

The influence of correct and copious knowledge cannot be concealed. It will exert its power though its possessor may be unconscious of it.

Again, copious knowledge is useful to show the perfection of a subject and make it attractive. Almost every subject when seen in its higher perfection becomes so beautiful and fascinating that it immediately enkindles a desire to comprehend and partake of its excellencies. Even the severe subject of geometry, when seen in all its simplicity and completeness, when the absence of everything but what is strictly essential, and the absolute certainty of the demonstration are observed, becomes interesting and admirable in itself, as in many respects the most perfect human science and the standard model which all others may emulate, but can never equal. So it is with Music. It has a degree of interest in itself. But when a Paganini or a Jenny Lind shows its highest perfections, everybody is in raptures, and feels an impulse towards the art. The boys will bring into use again their old abandoned instruments, and all the children about the streets will try to sing and repeat the rapturous strains, and never give up their efforts till the remembrance of the divine perfection has faded from their memory and ceased to excite them. So it is with Painting and Sculpture. Artists visit Florence and Rome that they may look upon the master-works of Titian, Raphael and Michael Angelo, and there they see such expression and such execution as they had no conception of before. It is like a discovery. They feel themselves raised at the sight to a higher world, and at once agitated by new impressions and driven by new impulses. So is the perfection of all subjects. I might make the attempt to teach good reading and good speaking with a very limited knowledge of the subject of elocution. I might go through most of the instruction and gain moderate success but when the subject appears in its perfection in the hands of a proficient in the science, when all that is mirthful, gay, grand or terrible in human expression is made to pass in review at the hands of a master, you, ladies and gentlemen, will bear me witness that the subject itself becomes irresistible, and there is nothing, for the time being, that we feel such a strong desire to gain for ourselves. One such view as this of almost any subject, is a guarantee of very considerable success.

For these reasons it is that good instruction requires copious knowledge, that the teacher may have a quick perception of the precise course the scholar ought to pursue, that he may abound in various illustration, that the subject may be eloquent in his hands, and that he may show somewhat of that perfection of it which is always enchanting to the view. But the teacher will ask, how is it possible at first to gain this copious knowledge on all the subjects taught? It will be impossible, and the teacher may well say that he feels embarrassed on those he is most familiar with. It is here that lies the teacher's task. Here is his duty and labour, to improve himself by constant study, and never think the work done while there is anything before him to be learned. This disposition more than anything else will characterise the good teacher, whose reward will be great both in the gratitude which others will bestow, and in the knowledge which he will gain for himself.

DRAWING IN PUBLIC SCHOOLS.

Drawing is the art wherewith we express our ideas of form on a flat surface. To cultivate it there is as much need of intellectual power and exercise as in solving problems in mathematics. Drawing is based on form; its elements are simple, its laws few, and easy to understand, its uses without limit. There is not a single branch of commercial enterprise in which it is not available. There is not a science in which it is not required. There is not a country that is entirely without it. It should be taught in our public schools, and taught in such a way, that when the pupils go forth into the busy scenes of life, they may be enabled to make use of it with ease and certainty. To the teacher, it is an indispensable power; it is needed often for illustrations in subjects that can only be given imperfectly without the use of it.

We often cry out about our want of taste, are very emphatic in blaming people for their want of appreciation of our own merits; buy all French furniture, or nearly so, or do something that is not quite so honorable,—borrow their designs; while if they were our own, and made the same use of by others, it would be stealing, and we should declare that they have no artistic talent. To some, this may appear truth. But for our own part, we declare that the children of this land, taken in the aggregate, have more refined innate artistic power, than those of any other country in the world. And we look forward to the day when Canada shall shine in Art, and shall glory in the sublime productions of her sons and daughters.

She has, however, much to do ere that time can come. She must introduce the study of Drawing into all her public schools, and have it taught in such a way as will bring out the powers of those who are instructed there. This necessity has been deeply felt in the mother country, and only within a few months has the work been put in active operation.

