

THE CANADA

EDUCATIONAL MONTHLY

AND SCHOOL MAGAZINE.

NOVEMBER, 1891.

DRAWING IN THE HIGH SCHOOLS AND COLLEGIATE INSTITUTES OF ONTARIO. — II.

BY COLIN A. SCOTT, B.A., OTTAWA.

IF the readers of THE EDUCATIONAL MONTHLY will purchase for themselves the October number of *Scribner's Magazine* they will obtain possession of an exceedingly clever and artistic series of drawings by Ettore Tito, and will at the same time be able to follow the course of this article. In the last number of THE MONTHLY I attempted to indicate, by means of a little sketch (which was unfortunately spoiled in the reproduction), how the artistic qualities of a picture might be taught to pupils such as attend our Secondary Schools. We will have a better opportunity to exemplify these principles from the pages of *Scribner's*, both because the reproduction and printing is perfect, and because we have before us the work of an undoubted master, famous throughout the world for the excellence of his artistic draughtsmanship.

We will consider first the drawing on page 408. I will make no attempt to divide rigidly into subjective and objective qualities. That which is objective is so thoroughly assimilated,

so transfused with spirit and permeated with the organizing power which makes the artist that it seems of comparatively little importance. And yet this man is a realist, whose whole aim is nature; while his work shows that knowing it or not he is also the truest idealist.

First, the grouping. How beautifully arranged to form unity within unity. The whole group divides first into two. The group to the left forming one mass, the single figure of the man opposed and complementing. From the point of view of character, that is of life, the left hand group is concentrated around the middle aged woman in the centre. Nothing of the lounging about her. You can read her history in her face and action. How industriously, with her whole soul concentrated in her work, she tears apart the object in her hands. The others lazily interested in her activity lean towards her. What a foil to this is the indifference of the figure on the right. The lazy beggar! See how he pulls up the stocking which he is