

introduced industrial drawing into many schools, and already her finer manufactures begin to compare favourably with those of countries which have had artistic training for generations.

For these reasons a national system of art education is most desirable, and it is a sign full of hope and promise for the future that Canada has been among the first to recognise its importance.

The following course, which is in substance the same as those of New Brunswick and Nova Scotia, has recently been inaugurated in Ontario and placed among the *obligatory* studies. "1st Class—Elementary figures, straight lines and their simpler combinations; 2nd Class—Straight lines and curves, and their simpler combinations; 3rd Class—copying drawing and drawing from models; 4th Class—shading and elementary perspective; 5th and 6th Classes—drawing from objects, shading, perspective, drawing animals and plants." Although this plan of work is not yet carried out fully, it will be in time. Then boys leaving school will carry this knowledge into workshops, where it will be fruitful in good results. But many will come into the colleges, and the question arises, shall this knowledge be lost through neglect, or shall it be seized upon as a means of higher culture?

The answer has been given in other countries. The leading Colleges of England and the United States have instituted Professorships in Fine Art, and there is no reason why the same should not be done in Canada. Here our colleges will have the opportunity of imparting knowledge which at the present stage of our national growth may be of infinitely more importance than many of the studies now deemed indispensable.

Even if art were not of such great utility, it is unsurpassed as a means of general culture. It is only within the few past decades that literature has begun to be properly studied, and every reason that can be adduced for the study of the world's great poets can also be urged for the study of the works of great artists and sculptors. Art and poetry should be as inseparable in a course of study as in their genesis in the mind of man. Some claim that they are but the efflorescence of civilization, whereas, although they do find their best expression in a cultivated society, they rise far back in national life, advance as the nation advances, and body forth the innermost thoughts of the people. And generally pictures and statues are the more eloquent, for the finer feelings and

noble conceptions are too subtle for words and would gladden no heart but that of the dreamer unless

"Through the cold mass
Of marble and of colour his dreams pass."

Great artists and poets have ever worked side by side, and who will affirm that the one reveals the national heart less truly than the other? The age of Pericles produced the noblest works of the Attic muse, but the Grecian love of beauty and strength is as fully displayed in the sculptures of Phidias. The Italian Renaissance affected both letters and arts; and the names of Raphael and Titian are as famous as those of Ariosto and Tasso. The society poems of Pope were accompanied by the society pictures of Hogarth; and when Wordsworth began to lead men back to nature, Turner with his pencil aided in the same work. The same thing has recently been shown in the school of painters, poets, and painter-poets which is represented by such men as Millais, Swinburne, and the late Dante Rasetti. If poetry is studied, therefore, art should be, for it brings to us the great and beautiful thoughts of the world not buried under mountains of inflictions and rules, but couched in the universal language of nature.

"Accomplished education," says Ruskin, "must include, not only the full command of expression by language, but command of true musical tone by the voice, and of true form by the hand." Which of our colleges teaches these things? But there will be a chance for improvement when young men enter college from the schools with a good knowledge of drawing, perspective, and shading. A course of lectures should follow on the development and different schools of art; a studio should be provided and students placed under a competent instructor; and to secure the best results a collection of engravings and casts of famous works of art must be begun. As remarked above, this is highly important at the present time. Although Canada is a great country in many respects, it has neither a national literature nor a national art.

One of the first effects of such a training would be to open the eyes of Canadians to the fact that they inhabit one of the most beautiful countries in the world. Every year American artists visit our Dominion and enrich their galleries with pictures of scenes that we look at unmoved every day. If young men can only be brought to see this beauty, and the ability is given them to paint with heart-