

ating through the country parts of the collections, in whatever way may be most useful to the country; and we endeavour to extend to every district the good which we disclaim wishing to retain exclusively to ourselves.

*Utility of Art and Drawing in the Common Schools.*—There was another point which I believe to be of the utmost importance to all, I mean with regard to the teaching of elementary drawing generally, not in the schools of art, where the pupils are of a higher order, but in the common schools of the country. I believe all that has been said about the advantages of teaching drawing to be perfectly true, and all the objections that are made to be perfectly false. I met yesterday one of the most munificent, intelligent, and judicious promoters of education I know, who objected to the universal teaching of drawing. I believe, even here, that there is no doubt the objection is a fallacy, and if you consider what Mr. Redgrave said about the sort of education which drawing confers, the precision and neatness it leads to, then the advantage of this kind of instruction must be very apparent. I believe, after all, there is a design in the cutting out of a frock; and a friend of mine went still further and suggested that, to lay a knife and fork perfectly parallel to one another required the sort of eye which was perfected by a drawing lesson or so. (Laughter.) And, still further is the fact agreed to by the general assembly of all the schoolmasters at Marlborough-house that, so far from drawing taking up time which might be more advantageously employed, they found the children who had half of the allotted number of hours given to drawing and half to writing progressed more rapidly in their writing than those who were occupied in learning to write during the whole of those hours. (Hear, hear.) I believe the advantage of this instruction is great in every class of life. I learnt to draw when I was very young, and the result was that I drew a certain church, which I used to take home to my parents. I am sorry to say that further attention to this pursuit was after some time omitted, until many years later, and not many years ago I found myself at Rome. Finding my enjoyment to be very great from the objects of art which are there to be seen, I went to an eminent artist there, who sometimes gave lessons, and asked if I was too old to learn to draw. He said, "Not at all; he had known persons of my age progress very rapidly and become very distinguished artists;" and he begged me to sit down and attempt a sketch. I immediately thought of my old church, and set to reproduce that, adding a cedar or two, and a cottage in the distance. I was not, I own, very much pleased with the result, but I showed it to the artist, who took it up and looked at it, and then said, "On the whole, I think if I was you I would not take lessons." (Much laughter.) Now, notwithstanding that discouragement, I think that I have no inherent incapacity for being an ordinary draughtsman; but I do very sincerely regret that that great usefulness and pleasure has been denied to me through life from the circumstance of not having attended to it when I was young. And I believe, what may seem paradoxical, that that utility and that pleasure go on increasing in proportion as we go down the classes less rich and less able to avail themselves of art, both for use and for pleasure. I believe, therefore, this elementary drawing to be conferring very great benefit indeed on the country at large, and hope it will progress satisfactorily. And I venture to appeal to those who have worked so hard in the higher branches of art, also to try to put their shoulders to the wheel and promote this elementary drawing wherever it can be forwarded. (Hear.) I think there is nobody here who will deny that our present Sovereign, together with Prince Albert, has shown an interest in this subject. (Cheers.) And I remark just now that it is singularly characteristic of the spirit of the present age, and of the just appreciation by the Sovereign of that spirit, that whereas former monarchs worked almost entirely either for the gratification of their individual taste or for their self-glorification as to their regal state, I trust that in the encouragement from the Crown which has been given to art, while there is great individual enjoyment of the thing itself, an encouragement has also been given to education, and there has been an endeavour to make every class of the community co-operate in every manner in the work which was in hand. And I believe there is nothing more evident or that has done more good than the example set by the Queen herself, of the very generous use of any object of art in her possession, by circulating it as widely as possible, and letting it be known in every possible way. The example has been followed. I must say, in a very marked manner. I may instance the fact of the public institutions being open to the people, and established more for the people, and also the very fact of this great Exhibition of the Art Treasures of the kingdom, which I believe would have been impossible some years ago, shows the sort of impulse which is now given to the public taste. The spread of education tends very much to it; and there are also other things. I was reading the other day an account of most interesting words used by a Frenchman on the union of arts and commerce, and he particularly dwelt upon this point, that he did not mind our rivalry when carried on by exiles of his own country, because there was

something not fully vital in that, but that he did foresee great danger to their supremacy in what he remarked was taking place in England now, which was the recurrence to the old simple principle of art, and a determination to adapt the ornament and the design to the parts of the object which was ornamented or designed. (Cheers.)

