

Drawing Lessons for School Children

SIX BEST IN GRADES VII. AND VIII.

First Prize—GORDON SMALLMAN, Grade VII, Rectory street school.
Second Prize—MARJORIE TOLHURST, Grade VIII, Simcoe street school.
Third Prize—SUSIE BICKLEY, Grade VIII, Talbot street school.
Fourth Prize—ETHEL ADAMS, Grade VII, Talbot street school.
Fifth Prize—NELLIUS MANN, Grade VII, Princess avenue school.
Sixth Prize—ALBERT UPSHALL, Grade VII, Princess avenue school.

CRITICISM ON DRAWINGS FROM GRADES VII. AND VIII.

Your lesson for this week was the arranging or composing of one or more sprays of flowers within a given rectangle.

There are two methods of approaching a problem of this kind. One is to first draw your rectangle and then sketch the flowers within it, making the most pleasing arrangement of flower and background shapes that you can without violating the laws of growth. The second method is to make a graceful sketch of your flower or flowers, showing more than you wish to appear in the final arrangement. Then prepare a "finder" by cutting a rectangular opening in a piece of cardboard. In this case the finished composition was to be 3x9 inches, so you would make your sketch and rub out everything outside the rectangle, or cut it out and mount it on another piece of paper.

Remember that the line bounding the rectangle is a part of your composition, and should be a good strong brush line, heavy enough to frame your picture, but not so wide as to call unnecessary attention to itself. Some of you are in the habit of looking at the illustration and paying no attention to the text. This time the illustration that came after your lesson told you which illustration went with it. In making our flower compositions, we must obey certain laws which govern all art, whether it comes under the head of design or is pictorial. These are the laws of balance, rhythm and harmony.

No one part must attract so strongly that it seems to insist on our looking at it to the exclusion of all the rest. Each part must be necessary to the best appearance of every other part of the picture. Our picture must not look top-heavy, nor on the other hand, must the weight all appear at the bottom. These things have to do with balance.

Let us look at the illustrations from this point of view. The iris is well balanced. So is the narcissus, though the apparent dividing of the base of the panel into thirds is a defect, which might easily have been



2. Iris. Drawn by Marjorie Tolhurst, Grade VIII, Simcoe Street School. Winner of second prize.

and down, over your sketch, until you find the most pleasing arrangement. Draw your rectangle around this part of the sketch, finish it in ink and rub out everything outside the rectangle, or cut it out and mount it on another piece of paper.

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avoided by moving the whole group slightly further to the right and increasing the separation ever so little between the single leaf and the group. The other four would be the better for greater weight at the bottom. A lengthening of the lowest leaf would probably be sufficient in case of the tulip and dionaea. The jack-in-the-pulpit needs the introduction of a large leaf or part of it from the bottom.

Rhythm means related movement of any kind. Each line, instead of existing on its own account, seems to recognize that its duty lies in being a part of one consistent whole. So it leads your eye to some other part, and that, in turn, to some other part, so that the eye travels smoothly along the lines of the picture without any sudden jolts in contrary directions.

Though none of the six illustrations are noticeably lacking in this rhythmic quality, the iris, owing to the nature of its growth, has it less, perhaps, than the others. What it lacks in rhythm, however, it makes up for in simple dignity.

Where shapes that have nothing in common are grouped together, or where vertical and horizontal lines are thrown with lines that are strongly oblique, the results are inharmonious. The only discordant notes in our six compositions are in the veining of the leaves of the jacks, and their abruptly folded edges. However, the blossoms in the fifth drawing are remarkably well done, and the general character of the leaves in both the fifth and sixth drawing is well brought out. The drawing of the dionaea is exquisitely done, and altogether these are the most satisfactory drawings that have yet been sent in, and it has been a very difficult matter to choose the best.

It is to be regretted that in two of



4. Tulip. Drawn by Ethel Adams, Grade VII, Talbot Street School.

these drawings Chinese white has been made use of. It makes little or no difference as far as finished results go, whether you leave the paper white, for your white lines, or paint them in afterwards with Chinese white, but it does make all the difference in the world in the training of your hand. Once more I want to impress upon you that it is not results we are working for, but power. If we work for power, results must come, but we might work away forever at our little pictures, thinking only of them, and trying to make them perfect, using aids that are legitimate or otherwise, but unless we have done nothing to lift the world to a higher plane. Nothing to open our own eyes. Nothing to unveil the wonderful beauties of God and His universe to the unseeing eyes of others.

