

case. The choice of Mr. F. O'Sullivan, of the High School as local secretary is an excellent one, and the teachers of Charlotte and the neighboring counties may be relied on to help the movement, as also the citizens of the neighboring towns of St. Andrews, Calais and Milltown.

TWO INTERESTING plants have recently been sent from Nova Scotia, one collected near Digby, by Mr. F. B. Hogg, which proves to be *agrimonia striata*, the same species of agrimony which the famous French botanist, Michaux, found and described in North America more than a century ago. The other plant, collected at Lake Annis, Yarmouth county, by Principal Solon, of the Truro Normal School, is a species of wild smilax (*smilax rotundifolia*), a plant quite new to our Maritime Province flora. "An interesting find from so far east," says Mr. M. L. Fernald, of the Botanic Gardens, Cambridge, Mass.

The Interpretation of Art in Public Schools.

The questions which are published below will appeal in the most direct manner to all interested in the study of art in the public schools. In every school, teachers make use of pictures as aids in teaching. Many of these are copies of some of the world's greatest masterpieces. To enable the teacher to use these, not merely as illustrations of the reading, history, geography or other lessons, but to cultivate in the pupils an appreciation and love of art, is of the greatest importance. Very few teachers have that knowledge of art. They recognize the loss both they and their pupils suffer from the lack of such knowledge. The gentleman who has framed these questions has long been interested in this matter, and he takes this direct method of bringing the subject to their attention. The REVIEW hopes that he will meet with a response that will show there is an interest and a desire on the part of teachers to know something of art, and how to interpret it to children.

To the Editor of the Educational Review:

DEAR SIR,—

From the "known" to the "unknown" is the only wise course to pursue in this as in any subject, and as I am, unfortunately, not conversant with the *known*, my first duty is to invite the widest and heartiest co-operation in this matter—the Interpretation of Art in the Public Schools. Let us cherish the hope that hundreds of replies will speedily arrive, even if the majority of them are furnished by persons who have to answer nearly all the queries in the negative. None should feel ashamed to admit ignorance; and replies from any who are not in accord with the proposals will receive the best attention. Due regard will, of course,

be paid to the confidential nature of responses, and any material forwarded for inspection will be carefully returned.

HUNTER BOYD.

Waweig, N. B., Oct. 1901.

PRELIMINARY QUESTIONS.

1. Give particulars of any articles in newspapers or magazines on this topic, and name any magazine or books dealing exclusively with it.
2. Give names of persons who have contributed papers on it at teachers' institutes or associations.
3. Give particulars of references to aesthetics as applied to pedagogy in works on psychology or education.
4. Name any art association or clubs that seek to promote this movement.
5. Have you an art department in your public library, or school library? Do you have periodical art exhibitions in your locality, or noted pictures on view for a season?
6. Name any book you have read on the history of art, or the life of any artist.
7. Name a few Canadian artists, sculptors, painters, etc., or any noted Canadian pictures, etc.
8. Name any Canadian dealers in prints, or photographs of works of art.
9. Name any pictures that have specially impressed you favorably, or awakened your antipathy. Also name any that you find particularly perplexing.
10. Are you acquainted with any that invariably suggest passages in fine prose or poetry, or *vice versa*?
11. Do you employ pictures in teaching geography or history? Kindly describe your methods.
12. What use do you make of the illustrations in your readers?
13. Have you ever used memoirs of artists for supplementary reading? Name the artist chosen.
14. Give the titles of decorative material in the various schools in which you have taught.
15. Have you conducted a canvass amongst your scholars as to preference of colored prints or photos? Name the favorite subjects.
16. Have you experienced any difficulties on the ground of religious antipathy from trustees or parents on account of use of Madonnas, or copies of classic statuary?
17. How often do you conduct a class in analysis of a picture? Describe your method of analysis.
18. What is your opinion on the use of battle scenes for school decoration?
19. How do you understand the term, "Form and color in the curriculum."
20. Show the bearing of this whole movement on the training of the emotions.
21. If called upon to defend it, what are the chief merits which you would enlarge upon?
22. Name your chief obstacles in its furtherance.
23. Do you deem it desirable to approach the Education Department to allow it specific recognition?
24. In reply to the contention that the curriculum is already overloaded, is there any topic which could be safely subdued, in order to make place for it? Even supposing the course were clear, would you regard it as a burden, or a medium of enjoyment in school life?