

the Council of Arts and Manufactures has already established Special Schools in the principal towns of the Province, and that these are frequented by a considerable number of young people, workmen or apprentices for the most part, persons who have attained an age at which attendance of school is discontinued. Several deserving workmen, surveyors, architects, contractors, engravers, and cabinet makers, &c., have already gone forth from these Special Schools, whose usefulness and skill are now generally acknowledged. But these schools of themselves do not form a complete organization, and one recognizes here, as in other countries, that they do not suffice for bringing forward all the hidden or ignored artistic talent, or to bring out all the latent intelligence of a people. When we speak of a Special School we have reference to exceptional instruction, and from such we must not look for general or universal results. Admitting the necessity of Drawing in the cultivation of the arts and industries, it is of importance to generalize the study of it, to teach it in all the schools. This will be a certain method of cultivating in their infancy all the natural talents. If, on leaving the Primary School, the scholar enters a Special School, he will come there already grounded, possessed of the elements of art, and his progress will be more rapid. Between him and the scholar who has not learned drawing at the primary school, there will be the same difference as between one who enters college without being able to read and one who has been prepared by a good elementary course. At a partial exhibition which was held in the Quebec Parliament last December, the work of pupils of the Special Schools was much admired; but it was alleged, with reason, that the pupils would have been still more advanced, if they had enjoyed the advantages of previous instruction in drawing in the Primary Schools. In short, it is the same in this, as in other branches, the younger they commence the more marked the success of the scholars.

Is it necessary that I should demonstrate to you the practical utility of this branch? You know that the art of Drawing is essential in almost all branches of industry. For the construction of your houses, the making of your garments, the manufacture of household utensils, furniture, machinery, &c., there must in the first instance be drawn models, and these objects are more or less slightly in proportion to the cultivated taste of the designer. Taste, that is to say the power to discern what is beautiful and to produce beautiful works, comes of study. Nature furnishes the aptitude, but study alone elevates the taste by imparting the knowledge of principles and enabling comparisons to be made between the works of divers people, ancient and modern. One may, without an acquaintance with Drawing, fashion any number of common articles of use, but which will not bear comparison with others better finished and not more expensive.

For us the question concerned is a simple one. England, France, Germany and the United States, always engaged in rivalry with each other in industrial pursuits, have established amongst themselves the principle that the teaching of Drawing in the Primary Schools forms the most efficacious means of developing their industrial capabilities. We have no alternative but to follow their example. We must keep always abreast of modern progress on pain of remaining obscure. When the rest of the world progresses, that is to say becomes more instructed, around us, we must in like manner advance, unless we are to count for nothing in the future; otherwise, we should remain dwarfs in the midst of giants. Instruction, in these times, rules over the industries and all other works of human activity: as the schools

are, so will be the industrial arts. Let us follow this axiom as a guide. Drawing being the foundation of the industries, let us teach our youth Drawing in the best manner possible; in our programmes let us attach to it the same importance as to hand writing. Drawing is to industrial art that which writing is to book-keeping. As I have said in my report of this year "Drawing has become altogether the foundation of the principal industrial arts, and the time is at hand when every body will know how to draw as to write. The teaching of it in all schools is admitted to be an indispensable requirement for competition in industrial art among the foremost nations of the world. The future will thus afford evidence of general progress in the arts, and if we desire to occupy an equal position with other nations we must necessarily pursue their processes of instruction. This is an essential point, and it is because I am impressed with a conviction of this that I urgently press for the general introduction of Drawing as a branch of Public Instruction in our Province."

Moreover, Drawing is one of the most valuable objects of the Art of Teaching for the teacher of the present day to adopt. From the alphabet and simple handwriting up to natural history how numerous are the things which can be taught by means of Drawing! The understanding obtains cognizance of objects by means of the senses, and so Drawing becomes one of the most valuable methods of utilizing the sense of sight in view of improving the understanding. Give a child, for instance, the verbal description of a bear, he may possibly comprehend what you say; give a drawing of the animal and he will certainly do so.

But, it may be represented, for this branch you must engage a new class of teachers. Not so; according to the method of Walter Smith adopted by the Council of Arts and Manufactures, Drawing is taught by the ordinary male and female teachers without its being requisite for these to pursue a course of preparation. Such course, if the teacher feel obliged to have some lessons for himself, would only be all the better for him, but, I repeat, this would not be indispensable.

It must be understood then, at the outset, the question is not whether children shall be taught fancy drawing of portraits and natural scenery; these are purely matters of accomplishment and luxury to which we do not now refer; we refer only to instruction of practical utility. What we wish to have taught is, *linear geometrical drawing, industrial drawing*. We do not aim at teaching scholars the drawing of bouquets of flowers for embellishing apartments, but the objects of regular form reproduced in the works of industry. It is easy for you to comprehend that this sort of Drawing depends less than that of natural objects upon the manual dexterity of the instructor. Again, this method is so perfectly simple, so judicious, and so logically graduated, that the most ordinary intelligence may, with ease, comprehend all its processes, and is in other respects not dependent upon the excellence of the teacher's delineation of figures; all that is necessary for him to do is to trace them on a black board in a manner sufficiently clear to enable the scholar to apprehend their general features. In short, in the teaching of Drawing according to this method it is the same as in that of Arithmetic and Hand writing. To teach common Arithmetic one does not need to be an eminent mathematician, nor to be a distinguished Calligrapher to teach writing; it is enough, in either case, to be competent to teach the young. Granting that your male and female instructors are understood to possess special aptitude in this branch, still the progress of their scholars, in the matter of drawing, will be not governed by the teachers'