

total number of applicants. The town of Uxbridge shows the best result in entrants, since the whole number (twenty-four) who were examined in 1879 passed, and twenty-seven out of twenty-eight passed in 1880. Parkhill shows the worst result, passing only 20 per cent. or eleven out of fifty-four, in 1879, and 30 per cent. in 1880.

If all the money expended by the Government on education produced such good results as the \$3,275 paid to County Teachers' Associations in 1880, our educational affairs would be in a more prosperous condition than they are even at present. No part of Mr. Crooks' chequered administration has been productive of more good to Public School education than this subsidizing of local associations. Their frequent meetings for the discussion of matters connected with the business of teaching has called forth a hearty vitality in the teaching power of the country, which is showing itself in the improvement of both method and discipline in our schools. We have more than once urged upon Mr. Crooks the further step of appointing a competent person to assist in conducting the meetings of these Associations, and to be the medium of bringing new and improved methods before the notice of the teachers. Such a person might also do good work as an Inspector of Model Schools. The late Dr. Ryerson, before his retirement from the Education Office, contemplated the appointment of such an officer, and, indeed, had a provision inserted in the law with that object.

SCOTT'S MARMION; with Introduction and Notes by T. C. L. Armstrong, M.A., LL.B. Toronto: Canada Publishing Company, 1882.

MORE than any other of our English Classical Poets, Scott requires the aid of copious notes, so as to make clear the constantly recurring allusions to history and local folk-lore, traditions and scenery; and in none of Scott's poems is this more apparent than in the case of the beautiful *chef d'œuvre* so happily selected as the subject for the forthcoming Intermediate Examination of

the Education Department. A poem like the "Paradise Lost," or one of Shakespeare's dramas, an idyl like the "Deserted Village," explains itself, and is best without other comment than that supplied as occasion requires by an intelligent teacher. But in a poem like "Marmion," it is impossible to follow the spirit of the verse without at every step understanding the historical and local allusions. These are matters which the student ought to search out for himself, his history and geography in hand, with the aid of elucidatory annotation. His teacher will supply, what no notes can give adequately, the appreciation of the poetical form and matter. Mr. Armstrong seems to our judgment to have been singularly successful in meeting this requirement. His notes are full, pertinent, and just sufficiently copious to guide the student who is willing to take the trouble of thoroughly working out the subject, without rendering superfluous the healthy exercise of individual effort.

Not the least useful part of Mr. Armstrong's work is contained in the Preface, which those who propose to themselves the calling of teacher, would do well to read again and again. Mr. Armstrong says that in studying an English Classic in schools three points are to be considered: First, as we understand him, a thorough knowledge of the work itself, that is of the story, the *dramatis personæ*, the local and historical surroundings, the various allusions and side scenes; and these are well and we may fairly say, exhaustively, treated in Mr. Armstrong's notes; the Second category will include "a knowledge of the principles of rhetoric and literary criticism," and the proper estimation of literary merit; while the Third will rise to a general view of the conditions of correct art.

The first of these, as we have said, Mr. Armstrong has sufficiently provided for in his notes to "Marmion;" the two latter must of course be left in large measure to the student's own power of appreciating and assimilating poetry, aided by the guiding judgment of his teacher. But Mr. Armstrong has given an important aid in his essay on