The next time you are asked for a flower composition, be sure you cut the space. Don't show any wandering stems. Have the blunt ends all comfortably hidden, so that your flower is not floating in a sea of white or an ocean of black, as the case may be, but has the erect, vigorous appearance of growth.

Some of you cut your rectangle instead of drawing it. The marginal line was of the utmost importance to your composition. Without it, your background could not take definite shapes. Study the illustrations and note how the rectangle is occupied in each case. Is there a lot of space going to waste, on all sides of the flower, or does the flower appear crowded? A satisfactory

composition occupies the space without crowding it. Some of your panels would have been the better for cutting down.

Avoid all conspicuous crossing of stems or lines. I wonder why most of you exercise such care not to let one flower come against another. Don't be afraid to group them. Have a mass above the center and an answering note lower down. Some were so afraid of letting even one leaf come against another, that they have made a succession of stripes instead of a composition.

With very little change the compositions of the following students would have been much more pleasing:

Helen McMillan, Grade VIII, Talbot street school, instead of having the flowers and leaves going from corner to corner, should have brought them up from the bottom, so they would not be out of harmony with the sides of the rectangle. Let them overlap frankly next time.

Lizzie Craig, Grade VIII, Rectory street school, leaf too straight. If one had been allowed to overlap the stem it would have been an improvement.

Ada Stewart, Grade VIII, Talbot street school. This was beautifully placed, but a little too fussy. With some of the lines left out it would have been a prize-winner. In all of these dark and light compositions, the fewer lines we use the better. What we want is a simple, dignified pattern, without any thought of shading. The dionaea that wins first prize would have been still better without the little lines where the short stems join the blossoms.

At Pratt Institute, when Mr. Froelich, the instructor in art composition, told us our work was "stunning," we were overwhelmed with joy.



5. Jack-in-the-pulpit. Drawn by Nellis Mann, Grade VII, Princess Avenue School.



6. Jack-in-the-pulpit. Drawn by Albert Upshall, Grade VII, Princess Avenue School.

I wish you would all get more of that "stunning" quality into your work. You will never in the world do it until you break loose from what you call shading, and what really is for the most part a lot of meaningless lines.

Fred Butler, Grade VII, Talbot street school, had his daffodil beautifully placed, but the leaves were too evenly balanced, and altogether it lacked in variety.

The composition made by Earl Baker, Grade VII, Rectory street school, lacks weight at the bottom. A large leaf might have been introduced coming up from the bottom behind the others.

The panel by Willie Bedgood, Grade VII, Princess avenue, is good in every respect but one. It lacks repose. The prominent crossing of lines gives us a feeling of unrest—sets our teeth on edge, as it were.

Karl Leute sent in two arrangements. I meant you to choose what you considered best yourself. Karl. One of the objects of these lessons is to cultivate your judgment. Do not defeat that object by making someone else do all the choosing.

Be sure to read every criticism, whether your lesson is the one being criticized or not. We all make the same mistakes in a greater or less degree, and so each criticism cannot fail to be helpful, if we apply it to our own work. Try to make some memory sketches in the holidays. Don't make a labor of it. Get all the fun you can out of it. You are sure to see many things that impress you because they are amusing or because they are beautiful. It may be a tree, a line of trees in the distance, a quaint house, an irregular mass of houses black against the sunset sky, or a boat with its sail dark against the moonlight. Try to make a record of these things. Fasten four or five large sheets of common wrapping paper, one on top of the other, against the wall of your room, or in some convenient upright position. With a piece of charcoal or a very soft pencil make at least one memory sketch each day. Put in only what you remember distinctly. Try to make your sketch as simple as possible, leaving out ever unnecessary line. Don't tear your first page if it is full, no matter how many mistakes you have

made, and do not do any rubbing out. When you have finished the first page tear it off and put it away somewhere. Do not look at it again till your second page is finished. Then compare the two to see if your work is gaining in vigor and simplicity. Keep your work only for comparison. When it has served that purpose, destroy it. We want the record in our brains and in fingers that have grown more deft and more responsive to our thoughts. It is probable that a prize will be given at the end of the year to the one who has sent in the best work altogether. No matter what you have already won, you are eligible for this prize.

THE ROLL OF HONOR

Drawings Thought Worthy of Special Mention by the Examiner.

SIX BEST IN GRADE VII.

Gordon Smallman, Rectory street school.
Nellis Mann, Princess avenue school.
Ethel Adams, Talbot street school.
Albert Upshall, Princess avenue school.
Marjorie Ross, Princess avenue school.
Elizabeth Harwood, Colborne street school.