*Influence of Schools of Art on Public Taste.*—But, with regard to these schools of art, I believe it is possible that, in this sort of institutions, the indirect effects are much greater than the direct effects. I believe it is perfectly possible to point out some very tangible results. I believe it is a result to find that the students in these schools in the last ten years have become exactly ten times more numerous than they were ten years ago. I think it is a result to find that our education costs exactly one-fourth of what it did seven years ago. I think it is a result to find, as a positive fact, that almost all the most eminent porcelain manufacturers, almost all the most eminent cabinet-makers, and upholsterers, and paperhangers, and almost all the most eminent ornamental metalwork men, have got in their establishments at this moment men whom they have drawn from schools of art in different parts of the country. I think this is a great result, and that from those local examinations, you will find that there are not merely many persons now learning to draw, but that you have a positive proof, in the drawings they produce, that they have profited by the lessons. (Hear, hear.)

*Provision for Art Education in England.*—Any town which chose to take the trouble of registering 500 students, or one per cent. of the population, who were willing to pay 6d. each for instruction for one year in drawing, might have a master recommended who would undertake for that small sum the instruction of those 500 children for one year, giving them one lesson per week. The State further undertook to test this instruction, to see that it was soundly carried on, and at the end of the year would send an inspector down, and by means of papers from which there was no escape, would examine those boys who chose to come up for examination. And, to induce them to come up, a small prize was given to every successful child, the prize being of materials that would assist him in the further progress of his art instruction. Moreover, to give the master an inducement, for every boy who received such a prize a small payment was made on his behalf to the master which was in aid of the mere 6d. he had to pay for the twelve month's instruction. Those who might visit the exhibition of the prize drawings during the week would find among the other works of art a copy of the paper given to the boy by the inspector when he came to examine him. It was executed in presence of the inspector, in a given time, and by every boy at the same time. It consisted both in free hand drawing, to educate his eye to precise imitation and appreciation, and his hand to power, and also a little way in those scientific principles, such as the nature of geometry and perspective, which enabled him to see the relation of things to one another. The prizes were also submitted to the inspection of visitors, and it would be seen that although they were all of a valuable nature, and such as the boy could not very well obtain for himself, the examination papers were such as would absolutely test the progress he had made. This education, therefore, was open to all who chose to come up and test their powers, and see whether they were really profiting by the instruction given to them. It was open to any one else besides those who received instruction from the masters appointed by the Government, and if they succeeded they would obtain the prizes, although if the master who instructed them was not appointed by the Government, he did not receive the reward. This formed what was called the first grade, and it was an extremely valuable part of public education, not only male but female. A bronze medal was given as a prize to all who were most successful in these prescribed examples. These bronze medals were given at the local competition. Only 30 could be given in any school, and it must be very satisfactory to the people of Manchester to know that their school had this year the whole number of these local medals (applause), while it was the only school throughout the kingdom that had thus distinguished itself. These drawings were again gathered together in one place—on this occasion it was in London—and two of our most eminent artists, Sir Charles Eastlake and Mr. Maclise, had assisted him (Mr. Redgrave) in making the award again upon these prize drawings, 100 national medals being permitted throughout the whole of the schools in the country, in such proportions as they might happen to fall upon the various schools. He would merely add, to sum up all that was endeavouring to be done, that in addition to various aids to instruction, which were valuable to all, the Central Department in London, the Department of Science and Art, were now making efforts to render all that it possessed available and fruitful in the provinces. They had been enabled to collect a most valuable library of art, an especial library of art; and, under very simple conditions, these valuable works, far too important to be bought by individuals, and hardly likely to be bought by provincial towns even, since they were many of them rare and not often in the market—these works were lent, by a sort of circulating library process, to the various schools of art for a short