

author express themselves. So, also, is drawing a language used to express thought; but he who has no artistic thought or emotion to express cannot use his language for that purpose, although acquainted with it. When all are taught to read and to write, it is only expected that one in ten thousand, or more, will be a poet or an orator. Why ask for a greater proportion of artists when all are taught modelling or drawing?"

Chapter II. deals with *The Means, or the Materials and Implements*. These observations are so careful and complete that they will be of special value to the young teacher who wishes to do good work in drawing but does not know how to set about it.

Chapter III., "*The thing to be done*": 1, "To instruct and develop the mind and the taste"; 2, "To present motives for action: that is, conform the instruction to the nature of the mind, or, in other words, to make it interesting." In order to develop and instruct we must first "make a wise selection of subjects," and secondly, "use the best methods of teaching." In short, the aim should be in a general course of drawing in the common schools to lead the pupil to receive and appropriate as his own "the greatest possible number of distinct ideas with the least amount of merely manual labor; remembering also that the trinity in practical art is the mind, the eye and the hand,—the eye to perceive, the mind to conceive, and the hand to execute or express." Whilst this Manual and accompanying books may be taken up advantageously whether or no the pupil has done anything in clay-modelling. Mr. Thompson pleads warmly, and, we think, unanswerably, that children first have an opportunity to express their ideas of form in solid matter, such as clay, paraffine, etc., to be followed by cutting out and folding of stiff cardboard so as to form different geometrical solids capable of this method of treatment. The actual contact of the hand with plastic material, which ensures the fullest exercise of the muscular sense, lies at the foundation of all industrial and fine arts and cannot be neglected without serious loss. Clay-modelling lends itself to feeble and unskilled hands, and while it was, probably, the first medium through which man made his earliest essays in art, a Michael Angelo or Thorwaldsen gratefully accept it as an aid in giving form and shape to their noblest conceptions. Any teacher who will study the "Manual Training," Manuals Nos. 1 and 2, and this Primary Freehand Manual, will gain a very clear and distinct idea of the place which drawing should occupy in our common school course; what we may reasonably expect to accomplish by it, when instead of teaching it by mere imitation we make it the vital

expression of the thoughts and feelings of the child. *The ready expression of thought by a few simple lines* is the point aimed at by your author, and his use of kindergarten sticks, to illustrate the attitudes and movements of the human figure, is as amusing as it is effective. He gives Hogarth's famous diagram representing a soldier, with his bayoneted gun on his shoulder, going into an alehouse, followed closely by his dog, the whole represented by three lines. We will take at random a few things to be done and some questions to be answered. "Draw a man walking fast. Draw another man walking still faster. Draw them walking towards the right and again walking towards the left. Less than twelve lines with a small circle for the head does this. Draw a right angle in eight different positions. Draw an isosceles triangle with one right angle. In Lesson XLIV. point out and count the wave-lines and the different kinds of angles. Compare two specified lessons as to beauty." A careful examination of this Manual proves that a pupil of ordinary intelligence, who had gone through the course here laid down, might reasonably be expected to answer the questions and do the work required fairly well. Such a pupil would then be well prepared for more specialized work, and in any case would be vastly better prepared for practical every-day work than he would have been without it. Some English authorities to whom the book has been shewn give it unqualified praise, which is valuable coming from those who fully recognize the value of drawing, not only as the *a, b, c* of Manual Training, but as a power in quickening and developing the intellectual and aesthetic faculties. When our teachers reach this point of appreciation and prepare themselves by study of improved methods and of the philosophical principles that underlie those methods, the whole position will be carried so far as our common schools are concerned. If drawing and allied subjects are soundly taught there for a decade or two, fine art and the useful arts will have a fair chance, for they will rest on a solid foundation. Meanwhile we recommend the study of this course by a successful teacher, who is at once original and practical, to all those who should take an intelligent interest in the subject.

C.

THE vexed question of French schools in Ontario appears to be on the way to an intelligent solution. A Teachers' Institute has been established for the counties of Prescott and Russell, at the first meeting of which, last week, nearly all the teachers, French and English, were present, and a system of bi lingual instruction for the schools exemplified and adopted. There is no lack of harmony among the people themselves as to the desirability of the children being educated in both languages.—*L'Evangeline*.