

Text-Books of Art Education," formerly used in the Ontario Art School and elsewhere, naturally raised the expectation that the new series would be the work of men of experience and high reputation, and that it would be better adapted for our schools than that formerly in use.

With judgment, and a fair knowledge of progressive study and of the form which that study should take, it is not difficult to cull, from the many freehand examples extant, a sufficiency of good examples; or, indeed, a respectable collection of studies for a new series. Four books of the promised five are now before us, and puerile and unsatisfactory they prove to be, one of the most serious faults being a lamentable absence of unity. A number of petty, niggling designs, enough to give the beginner a dislike to drawing, are thrust among an otherwise fair selection. (Pages 9, 11 and 13, Book I., will exemplify). Such work is totally unsuitable for young pupils, or, indeed, for any pupil. Microscopic divisions of lines are subversive of the object specified in the synopsis. The pupil should acquire some skill in the use of the pencil, in the judgment of distances and proportion. In these books, so much of the construction and judgment of proportion is done for the pupil, and the examples to be copied are of so diminutive a size, that very little is left to be completed by the pupil, while the minimum exercise of "judgment" is required from him. He is moreover informed in the first paragraph of general directions, that he is to be "taught to rely solely upon the judgment of the eye in estimating form, distance and proportion." Five lines below this, he reads: "It is essential, however, that the teacher should have the means of testing the correctness of the drawings, and proving to his pupils the justice of his criticisms. A pair of compasses and a rule divided into inches and fractional parts will suffice for the purpose, and these should always be at hand." Comment on this kind of teaching is needless.

SHAKESPEARE'S SELECT PLAYS.—"Twelfth Night." Edited by W. Aldis Wright, M.A. LL.D. New York and London: Macmillan & Co. Toronto: R. W. Douglas & Co.

The "Clarendon Press" editions need no eulogy. Teachers and students are well aware that they are as nearly perfect as may be. In none is this more evident than in "Twelfth Night," and the "Merchant of Venice"; the latter being the text prescribed in English Literature for honor work at the Junior Matriculation of 1886 in the University of Toronto.

NATURAL HISTORY SERIES. By James Johannot. Books III. and IV. Neighbours with Claws and Hoofs and Their Kin. Neighbours with Wings and Fins and Some Others. For Boys and Girls. New York: D. Appleton & Co.

From title-page onwards, these books are beautiful, and bear witness, not only to the art of the engraver and printer, but also to the ability, industry and correct judgment of the editor. We have great pleasure in speaking of them in terms of high praise.

ELEMENTS OF INORGANIC CHEMISTRY, DESCRIPTIVE AND QUALITATIVE. By James H. Shepard, Instructor in Chemistry, Ypsilanti High School. D. C. Heath & Co., Boston, 1885.

There is probably no department in the curriculum of High School work that is so well supplied with text-books and works of reference as that of chemistry; yet we welcome this latest book, not because it adds anything to our present knowledge of this most exact of the physical sciences, but because it supplies a real want in educational literature. Science masters throughout the Province have felt the need of an elementary text-book of a higher grade than a primer that they could place in the hands of their pupils, with the expectation that it would prove more than a mere collection of facts to be memorized with difficulty, or an array of truths to be doubtfully assimilated. The author of this work is evidently a man who