The causes that have led to the movement will be understood by the following extracts from a Report before a Committee of the House of Commons of some years since. "W. J. Smith, of the firm of Harding, Smith & Co., Pall Mall, says,—'There are many articles we are importing from France, which, were we in possession of designs, might be equally well manufactured here. I do not think a French article would sell without reference to its particular merit.' James Morrison, Esq., M.P., of the firm of Morrison & Co., says,—'I have been well acquainted with the manufactures of this country for more than twenty years. I have found, generally, that we have been much superior to foreign countries in the general manufacture, but greatly inferior in the arts of design. The great mass of the community in this country, not merely the lower and middle classes, but a great portion of the upper classes, have not had their taste cultivated in proportion to their education.' Another gentleman being asked to what cause he attributed the superiority of the manufacture of French gloves, replied,—'To the knowledge the manufacturer has of the shape of the hand.'"

This is as true of America as of England, and is a reproach to both countries. Let both strive to remedy this evil, beginning in the right place, at the foundation, and a few years will show mighty results.

For the first year there is not the least need of copy of any sort. Begin with the combination of form; perfect in that, go to perspective art, and afterwards either take nature for the model, or the rich prints of a well-cultivated imagination.

Wherever manufacture seeks to expand the sale of its productions, art will be needed to beautify, and the laborer, to produce the highest kind of beauty, must possess a knowledge of Drawing.

We complain of the want of native designers, but give them no chance to grow up among us. Let Drawing be introduced as a branch of instruction into all our public schools, and we shall no longer need to rely on other lands for our artistic designs.

GOVERNMENT IN SCHOOLS.

In every system of government, there must be a governor, and the governed. The same is true in relation to schools. The former is the teacher, and the latter, the taught. Every governor should have been well governed, and know well how to govern himself, in order that he may govern those under his care. He who would govern, should first learn obedience. Every teacher should bear in mind, that he is dealing with rational, thinking, reasoning beings, and should treat them as such. He should endeavor to make them clearly understand that it is their duty to do what he requires, and it will be cheerfully done. The *obligation of duty* is a much stronger incentive to do right than the prospect of a reward, and much more effectual than the fear of punishment, in securing obedience and respect. The principle of duty may be urged upon the young, by frequent appeals to their conscience. There is in every human being, a natural, inherent preponderance to do right, and the pendulum of every heart is inclined to gravitate towards virtue. The principle of right is surely fixed in every heart, and by proper culture, will germinate and grow into vigor and luxuriance. The willow-branch of childhood is easily bent, and made to assume any direction; but the oak that has approximated to maturity, is stubborn and refuses to yield to the hand of instruction.

Encouragement is another great element in the government of a school. Kind words and a little commendation, (not flattery,) are great stimulants in a school-room. They secure the good will of the scholars, and cause them to feel that their good conduct is approved. A teacher should always be ready to approbate the right, and disapprobate the wrong, though more forward to approve than condemn, and should always see the good actions of his scholars, if not all their bad ones. He should express his approval, not grudgingly as though it cost him an effort, but cheerfully, convincing his scholars that he appreciated and esteems their conduct.

A teacher should never *hire* his scholars. Rewards, and more especially *pecuniary* rewards, tend to make them labor solely for the reward, while the love of knowledge should itself be a sufficient lure, from the consideration that knowledge is the only proper reward. Knowledge should be sought for the benefit it bestows, and not for some other object held out as a reward.

Never punish a scholar by trying to degrade him. A teacher should not be given to fault-finding. The surest way to discourage scholars, is continually to find fault, and underrate their abilities. When the teacher has to correct, he should make his scholars all feel that it is right, and that he is doing his duty. If the offender feels this, he will need less punishment, and even feel grateful to his teacher for inflicting less than he imagines he really deserves. A twofold advantage is thus realized. The teacher retains the affection of the scholar, and secures his obedience in future. Corporal punishment should only be resorted to in extreme cases, after all other means have proved abortive; and the outlandish practice of compelling scholars to stand on one foot, hold up a billet of wood, lie on the floor, sit under the table, etc., can not be too severely reprehended.