GRADE VII.

Earl Baker, Rectory street.
Fred Butler, Talbot street.
Lionel Morley, Talbot street.
Willie Bedgood, Princess avenue.
Minnie Hodges, Princess avenue.
Karl Leute, Princess avenue.
Sam Harris, Colborne street.
Minnie Austin, Rectory street.
Gladys McIntyre, Talbot street.
R. McColl, Talbot street.
Ross McIntyre, Colborne street.
R. Dove, Talbot street.

SIX BEST IN GRADE VIII.

Marjorie Tolhurst, Simcoe street school.
Susie Bickley, Talbot street school.
Ada Stewart, Talbot street school.
Lizzie Craig, Rectory street school.
Olive L. Ball, Talbot street school.
G. Flash, Rectory street school.

GRADE VIII.

Ethel Adams, Talbot street.
Helen McMillan, Talbot street.
Maud Fleves, Rectory street.
H. Dowell, Rectory street.
George McFadden, Rectory street.
Edgar Westby, Rectory street.
Emily Morkin, Talbot street.
Roy O'Neil, Talbot street.

Anyone who is acquainted with the insect life of Florida will remember the ubiquitous ant; and now comes the alarm sounded in the Entomological News that several varieties of tropical ants have been discovered in Florida and Alabama, being recent introductions. One of these, which is an especially destructive pest, feeds on either vegetable or animal substances. Botanists have placed the home of the peanut in Africa, but some authorities think it native to Brazil. Louisiana finds the Spanish variety small, but fine nut—best adapted to the climate of that state. The "goose-grabbers" of Georgia and South Carolina like the small white and red peanut of Tennessee, and each year shows an increasing cultivation in those states of that variety.

THE OLDEST BANK IN THE WORLD

Extreme Antiquity of Banking Operations—Carried on at Nineveh in 2,300 B. C.

Many theories have been advanced by writers upon banking as to the origin of letters of credit, exchange, and other financial operations. Hitherto it has been merely a matter of speculation or induction. It was evident that, simple as barter or exchange might be between neighbors, they might be more difficult to effect when it became a question of trading with distant markets. Fresh light upon the subject has been provided by the Assyrian Records discovered during the explorations at Nineveh. These have proved to the world the extreme antiquity of what we call banking operations.

CONTEMPORARY WITH ABRAHAM

There was a kind of public record office attached to the palace and temple at Nineveh, in which it was customary to deposit important legal and other documents, such as contracts and agreements for the purchase and sale of property, marriage settlements, wills, etc. Among these there were discovered official statements as to the history and transactions of the ancient banking house of Egidu at Nineveh. Assyrian chronology proves that these refer to a date about 2,300 years before the Christian era, when Abraham dwelt at Ur of the Chaldees, as is stated in Genesis. We may, therefore, claim for this firm the reputation of being the oldest bank in the world, at least, of which we have any record, or are likely to have. The accounts are very voluminous, and cover the transactions of five generations of the house from father to son. The firm grew rapidly in importance during this period, during which they attained great wealth, for they succeeded in securing from the king the appointment of collectors of taxes, a position which in the east always leads to fortune. They afterwards farmed the revenue for several of the

Assyrian provinces with very great gain to the firm.

TAXES IN KIND.

The founder of the house, whom we may style Egidu I., commenced business as a dealer in corn and cattle, as well as a farmer and grazier, supplying the needs of the splendid and populous city of Nineveh, as also of the Babylonian armies, which were often sent out upon expeditions of conquest against neighboring states and tribes. Before his death Egidu I. must have attained great wealth and reputation, for we find him appointed by the king as collector of revenue and taxes for the Provinces of Upper and Lower Chaldea, which extended to the Persian Gulf. As these duties were for the most part paid in cattle or in grain, the appointment of an experienced merchant and banker like Egidu as collector was an admirable one in the king's interest. The records which have been preserved of the amount of these taxes, and the manner in which they were paid, throw an interesting light upon the produce of the country and its value. It must be remembered that the vast and fertile plains of Mesopotamia in the days of Nineveh's grandeur supported a large population, which has been estimated by early writers at from ten to twenty million souls.

GREAT EXPORTS.

