

see it looks rounded near the boy. But lower down where it is not important, Tito has neglected the scribbling on the left hand side which would be needed to complete the effect. Judged from a purely objective stand-point this might be regarded as a fault. But how valuable subjectively! How much of Tito did it show! We sympathize with such faults. We see the impatience of a genius which is always reaching after something higher. If he falls behind in the lesser, perhaps for that very reason he succeeds in grasping the greater things.

From the point of view of colour, notice the white posts and pillars (probably limestone) as compared with the deeper colour of the figures. The difference between the colour of the man's beard and that of the hair of his head. The woman's face appears tanned as compared with the face of the little child. The dark face of the young woman is of course not due to colour, but to shade; her face being turned downward. These are a few points expressed by this exquisite little sketch. Many more would doubtless reward a deeper investigation. Enough, however, has been done to show how instinct with the highest intelligence, and therefore how suitable for the purpose of teaching, is the work of a genuine artist.

Let us turn for a few moments to the sketch on page 416. Notice how expressive are the blots. The flat blot under the rim of the hat, and merging into the curly hair, appears to come right out over the face and sink back at the under part of the clumps of hair. Those two irregular spots of white near the centre of the clump on the right side of the boy's head have a great deal to do with this magical effect as well as a little lightening of the blot over the right temple. Half close the eyes, and you can see that the face has a deeper colour than the neckerchief which appears to

be white. Look at the picture with one eye for a little while and use your imagination—notice how the cheek runs back and how the nose stands out. How solidly and yet how delicately modelled. The boy's head is a little turned, and as he is rather chubby the flesh of the right cheek hangs down, thus increasing what is, perhaps, a natural or permanent symmetry. Compare with these drawings of Tito's any of Frost's—say the one on page 449. Of what use is the tree stem in the foreground with its eruption of branches? A nightmare of branches! they are all over the picture. The elk's horns were surely enough without the dead pine-trees—so many of them—and the fallen trunks. The black blot under the hind leg of the elk to the left fails to express the drawing as Tito's does. Examine in this way any of the pictures in the whole magazine, you will find none of them to compare with Tito's—an artist who for his breadth and subtlety, his dash and refinement will be hard to equal throughout the world. To come into contact with such men, to feel with them, to think with them, would not that be an education for the youth of our Secondary Schools? How much better to attempt to train the seeing eye and the understanding mind than to disgust our pupils by the monotonous drudgery of copying a motley collection of drawings from the flat. We do not want to educate artists in our Secondary Schools, we want to educate an appreciative public. The training should be general and expressive, not special and technical. Not that all efforts with the pencil should be dropped. The pupil will better understand the poetry of the graphic arts for knowing something of their grammar. But everything in its place, poetry first, grammar afterwards; not as it is at present, grammar first and poetry not at all.