

through which a great amount of knowledge may be gained, and which has access to the mind in no other way and by no other mode. Education means the unfolding or developing of the natural or original powers of the intellect, the soul and the senses; and to educate in Art is to develop and cultivate the sense of colour and form, as well as to make more skilful the powers of the hand or eye. To realize the infinite beauties of nature, to be able to produce what is meant by pictorial beauty, which is undoubtedly its highest faculty, is a further result of Art education. As, however, the greater includes the less, so the study of Art bestows the power to see and appreciate every graceful and beautiful form, and the marvellous beauty of the Creator's works becomes more clearly seen and delighted in.

Art must minister and appeal to the enjoyment of nature and to the sense of admiration. This, from its elevation and from its entire unselfishness is one of the purest forms of human pleasure; and the chief office of Art for the people is really to shew them how this great capacity of enjoyment is within the reach of everyone. That a person cannot see the beauty of natural objects until they are pointed out to him, does not make the study of Art less beneficial to him when he has discovered their secret. Having gained the power to see, he will progress in the new path of observation and enjoyment opened to his mind; and all thoughtful persons will admit that this is an important advance in his education. Art is the pursuit of beauty, of learning to produce or to appreciate it, and, as we have said, this requires education. If the earliest step in Art, which merely traces the form of an object, is difficult, because it must perceive that form, not as it really is, but as it appears to the eye, how necessary must the universality of Art education be, that all

may share in its higher manifestations, and be no longer ignorant of those revelations of genius which the agency of the pencil or the chisel has sent us from every age.

Generally speaking, the primary objects of Art education are to provide for the few in every class of life who are capable of producing original work such training as shall best acquaint them with their especial gifts and enable them by discipline, drill, and education to turn them to good account. A further purpose is to place within the reach of all such an education in form and colour as shall enable any one to ascertain and unfold whatever capability he may possess of observation and imitation or of pictorial expression.

The first purpose would result in a school of artists trained in their art, who would produce works of more or less originality and worth, influencing and moulding popular education, socially, morally, and intellectually.

The second object would happily result in a national and popular advance in all the branches of Art, from the numbers and rivalry of those who would take an interest in it.

To propose such an education, as a part of a liberal or of an ordinary education, raises the question, how far persons of average capacity, or with only a limited amount of time and energy, can learn or be taught drawing, for on accurate drawing of form all Art depends. A single course of freehand and object drawing, properly taught, and faithfully worked through by the pupil, will give him an amount of patience, firmness of hand and mental perception which will last him his life. This means, practically speaking, the insisting upon its study to a certain extent, and to cover a certain quantity of work, however small that quantity be; and it must be taught with the highest accuracy, because the smaller the advance made