

the one as often as the other in the business of their everyday life.

Nos. 1, 2 and 3 of the larger size are repetitions of the smaller size without the tracing, and with the addition of paging in No. 3 book. As, from Mr. Clare's excellent arrangement of the tracing, the pupil from the start is accustomed to independent writing, there is less necessity for these three books than there would otherwise have been; teachers however have the choice of the two kinds.

In No. 4 book the writing is reduced in size to that of a bold, free, and exceedingly fine commercial hand. Capitals receive more prominence now, and this book secures uniformity of size in the writing by a system of parallel lines. The size of the writing continues to diminish in books 5, 6 and 7, but the same simple and uniform style prevails throughout. In No. 5 the author begins each copy with a syllable that proves the most difficult combination in it, thus giving the scholar additional practice in what he most needs. We find such groups as *gh*, *quo*, *age* and *ash* dealt with in this manner.

While we have so much to say of the "Mercantile Series" that is favourable, there are one or two faults that need to be pointed out. In No. 2 book the *z* is abruptly introduced in the word *quiz*, before its formation has been taught. This mistake could easily have been avoided by using such a word as *quay*, which, besides teaching the use of *q* in combination, would have had the merit of giving more practice in the *y* which forms the subject of a previous lesson. After the second lesson in book 3, we fail to find *c*, a letter that needs particular attention on account of the difficulty of combining it neatly with others. So soon as the formation and combination of all the letters have been taught, every book should contain copious exercises in them, and special attention should be given to those that prove most difficult, but on no account should any letter be omitted. Mr. Clare has not been so attentive to this as to other points in his books, for we find among the small letters *j* does not appear in No. 4; *f*, *w*, *x* and *z* are omit-

ted in No. 5; *g* in 6, and *g* and *z* in 7. We trust it is enough to point out this error to have it avoided in the remaining books of the series. Notwithstanding these blemishes, the books before us bear ample evidence of ripe experience, painstaking labour, and superior skill and taste. They are alike creditable to their author and to the printers and publishers.

The plan of the "Beatty Series" is similar to that of Copp, Clark & Co.'s, both being based upon the Payson, Dutton and Scribner Copy Books, but in execution the one differs from the other as much as the work of an apprentice differs from that of a skilled mechanic.

In Beatty's first book the writing is all done by tracing, so that the child has no opportunity of testing his own ability to write the copy. There is a lack of method in introducing the letters which certainly does not speak well for Mr. Beatty's experience; *w* for example precedes *u* of which it is a modification, and *c* and *e* both come before *o*, upon which letter their formation is certainly based. Mr. Beatty's *c* is unique, he seems to have sympathized with the equivocal place it holds as a consonant, and has made it so nearly like its neighbour, vowel *e*, that in rapid writing it would be very hard to distinguish one from the other. In one of the copies of book 1, we cannot give the page, for, unlike the "Mercantile Series," none of these books are paged, we have the letters *s* and *r* in the word *sir*; two copies afterwards, a lesson is given to teach *r*, and in the next *s* is taught. Frequent repetition is as necessary in teaching writing as it is in any other subject in the school course; "a little at a time and that little well" is a maxim followed by all good teachers, but Mr. Beatty ignores it, for we have the letters *v*, *x*, *n*, *m*, *e*, *c*, *o*, *a* taught consecutively in so many copies without any attempt to perfect what has been already learnt by additional practice with the letters in combination; next we have the word *sir*, above referred to, which should really succeed the *s*, and then follows a syllable *nim* which might very profitably come next to