

delineate—to describe in drawing any object before him or conceived by his mind for invention or improvement as easily as one who wields the pen of a ready writer. The old school method was a waste of time, because after much labour nothing was acquired; but the method established in the English art schools, and previously universally adopted in France, which no doubt is the *older*, because the more natural method, is to educate the scholar in the elements of form, and to train him in the practice of those elements until they become as easy, as with such training they invariably do, as common writing.\*

It is of the first importance to the success of art education that the pupils should have the best examples of art presented to them. The Museum of Ornamental Art in South Kensington afforded all that could be desired in this regard to its pupils. But the provincial schools could not avail themselves of these splendid resources. In order, however, to secure to them this necessary and important advantage, the lords of the Committee of Privy Council or Trade, have established travelling museums. The object of this novel effort of the Committee is to circulate the articles belonging to the Central Museum among the various Schools of Art throughout the country, and by securing their public exhibition to aid the instruction given in such schools, or in their own words “to encourage the formation of local museums, assist the founding of schools of art and generally to improve the public taste.” In order to make this scheme effective for the great end in view, the Committee of Council propose certain conditions, to which all schools borrowing the articles are expected to conform; and these conditions are, generally, that the museum shall be exhibited both in the day time and in the evening, that the students of the schools shall be admitted free and that to allow the working classes access to the exhibition, the fee for three nights in the week shall not exceed *one penny* each person.

But besides all this noble and profuse, but wise liberality of the government to educate the common people in art, it has also provided at very reduced prices for public schools—and private schools are not excluded from the benefit—all the necessary materials and instruments for drawing, together with copies of every form of outline,

\*Drawing and Penmanship are, in fact, kindred arts, and mutually aid each other; and the educational authorities in England, who always attach great importance to the practical views of teachers on educational subjects refer with satisfaction to the fact that it was stated, publicly, at a large meeting of school masters at Marlborough House, and assented to, that if of five hours a week devoted to writing, two were given to drawing (of course on the scientific method,) more progress would be made in writing in the remaining three, than in the five hours previously, and the general power of drawing would be a clear gain.

shaded architectural and mechanical drawing, coloured examples, solid models and forms, casts of ornaments and books of instruction &c. in Art. This wise and liberal provision is not only calculated to preserve uniformity and harmony in Art studies, but as the materials and apparatus are of the best quality, and as the casts and copies and photographs are only such as are recommended by skilful and experienced judges, there is the fullest assurance given that public taste shall not be perverted through the parsimony of school managers or the bad judgment of unskilful teachers—that the wretched daubs and shows which have so long been imposed on parents should be expelled for ever from all school instruction, and that the poorest child in the realm shall be taught the principles of art and good taste, and enjoy the privileges and power and delight which these give, as well as the sons and daughters of the Queen.

Finally, and not less important, are the rewards held out to the students of art schools: the successful drawings and paintings of the pupils are hung on the walls of the museum “as trophies of past success to gratify the eye, influence the taste, and direct the judgment of future students and frequenters of the school. The schools which are thus entitled to prizes, may choose them out of a large collection of copies and fac-similes of the best works of the fine and ornamental art of different countries and periods. For those who desire metal work, they have provided electro-gold, electro-silver, and electro-copper reproductions of admirable salvers and ewers of Italian and in German workmanship of the sixteenth and seventeenth centuries, and accurate copies of the fine shields and other pieces of armour forming the Artillery Museum at Paris; for others, they have obtained photographs of ornamental drawings of Raffaele, a fruitful mine of suggestion to those who will earnestly study the ancient masters; and in ornamental art, they proffer photographs of the collection of the Louvre, and such valuable books as Owen Jones’s Grammar of Ornament.”\*

Such is an outline of the system established in England for art education. As we have already stated, the principle which prompts this high movement is not that of regarding art education—learning to draw, &c. a luxury—but a necessity pressing itself on the country almost more urgently—because it is so deeply related with its manufacturing interests—than any other branch of popular instruction. The government, and the thoughtful and leading minds of England, believe, notwithstanding frequent weak and factious sectarian statements to the contrary, that the

\* Speech of Rt. Hon. W. Cowper, delivered at the distribution of national medallions at Manchester, 1867.