

ments—which, by-the-bye, look so original to those unacquainted with geometrical combinations—little know the slight value they really possess, for in sober reality they are of no value whatever—such pupils, when given some natural form to copy, find themselves incapable, for they cannot as heretofore measure and sub-divide, and their pretty drawings of zig-zag mouldings and others of the like kind have resulted in slight practical benefit, and have rather led them into bondage, putting their higher faculties to sleep. The idea is prevalent that the teaching of industrial drawing in elementary form must be of great advantage to the artisan, but it has been repeatedly pointed out, especially by Mr. Ruskin (*"The Two Paths,"* p. 90), "that all the best decorative design which has hitherto existed has been that of men well trained in the highest forms of drawing, and skilled in delineating the human figure and animal forms of all kinds." He also shows the "utter impossibility of beautiful decorations by men unaccustomed to the sight of beauty, artistic or natural." Mr. Ruskin means that beauty, artistic or natural, must find a responsive echo in the mind to be seen at all, and the Art Education which does this is alone worthy of support, encouragement, or extension. With such a purpose in view, Art Education would look beyond the mere training of the young artisan in simple elementary industrial form and design—it would aim at a general advancement of the public taste by such a course of instruction as would have for its principle the dissemination of art knowledge as a formative power. The artificer in artistic embellishment has to depend on the public taste, and higher or purer taste cannot be secured if the public be too ignorant to appreciate, or be unable to decide on the true merits of the production.

The first step of advance in Art is accurate representation of form, a safe foundation for every kind of super-structure and which, once mastered, will never be lost. By setting a pupil to draw from nature or good models, he is withdrawn from mere lesson learning; and is enabled to find out something for himself, which is an important step in Art Education. It is to be hoped that making drawing a part of the education of the youth of this fair Ontario of ours will be in the direction of good outline drawing and representation of natural forms; the general intelligence must gain greatly from that close accuracy of eye which is the result of careful drawing from Nature. The artist workman would soon get beyond leaves, acorns and ferns, and put some thought into his work, expressing in form and colour the beauty he has seen.

COLERIDGE'S RELIGIOUS PHILOSOPHY.

IN our February number we had something to say of Coleridge's *Ancient Mariner*, and his theory of poetic style, based upon Mr. Traill's brief biography of the author in the "English Men of Letters" series. Since the issue of Mr. Traill's monograph, Principal Tulloch, of St. Andrew's, has published a paper in the *Fortnightly Review*, dealing with "Coleridge as a Spiritual Thinker." In it the Principal pays a high compliment to Mr. Traill as a literary critic, but deems it necessary to supplement his work with a brief article reviewing Coleridge's position and merits as a religious philosopher. "Mr. Traill cannot be said," remarks Principal Tulloch, "to have even attempted any estimate of Coleridge as a spiritual thinker. It may be questioned how far he has recognized that there is a spiritual side to all his thoughts, without which neither his