

Of course, it is evident from the past that University work is creeping down into colleges and high schools. If it be thought proper in view of this tendency, an elementary art history might be introduced into art schools, high schools and boys' and girls' colleges, and matriculation from art schools be arranged for also. Many strong arguments can be found to support such addition.

Lubke's History of Art, in two volumes, might be placed on first and second, or second and third senior years of the college course, as may seem advisable. Interest in art would then be awakened in many a mind that would never get a chance in the university; and this extra privilege would mean to the student very little expenditure of money or time. Should the proposed change be limited to the university course, and if a special degree be contemplated, a list of suitable subjects similar to the following might be recommended in a four year course:

First year—History of art and theory of beauty, the regular biological work, anatomy and chemistry to form part of the artists' course.

Second year—History of art, chemistry of colors, ethics of art.

Third year—Ethics of art, costumes and habits of the Greeks and Byzantines, natural science to form part of the course.

Fourth year—The Greek ideals, mediæval and modern schools of art and design, with the usual natural science work. In each case the required English to form a part of the course.

The above series might be arranged to form such a course of options that casual students, and those with limited time and means would have an opportunity of taking a partial course; or the several studies might be arranged to form an honor list.

So apparent is its value, and so reasonable its claim it surely is not necessary to advocate for artists the study of esthetics as a means of broadening and brightening their preceptions, and for purifying and ennobling their ideals. What a fruitful field there should be found in the way of themes in the historic courses to the historic painter.

The knowledge of anatomy, elements of botany and of geology would give comprehensiveness and masterly sureness in both figure and landscape work, whilst a knowledge of the chemistry of pigments would give a guarantee of permanence to the work of all.

But, as we have already said, the university course, while it should be considered very needful, is, nevertheless, only supplemental. It would bring within range vast territories of information and power; yet these would avail little in unskilful hands: so the art student would be expected to follow up at the same time a course in design, or modelling, or painting under the direction of competent artists.

In art work, concurrent with university work for degree, examinations might be held in memory drawing from anatomical figures, painting from life (draped figure), landscape from nature, animals from life; under conditions to be determined. For the fourth or final year a competitive picture composition, or modelled design for statue, if deemed worthy, would entitle the student who has passed his university course, to a fine art degree.

We have a society of professional artists under charter from the legislature of Ontario that could nominate an educational

committee, subject to appointment of the Hon. Minister of Education, to supervise the art curriculum.

This society might be allowed to appoint one member to the senate of the university with sanction of the Government, recommend art examiners for appointment by the Minister, and provide exhibition rooms for competitive work; and in fact hold the sign manual of the profession for Ontario.

Already on this continent, art colleges in affiliation with a university are numerous. The degree, bachelor of painting or of sculpture, is given on completion of a course in esthetics, history of art, painting in oil and water colors, modelling, etching, free-hand drawing and perspective.

While the degree is not by any means insignificant, the course is not so complete or thorough as it might be, or as we think it should be. It takes up only a small portion of what is of value to the artist and for which the machinery of our universities is already fairly well adjusted,—notably, chemistry, botany, geology, zoology, artistic anatomy, mental science. Thus grouping some phase of each study, with the simple addition of an art history, forms the scholarly goal of our desire.

In most of the sciences special text books adapted for the artist student would be needed; occasional lectures on special chemistry, and demonstrations also would be of great value.

In the general study of esthetics the art element is, we think, on account of the directness and force of the impressions thus obtained, an important one to all students, and therefore it cannot afford to be overlooked.

In presenting this proposal we are inspired with the hope it will be of some value in the educational system of Canada: that it will commend itself to every lover of knowledge and advocate of university extension: and that every member of and aspirant to the profession of the fine arts will welcome this recognition of art by academic courts, and will accept their requirements for the sake of sharing their protection and privileges.

J. W. L. FORSTER.

GLIMPSES AT THINGS.

"Electrography" is given in Webster, and "Electrographic" also in the *Century Dictionary*; but it was only the other day that I saw "Electrograph" for the first time. Which leads me to quote from memory a little joke which I once perpetrated anonymously. The medical profession has its allopaths, homeopaths and hydropaths; but all these "paths," like "the paths of glory," "lead but to the grave."

The dictionaries tell us that the last word of the phrase "in full fig," is an abbreviation of "figure," taking this word in the sense of a fashion-plate or dressed up lay figure. But is it not as likely that some irreverent wit may have spoken of Adam and Eve as appearing on some set occasion "in full fig-leaf," and that this dippant allusion to the full dress of our first parents may have tickled his hearers' fancy and passed on from them to others?

To "knock the stuffing out" of one is an expression that threatens crushing discomfiture and collapse. It would seem that a very coarse origin for this expression must have suggested itself to the lexicographers, for they disdain to include it in

their dictionaries, even as "colloquial and vulgar." But a friend of mine has found a derivation for the phrase which is much nicer and more historical. He traces it back to the unlucky invasion of India by Semiramis. It will be remembered that the Assyrian Empress, to offset the dreaded elephants on which her opponents relied, dressed an imposing number of camels in imitation elephant skins, bringing them up to the normal size and shape by copious padding. Her magnificent bluff might have succeeded and her charge might have carried everything before it, had not one or two of the real elephants detected the imposture and torn the skins and stuffing from some of the masquerading camels, driving all the weaker animals to flight and striking terror into the whole army of Semiramis. It was owing to this disaster, according to my friend, that "knocking the stuffing out" of anybody has become an emphatic synonym for polishing him off handsomely.

In the past generation bachelors' gatherings too often degenerated into drunken revels, and my imaginative friend conjectures that they were named "stag-parties" from the opening line of "The Lady of the Lake":—

"The Stag at eve had drunk his fill."

Seriously, may not the phrase "fuss and feathers" have originated as a happy variation from the more natural linking of "fuzz" and "feathers?"

F. BLAKE CROFTON.

"EL BARBARINA" FLOWER FESTIVAL.

CARNIVAL WEEK AT SANTA BARBARA.

Carnival week in the Channel City by the Sunset Sea. A festival of flowers in the land of perpetual summer and sunshine, and the quaint streets of the town with here and there suggestions of the old Spanish regime, and with low adobe houses, waken from their drowsy every-day air, to life, colour and merriment.

An old saying is "See Naples and die." The Barbarinians say, "See Santa Barbara and live;" "Drink the life giving elixir of our scent laden air. The wine of health flows in ruby streams from our vineyards; Bacchus invites you to come, forget pain and dull care and live; Flora and Pomona deck your path with fruits and flowers."

Santa Barbara is a gem in a setting of mountain and sea. The range of the Santa Ynez margins it on the north, the peaks veiled in blue mists, receiving the benediction of the rosy dawn, and of the purple sunset. On the other side the mesas sweep in a panoply of green to the foothills, and the valleys lie in shadow and sunshine, vistas of orange and lemon groves, eucalyptus and olive, of vine wreathed uplands, of nestling cottages under overhanging cliffs, and the wide acres of the ranches.

On the south is the Channel, beautiful as Naples, without the threatening fires of Vesuvius hanging over it like a menace. Far out the Islands of Ana Capa, Santa Cruz, Santa Rosa, and San Miguel glisten in a sky as blue, and dip into a wave as sun kissed as the Mediterranean. They are a dream of pastoral beauty, of Arcadian loveliness, and all day long the shifting panorama of colour fascinates the beholder, who sees them veiled in rosy mists. These Islands shelter Santa Barbara from ocean