

resigned its connection with the school last summer, and that it is now entirely conducted under the management of the Educational Department. The Society is deserving of much praise for its efforts in connection with the School of Art." But why the management of their school was relinquished by the Society of Artists is not stated, as it should have been in justice to them and the reasons given for their taking a course which has resulted in an entire disconnection with the school.

A pleasing feature in the Report is the number of teachers who availed themselves of the Summer Classes. Credit is due to those teachers who relinquished so large a portion of their holiday and period for rest; but it is questionable wisdom to work fourteen hours each day in an allotted period set apart for rest and recuperation. "One hundred and two teachers presented themselves, and all passed in Geometry. It is not probable that such a successful examination is known in the history of Art Education, for we find even in Paris, when the examination of teachers for drawing took place, about twelve years ago, on the basis of the South Kensington Training School for teachers, at the first examination out of 171 only 13 passed in Geometry, and at the second examination only 11 out of 90 students passed in this subject," *vide* p. 235. This is not a fair statement or comparison or proof of success, for that depends on the standard of examination. Probably the Parisian students had a very different Board of Examiners; but this must be said, that it is admitted in the Report that "our Canadian students (meaning school teachers) certainly had the advantage of being already familiar with Euclid and theory, and only required the further practical knowledge how to construct these figures," p. 235.

It is a matter for rejoicing that so

many teachers obtained certificates in Freehand, Linear Perspective, Model Drawing and Blackboard Drawing; and, even allowing that the standard of examination was not high, they have acquired an impetus which continued study will amplify into solidity. Their eagerness and self-sacrifice to gain knowledge is a prophecy of advancement in Art. Considering the necessity of rest to a teacher, it would be a wise course to meet him half way, and *pro tem* extend the holidays. Such an extension would be for the public good, and could not with any grace be objected to, for the advantages of drawing would the sooner be within the reach of the pupils of the schools. In the teaching of drawing, the kind of instruction, scope and bearing, should be carefully considered and have a practical and solid form, independently of theoretical notions, which often are the chief reliance of superficial directors, who gain their knowledge from printed reports and hurried visits to schools of art. In short, drawing to be of service must be true teaching, its movement and direction propelled by those who have practical experience and knowledge.

IN THE EDUCATIONAL MONTHLY may be found proofs of limited knowledge. The puerile form of some of the Department examination papers shows what slight attainments pass current. Did we not hope for better things the outlook would be disheartening! The phrase, industrial drawing, is a comprehensive one; it embraces so much, yet the benefit accruing to a learner is dependent on the efficiency of the teacher and on his capability of unfolding and cultivating the natural powers of observation and imitation of the person taught. Among many, one defect in Smith's Manuals is the promise of so much, with such poor results. Pupils who produce pretty geometrical arrange-