

each County Model School, and \$26 to each Teachers' Institute, and also the reasonable travelling expenses of the Inspector.

21. Any teacher who does not wish to continue his contributions to the Superannuated Teacher's Fund may withdraw one half of his contributions even if he does not retire from the profession. Contributions hereafter will be optional, but no teacher whose name has not been already entered on the books of the Department will be allowed to contribute, and all subscribers are required to pay arrears of subscription by 1st July, 1886, in order that their names may be retained on the list.

22. In rural districts the schools will close for the summer holidays on the 1st Friday in July, and re-open on the 3rd Monday in August. The other holidays remain the same as before. In cities, towns, and incorporated villages, Public and High Schools also close on the 1st Friday of July, and re-open on the last Monday in August. Trustees cannot reduce the holidays as heretofore.

23. Where a separate school is established in the same municipality as a High School, the separate school trustees may appoint a member of the High School Board.

24. Every member of the Board of Examiners for the entrance examination to High Schools is entitled to be paid for his services as the Board may by resolution determine. The remuneration is fixed at \$4 per day, or 75 cents for each candidate in lieu of a per diem allowance as may be decided by the County Council.

It is intended to issue immediately a compendium of the Public and High Schools Acts, and the regulations governing the Normal, Model, Public and High Schools.

This brief summary is merely intended to point out the more important amendments.

GEO. W. ROSS,
Minister of Education.

Literary Chit-Chat.

The Boston "*Literary World*" of April 4th, contains an interesting list of books, published at Teheran, the Capital of Persia, last year, which are said to show a very considerable intellectual activity among the ancient people.

Owen Meredith's "*Glenaveil*," now in course of publication in parts by D. Appleton & Co., is said to be a series of eulogistic portraits in verse of Conservative English politicians, and if satirical and rather abusive caricatures of Liberal politicians.

The *Youth's Companion*, published by Perry, Mason & Co., 41 Temple Place, Boston, U. S., has reached the phenomenal circulation of 340,000, and claims to be read by two millions of persons every week.

The May number of the *North American Review* has a poem by Robert Buchanan in *The New Buddha*, "*Bryant's Thanatopsis*," on a somewhat similar theme, was first published in the same review sixty-six years ago.

The *Canadian-American* has removed its headquarters from Minneapolis to Chicago. In that great western hub its enterprising publishers will find themselves surrounded by hosts of Canadian friends, as well as hosts of Irish-American enemies of the objects it so well promotes.

"Stories by American authors; Recuperation Supplement; Special Limited Edition from New Plates," was the menu at a dinner recently given by Mr. Charles Scribner to the contributors to "Stories by American Authors." The menu was neatly parodied from the cover of the series.

Prof. David Swing, in a paper entitled "*Inferior Literature*" in *The Current*, of April 18, takes a bold stand against the circulation in this day of the vulgar literature of other times. He protests that age does not justify the exemption from disfavor of books abounding in indecencies. He holds that the pure literature of the present day is one of the grand spectacles of our times.

The *Century Magazine* is about to make a change in the right direction. The prevalent practice of issuing magazines some weeks in advance of date is misleading and absurd. The editions of *The Century Magazine* have now become so large that it is necessary either to go to press at an earlier date or to postpone the day of issue. The latter alternative has been accepted, and future numbers of that magazine will be issued on the 1st day of the month, of which each bears dates.

Miscellaneous.

SLEIGH-BELLS.

The making of sleigh-bells is quite an art. The little iron ball is too big to be put in through the holes in the bell, and yet it is inside. How did it get there? The little iron ball is called "the jinglet." When you shake the sleigh-bell it jingles. In making the bell, this jinglet is put inside a little ball of mud, just the shape of the inside of the bell. Then a mold is made just the shape of the outside of the bell. This mud ball, with the jinglet inside, is placed in the mold of the outside, and the metal is poured in, which fills up the space between the ball and the mold. When the mold is taken off, you see a sleigh bell, but it will not ring, as it is full of dirt. The hot metal dries the dirt that the bell is made of, so it can be shaken out. After the dirt is all shaken out of the holes in the bell, the little iron jinglet will still be in the bell, and will ring. It took a good many years to think out how to make a sleigh-bell.

WALTER SAVAGE LANDOR.

"For a moment I recall the well-remembered figure and face, as they first became known to me nearly thirty years ago. Landor was then upwards of sixty, and looked that age to the full. He was not above the middle stature, but had a stout, stalwart presence, walked without a stoop, and in his general aspect, particularly the set and carriage of his head, was decidedly of what is called a distinguished bearing. His hair was already silvered with gray, and had retired far upward from his forehead, which, wide and full, but retreating, could never in the earlier time have been seen to such advantage.

"What at first was noticeable, however, in the broad, white, massive head, were the full, but yet strangely lifted, eyebrows; and they were not immediately attractive. They might have meant only pride or self-will in its most arrogant form, but for what was visible in the rest of the face. In the large gray eyes there was a depth of composed expression that even startled by its contrast to the eager restlessness looking out from the surface of them; and in the same variety and quickness of transition, the mouth was extremely striking. The lips that seemed compressed with unalterable will would in a moment relax to a softness more than feminine; and a sweeter smile it was impossible to conceive. What was best in his character, whether for strength or gentleness, had left its traces here.

"It was altogether a face on which power was visibly impressed, but without the resolution and purpose that generally accompany it; and one could well imagine that while yet in extreme youth, and before life had written its ineffaceable record, the individual features might have as little promise as they seem to bear in a portrait of him now before me belonging to his brother Henry, and taken in his thirtieth year. The eye is fine; but black hair covers all the forehead, and you recognize the face of the later time quite without its fulness, power, and animation. The stubbornness is there, without the softness; the self-will untamed by any experience; plenty of energy, but a want of emotion. The nose was never particularly good; and the lifted brow, flatness of cheek and jaw, wide upper lip, retreating mouth and chin, and heavy neck, peculiarities necessarily prominent in youth, in age contributed to a certain lion look he liked to be reminded of, and would confirm with a loud, long laugh hardly less than leonine. Higher and higher went peal after peal, in continuous and increasing volleys, until regions of sound were reached very far beyond ordinary human beings."—*Personal Traits of British Authors by Edward T. Mason.*