The lands situated between the Tigris and the Euphrates, fertilized by the alluvial soil brought down and deposited by those mighty rivers, and irrigated by a perfect system of canals, ditches, sluices, etc., were as productive as those adjoining the Nile in Egypt. There were two crops of corn annually, the average yield of each was said to be 200 for one. Sir W. Willcocks, in a recent report upon Mesopotamia, estimates that the extent of irrigated land was formerly about 40,000 square miles. In that case the agriculture of these immense plains must have largely exceeded the requirements of the local population. The records of Egidu's firm show that great quantities of produce were exported by way of the Tigris to the Persian Gulf, and thence to Egypt, Persia, Africa, India, and

Ceylon. The cargoes were carried upon ships belonging to the firm, which brought back in return gold, turquoise, feathers, skins, ivory, sandal wood, carpets, silk, and other commodities, collected by their agents at the various ports visited. The exports from Mesopotamia consisted mainly of wheat, wool, hides, timber, gums, copper, iron, steel, and other manufactured goods.

AFRICA AND OPHIR.

Among the records found are also statements of account sent out by representatives of the firm for collection, and letters of credit for the purchase of the various goods required. It is certain that a very large trade was carried on with the African coast. Dr. Peters advances a theory that the mysterious ruins which have been discovered in Matabeleland were the strongholds built for the safe custody of the immense quantities of gold extracted by the Assyrians who worked the mines there, and used by Solomon in the decoration of the temple; and he believes that "the land of Ophir," alluded to in the Bible, was situated here. He finds, in fact, the name "Africa" etymologically a corruption of "Ophir."

GOLD FOR NINEVEH.

Assuming that his ingenious theory is correct, we have an explanation of the origin of the supplies of gold with which the walls of the temples and palaces of Nineveh were so lavishly decorated. It is at least probable that communications between the colonies of miners and their mother country were maintained through Assyrian shipping from the Persian Gulf. The merchant banking house of Egidu, of course, established long before the date of Solomon's reign, and, in fact, was coeval with that of Abraham, who, as we are told in Genesis, had his home in "Ur of the Chaldees."

EGIDU AS MONEY-LENDER.

The firm at Nineveh, however, did not confine its financial operations to merchant trading; they lent money, upon land, crops, etc., to the native farmers upon mortgage, and at times to the Government when required. The rates of interest charged by them seem to have averaged 1 per cent per month upon mortgages, which were strictly drawn up. The records of the house show that Egidu I. married the daughter of a rich landed proprietor, and that he received with her as dow-

ry a valuable tract of land, with considerable flocks of sheep, goats, camels, etc. These properties were all strictly tied up for her and her children in a formal deed duly signed and witnessed, and deposited in the library of the temple which seems to have served as a registry of titles, deeds, etc. When Egidu's eldest son came of age, he was admitted as a partner in the firm and received a certain portion of the profits, and upon his marriage formal settlements were made by deeds, which were also deposited in the temple.

SIC TRANSIT GLORIA MUNDI.

The manner in which the house of Egidu performed their duties as collectors of revenue appears to have given satisfaction to the king, for we find them later entering into an agreement with the king, by which they received the revenues at a certain fixed annual sum, taking all the responsibilities on themselves. This arrangement continued as long as the firm lasted, during which time they must have amassed a considerable fortune, and probably retired from business.

HOTEL WHERE CHARLOTTE CORDAY STOPPED.

A good deal of old Paris is disappearing just now, and among the latest bite of the antique city to be threatened is the little spot upon which Charlotte Corday found a fleeting place of rest as she entered the city on her errand of death. It is situated in the Rue d'Artois, which prior to the days of the revolution had been known as that of the Vieux Augustins. It now is the Rue d'Artois. The young heroine of the French Revolution arrived in Paris from Caen on July 9, 1793, slept at the hotel on that and the following night, and on the morning of the 11th walked quietly out of it to slay the monster Marat. The bedroom is still pointed out, and the Norman heroine occupied, and some regret is felt that the place is to be demolished. But the march of progress is merciless. The buildings are needed to extend the Rue du Louvre, and soon human feet will tramp over the spot where the Norman heroine slept her last calm sleep of maiden freedom—London Globe.

"BOBS" THE DARLING OF SOLDIERS A SKETCH OF HIS STIRRING TIMES

HOW HE WON THE VICTORIA CROSS AS A LAD—HIS SUPERHUMAN POWER AS A LEADER OF MEN—A LIFE OF UNINTERMITTING WARLIKE ACHIEVEMENT.

Albert Payson Terhune writes in the New York World:

There is a quiet little white-haired man in England who has the adoring allegiance of countless soldiers. In every corner of the British Empire, and on whom his country has a way of calling for help when such help is most urgently needed. He is Frederick Sleigh Roberts, earl and field marshal. But the soldiers do not use so long a title in referring to him. They long ago affectionately christened him "Bobs."

