

JOURNAL OF EDUCATION,

Upper



Canada.

VOL. X.

TORONTO: DECEMBER, 1857.

No. 12.

CONTENTS OF THIS NUMBER.

	PAGE
I. Recent Speeches in England by eminent men: 1. Lord Granville. 2, 3. Lord Brougham. 4. Sir John Packington.....	177
II. Speech of Rev. Dr. McCaul at the recent Uni. Col. Convocation.....	180
III. Hon. W. H. Seward on the future of Canada.....	182
IV. PAPERS ON PRACTICAL EDUCATION.—1. Inspiration in Teaching. 2. Management of Boys. 3. Natural History in Primary Schools.	183
V. MISCELLANEOUS.—1. A Rhyme for the Pupil, (Poetry.) 2. Retirement of Sir A. N. MacNab, Bart.....	184
VI. LITERARY AND SCIENTIFIC INTELLIGENCE.—1. The Canada Directory for 1857-58. 2. Re-union at Mr. Lovell's on the Final Publication of the Directory. 3. A Portable Observatory. 4. Inauguration of Moore's Statue. 5. Professor Agassiz.	185
VII. EDUCATIONAL INTELLIGENCE.—1. Canada: (1) University of Toronto; (2) University College Convocation; (3) Knox's College; (4) Divinity Hall; (5) The Exiled Negroes in Canada; (6) University of McGill College, Montreal; (7) The New Public School of Galt. 2. British and Foreign: (1) Public Education in France and England; (2) Schools of Art; (3) A Benefactor to Education; (4) Popular Education in Ireland.....	186
VIII. Departmental Notices.—IX. Advertisements.....	188

RECENT SPEECHES IN ENGLAND BY EMINENT MEN.

I. CAUSES FOR THE ESTABLISHMENT OF SCHOOLS OF ART IN ENGLAND.

(Extract from the Speech at Manchester of Lord Granville, President of the Committee of Council on Education, in October last.)

While we were superior to all other nations in advantages for manufacture, both in regard to the enormous accumulation of capital and to the cheapness of the material we required, with regard to our maritime position, and with regard to the immensity of our mineral wealth, at the same time we thought—and I believe not unjustly—that we equalled, if we did not surpass, other nations in energy and love of honest labour. But there was one point in which our manufactures were certainly deficient, when compared with those of some of our continental neighbours, more especially the French. It was in that finish which art alone can give, and which often imparts greater value to an object than the intrinsic value of the material, or even the common labour that is displayed upon it can effect. Now, this was a thing Englishmen surely ought to feel was to be remedied. Parliament met the question, committees sat, and the result was, that Schools of Design, as they were first called, were established. Now, what was the reason of our inferiority to our French neighbours? I am quite willing to concede the great imagination of the French, their great cleverness, and the advantages of a very bright climate, but I deny that there is anything natural in our constitution or our temperament which makes it impossible for us, if our talents

are properly developed, to excel also in art. For more than 1000 years the Government of the French nation have encouraged and fostered in every way the art education of the people. They have done it in every sort of manner. Their kings, some of them possessing very great taste, have done it in a manner which I believe was most baneful to the nation in other respects. While erecting palaces, lavishing upon them all the treasures of art, they forgot that they were doing it for their self-glorification, and draining the pockets of the people, which they ought to have encouraged to sustain themselves, to raise themselves; and, I believe, a bitter penalty was afterwards paid, in that first revolution, for these very extensive oppressions. But when you take it in the point of art, it is impossible not to feel that it did give a great advantage, and that by these institutions, the ornamenting of great public buildings, and the collections that were amassed, a great opportunity was given to educate the taste of every Frenchman of every class in that great country. Our own history was of a different kind. For some time there was encouragement to art from our kings in the same way. In the middle of the last century there was a great movement, and some of our admirable painters who then appeared, our admirable sculptor Flaxman, and other distinguished people who were in the habit of travelling on the continent, having wealth and leisure enough to do so, brought back a strong feeling for art. But that was never applied to manufacture; and the result, I believe, was perfectly true, and most certainly proved at the Exhibition of 1851, that in that respect, and I believe in that respect alone, our manufacturers were decidedly inferior to the manufacturers of France. Those are some of the reasons which created the necessity of schools of design. I believe it to be of the greatest importance to provide the best copies and examples for every school in the country, and I believe that a provision of this sort can much more easily be made, and much more cheaply made, by a central body than would be possible by individual efforts. I believe, again, that the training of masters, to supply one of the most important deficiencies at this moment felt, and which was still more apparent a few years back, is what a merely central authority can do. There is another object, which is to encourage the general taste by the making of collections which may show what the principles of good taste are. I quite admit that this is a point which may be very much abused. But we try as much as possible to avoid that evil, by dissemin-