

This seems to us by no means an unfair view of the question, for, whilst not ignoring the responsibility of the State, it does not waste the ratepayers' money. It places the art-education of working men on a somewhat similar basis as middle-class education in England has been placed in our endowed grammar schools and universities, by either private or public generosity.

The educationalist visiting the Paris Exhibition, at any rate if he is interested in art-education, should examine the French collections in group 10, class 90, the works of the French art-schools. Here we may see not only the productions of the school we have described, but of many others of equal, if not greater, reputation. These collections will repay any time that may be spent on them; and we would warn him not to be content with looking only at the displays on the walls of the court,—for the wall-space is limited, but to open the portfolios of drawings, which are very numerous and highly interesting. They will show the same style of drawing as we have seen at M. Lequien's,—generally, with the addition of some branches of study added, here and there, according to the particular qualifications of the masters of the schools. The drawings do not look so well in an exhibition as we may frequently see at a School of Art Exhibition in England; there are but few works in colour, or monochrome, or original designs. There are no pretty works at all, nothing to attract the public gaze amid all the glitter surrounding. All that can be seen, and that need be sought for, are sound and serviceable evidences of useful education, presented in a manner which shows that there has been no effort to make it appear better than it is. But there are proofs on all hands of good instruction and powerful drawing, and the visitor who chances to examine these works at an early period of his visit, will have no difficulty in understanding all the grace and good art in the French department, and of detecting its origin and primary cause.

Perhaps the best description that can be given of these carbon drawings on sugar paper is, that they are evidently regarded as the means to an end, and not the end itself. We often feel in the exhibition of the works produced in English Schools of Art, that the elaborate drawings which must have taken many months to produce, are treated as pictures, and are themselves the end of study. They point no further, and between them and the design and execution of art-workmanship in industrial manufactures, there is no connecting link. In our own schools there is certainly a greater breadth of subject taught, but we are justified in believing that what the art-education of our country gains by comparison in breadth of subject, it loses positively in depth of direct usefulness. We cannot conceal from ourselves the fact that French workmen possess great art-power, and are successful draughtsmen, and that it is not the case with English workmen. We see no more direct means of accounting for this than in the more rapid, simple, and effective method of teaching drawing in France than in England, as a primary, even if not the only explanation of their superiority. Let an unprejudiced person glance at the list of prizes awarded at the Paris Exhibition to the *co-operators* or *workmen* of English firms, who

have been successful in obtaining the grand prizes or medals. How frequently the names are foreign, and what does this suggest, but that either we are unable to supply our own demands for art-power, or that we supply only the inferior branches of manufacture, whilst in pottery, the precious metals, and in cabinetwork of a high class, the better education of foreign workmen fits them for the highest positions or designers?

That this will not always be the case we fervently hope and believe; but that an improvement which will place our workmen on an equal footing with their foreign competitors will occur without a thorough remodelling of our system of art education, we as thoroughly disbelieve. The art progress of the age and our backwardness in many branches of industrial manufacture demand that this shall be done. We have all the means and appliances, and do actually spend the money every year, sufficient to supply good instruction in art to every town in the empire. Our artizan population is an intelligent one, and the demand for art-power in our manufactures is great: all that is wanted, therefore, is that some attention should be paid to our systems of instruction and national expenditure of grants for art. The results we now obtain are not commensurate either with our outlay, our intelligence, or our demands; and this, we are disposed to believe, is the fault, not of the public, or the capabilities of our art students, but of our system.

From the Exhibition of 1851 we derived great impulses to art education. From that of 1862 we obtained less advantage, because a greater success in it made us more callous and better satisfied with ourselves. The lesson we now have to learn is that it will not do to rest upon our oars, or be betrayed into a fools paradise of self-satisfaction. We are as far behind in 1867 as we were in 1851; and the disease we suffer from requires as prompt action to remedy it as those we were then compelled to adopt. Our art-schools were then placed on an entirely new basis, which had some good in it, and has lasted long enough, cultivating in many points its own good qualities. Fifteen years of experience have taught us something, and we cannot do better than repeat our experiment of 1851, and, with the additional light we now have, place the art education of the country on a new and improved basis.

NIGHT SCHOOLS IN FRANCE.

The Paris correspondent of the *London Star* writes:

"M. Duray, Minister of Public Instruction, presided last Sunday at the distribution of prizes at the Polytechnic association. The meeting was held at the Cirque Napoleon, which vast building was crowded by foreign workmen. I give you some extracts of the speech delivered by his Excellency on this occasion. The eloquence of figures is undeniable. Notwithstanding the splendid results of the last year's examination, education has made still more gigantic strides within the last twelve months; 40,000 teachers, that is, 10,000 more than last year, have opened 32,383 gratuitous night schools, attended by 823,000 adult scholars. Above one third of these were uninstructed, of