Roberts began his career as lieutenant of Bengal Artillery in India. In 1851, when in his 21st year. Not long afterward the Sepoys (native troops), mutinied, and England found herself with a terrible rebellion to crush. Here young Roberts showed the spirit that was in him. Once he dashed into a mob of charging foes and saved the life of a comrade. Again he captured a standard guarded by two armed Sepoys. For this act of heroism he received the Victoria Cross. By 1875 he was a major-general. Three years later the Afghan war broke out, and Roberts was sent at the head of a small army across the Afghan border.

Roberts made a brilliant dash into Afghanistan, deliberately allowing himself to get out of communication with India, relying for food on a hostile country and opposed at every step by enemies. He set at naught many old traditions of war, but he won triumphant victories, routing the Afghan forces at Kabul and sending their leader a prisoner to India; relieved a beleaguered British garrison at Kandahar, and did more than any other man to win the war for England. For these services he was made a baronet.

Next came the first Boer war, in 1880. The Boers (literally "farmers") were the descendants of Dutch settlers in South Africa. They had originally

settled at Cape Colony, but after England's annexation of that province a number of its inhabitants moved up country and formed the republic known as the Transvaal and the Orange Free State. In 1877 Great Britain annexed these little countries, but three years later they threw off the British yoke. A bloody but brief war followed. England, as usual, was unprepared and suffered heavy reverses, especially in the battle of Majuba Hill. Roberts was ordered out to the Cape to take charge of the war. But before his arrival peace had been concluded, and the Transvaal was once more a practically independent nation.

New honors were showered on Roberts during the next decade or so. In 1885 he was chosen commander-in-chief of England's forces in India. In 1892 he was made a baron. In 1895 commander-in-chief of the troops in Ireland, and in the same year was promoted to the rank of field marshal. Lord Roberts was now 65 years old, and a busy, dramatic career lay before him. But he was to achieve yet one more splendid triumph before he should be allowed to lay down his sword. A more glittering reward, too, than any he had yet known was to crown his exploits.

Ever since the war of 1880-1881 ill-feeling had continued between Boer and Briton. The finding of rich gold deposits in South Africa, brought swarms of Uitlanders (foreigners) to the country. These newcomers were mainly English, and they complained bitterly of what they considered the unjust treatment accorded them by the Boer Government. President Kruger, of the Transvaal, foresaw trouble from the continuous flocking of adventurous foreigners to the Transvaal. A clash sooner or later was inevitable. Dr. Jameson, an Englishman, at the head of a band of swashbucklers, made a theatrical but ludicrously unsuccessful raid on the Boer capital. He was cap-

tured and his followers, routed. The incident still further stirred up bitterness between the two countries.

This culminated in 1899, when, at the close of a long-winded diplomatic correspondence, Kruger issued an ultimatum and proceeded to invade the English territory of Natal and Cape Colony. Ladysmith, in the former province, and Kimberley and Mafeking in the latter were before long besieged. At Stormberg, Magersfontein and Colenso the British sustained terrible disasters. Sir Redvers Buller, whom Great Britain had rushed to the scene of war with 54,000 men, lost battle after battle. The craft, marksmanship and strategy of the Boers were daily scoring heavily against the armies sent against them. England's prestige was at stake.

The English public clamored for Roberts to take the field. He was 70; his old age was darkened by the recent death of his only son, who fell at Colenso. But he readily obeyed the popular demand and sailed for South Africa to assume supreme command, taking along Gen. Kitchener as his chief of staff, and arriving at Cape Town early in 1900. At once defeat was turned into victory. Kimberley's siege was raised, and Ladysmith and Mafeking were later relieved. The Boer general, Cronje, was captured with a large part of his army at Paardeburg. A forced march was made upon Bloemfontein, which was quickly taken. Then the gallant little marshal pushed on toward Johannesburg and Pretoria. Rations were scanty, the enemy opposed every step of the way and railroads were torn up. Yet the Boer capital was reached and captured.

Having thus destroyed all chance of ultimate success on the part of the Boers, Roberts declared the Transvaal and the Orange Free State annexed to Great Britain and the war officially at an end. Sending Kitchener to stamp out the guerrilla warfare still waged by Generals Botha and De Wet, Lord Roberts returned to England, where an earldom and a \$500,000 gift from the British nation were his reward.

Time has not dimmed the little hero's tireless energy, his military genius nor his superhuman power as a leader of men. But peace and honor—old age are pleasantly rounding out the life of almost unintermitted warlike achievement.