenay, San Juan, Rhine, Rhone?

4. Name, in order, the seas, gulfs, bays and straits of Europe.

5. Give, as definitely as you can, the position of the following Cities:—Chicago, Buffalo, St. Catharines, St. John, Rio Janeiro, Hull, Manchester, Glasgow. Islands—Skye, Funen, St. Helena, Cyprus. Mountains—Blanc, Cotopaxi, Vesuvius, St. Elias.

6. What are the chief productions of France, Barbary States, Hindostan, Nova Scotia, Gulf States of North America, Central America?

7. A vessel carries freights between Montreal and Cuba. What will her cargo probably be (1) on her outward trip; (2) on her return trip?

8. By what railroads would you travel in going (1) From Hamilton to Peterboro'? (2) From Ottawa to Barrie?

(To be continued.)

BOOKS RECEIVED.

Education, a bi-monthly magazine edited by T. W. Bicknell. Boston: New England Publishing Company. Price \$4.00 per annum.

Fisher, M.M., D.D., LL.D., *The Three Pronunciations of Latin: The Claims of each presented, and Special Reasons Given for the Use of the English Mode*. New York: D. Appleton and Company.

Egypt and Babylon, from Sacred and Profane Sources, by George Rawlinson, M.A., Camden Professor of Ancient History, Oxford. New York: Charles Scribner's Sons. Toronto: William Briggs. 1885. 329 pp., \$1.50.

Quackenbos, G.P., LL.D., *Advanced Course of Composition and Rhetoric: A Series of Practical Lessons on the Origin, History, and Peculiarities of the English Language, Punctuation, Taste, the Pleasures of the Imagination, Figures, Style, and its Essential Properties, Criticism, and the Various Departments of Prose and Poetical Composition; Illustrated with Copious Exercises. Adapted to Self-Instruction and the Use of Schools and Colleges*. Revised and corrected by John D. Quackenbos A.M., M.D. New York: D. Appleton and Company.

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PRESS NOTICES.

This may serve in great measure the purposes of an English cyclopædia. It gives lucid and succinct definitions of the technical terms in science and art, in law and medicine. We have the explanation of words and phrases that puzzle most people, showing wonderfully comprehensive and out-of-the-way research. We need only add that the Dictionary appears in all its departments to have been brought down to meet the latest demands of the day, and that it is admirably printed. — *Times*, London.

The work exhibits all the freshest and best results of modern lexicographic scholarship, and is arranged with great care so as to facilitate reference. — *N. Y. Tribune*.

It has the bones and sinews of the grand dictionary of the future. We recommend it as an invaluable library book. — *Ecclesiastical Gazette*, London.

The work will be a most valuable addition to the library of the scholar and of the general reader. It can have for the present no possible rival in its own field. — *Boston Post*.

The more we examine this work the more we are struck with the superiority of the "grouping system" upon which it is constructed, the great care which has been given by the author to the minutest details, and the wide range which it covers. We have compared it with some of the largest dictionaries, and find it more than holds its own. It is the most sensible dictionary with which we are acquainted. — *Schoolmaster*, London.

A trustworthy, truly scholarly dictionary of our English language. — *Christian Intelligencer*, N. Y.

Is to all intents and purposes an encyclopædia as well as a dictionary. — *Birmingham Daily Gazette*.

Every page bears the evidence of extensive scholarship and laborious research, nothing necessary to the elucidation of present-day language being omitted. As a book of reference for terms in every department of English speech this work must be accorded a high place—in fact it is quite a library in itself. We cannot recommend it too strongly to scientific students. It is a marvel of accuracy. — *Liverpool Mercury*.

A dictionary representing the latest and most trustworthy scholarship, and furnishing a most worthy manual of reference as to the etymology, significance and pronunciation of words. — *Christian Union*, N. Y.

A work of sterling value. It has received from all quarters the highest commendation. — *Lutheran Observer*, Philadelphia.

The first point that strikes the examiner of Stormonth is the good-sized and extremely legible type. This is a great comfort for persons whose sight is defective. The dictionary seems to be specially rich in provincial, obscure, and obsolete words, such as one encounters in rare old English books or hears from the mouths of rustics in the nooks and corners of England. The definitions are, as a rule, brief; but long and minute in the case of the more important words. Much judgment is shown in the proportions of space assigned for the purpose. The "sound-symbols," giving the pronunciation, are as clear as could be desired. — *N. Y. Journal of Commerce*.

Its introduction into this country will be the literary event of the year. — *Ohio State Journal*, Columbus.

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PRESS NOTICES.

It is astonishing how many books of reference may be dispensed with by the student who has access to this admirable compilation. — *St. James' Gazette*, London.

There is no dictionary published that is so thorough and complete in all details. — *Republic*, Washington, D. C.

At once the most popular and the most practical of books. — *Critic*, New York.

Altogether, it may be safely recommended as, perhaps, the best, as it is the fullest Dictionary of the English language extant. — *The Lancet*, London.

As a work of reference it may fairly be described as unailing and as infallible, giving as full and as accurate information as can fairly be looked for in a work of this nature, or in any work of human manufacture. — *The Daily Review*, London.

It is not saying too much that the Imperial Dictionary is far in advance of any other dictionary published, and every school, public library, and the private library, should elect it to the first place. — *Kansas City Times*.

No American student can afford to be without an American dictionary; but if he would be fully abreast of the times in English lexicography, he must furnish himself also with a copy of the new Imperial Dictionary. — *Advance*, Chicago, Ill.

Its philological and literary characteristics are of the first order. It is abreast of the most advanced science of the day, and incorporates its latest discoveries, while English literature has been laid under the most laborious and extensive contribution for varied uses of words. — *British Quarterly Review*.

It is the finest lexicon ever issued, in compilation and arrangement. It is almost encyclopædic in character, giving much more fully than an ordinary lexicon the explanations and associations of words. It is well illustrated also, containing over three thousand engravings. — *Dispatch*, Pittsburg, Pa.

Its information is so full as to justify the claim to the title Encyclopædic; and in exactness and variety of illustration the definitions leave nothing to be desired. The work is a wonderful monument of philological research, over a very wide and difficult field, where previous lexicographers had left much to be done. — *Leeds Mercury*.

The Imperial is well termed an Encyclopædic Lexicon, for instead of, as is often done in even good dictionaries, giving a short, unsatisfactory definition of a word that leaves one still in doubt as to its real meaning, the reviser and editor, Mr. Annandale, where it has been deemed necessary to give a satisfactory explanation, has prepared short, terse articles, so that, unlike other dictionaries, the one under review is really an entertaining work that may be perused with pleasure for hours at a sitting. — *Citizen and Evening Chronicle*, Halifax, N. S.

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ONE HUNDRED MORE DWELLINGS WILL BE BUILT THIS SPRING,

for houses are in great demand, so much so that as soon as the posts are put down two or three tenants are ready to take the house. Many predictions have been made as to the success of the Junction, but the only true one is that

WEST TORONTO JUNCTION WILL BE THE GREAT RAILWAY CENTRE OF CANADA.

That Land in proximity to the Railway Works will keep on rising all the time as it has done in Chicago and other Railway Centres.

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