

of every improvement necessary to their material greatness—art education has been accepted and established throughout the kingdom and made available to all classes, because it has been clearly seen that it is indispensable to the manufacturing and commercial prosperity of the empire. The government has become the great patron of science and art instruction, not only supporting schools with substantial grants, but by its admirable organization cultivating a taste for works of art and the application of science and art to manufactures amongst the common people; and its wisdom and liberality have already been richly rewarded; for the art instructions pays the cost of the outlay. English manufactures, always distinguished for their intrinsic and substantial value, have now added to them the higher attractions of artistic excellence and beauty, and are taking precedence of those of all other countries as articles of commerce.

The first step toward accomplishing this important work in Canada is the establishment of a School of Arts and Design, as proposed by the Board of Arts and Manufactures; where also in conjunction with art instruction the study of all sciences related with manufactures, mathematics, chemistry, mineralogy, geology, &c., should be pursued. A knowledge of these sciences is indispensable to manufacturing progress. As we increase the scientific knowledge of our artizans and practical workers of every kind, whether of the bench, or in the mines, or the field, we multiply the resources of inventions, improvements and discoveries. For the labourer who comes into direct contact with the material world is in the most favorable condition for applying theory to practice, and for enriching a country by the improvement and development of its industrial powers; and therefore it is impossible to over estimate or foresee the immense advantages that must repay the efforts of the nation in this direction. No doubt a school of Art and Design should ultimately have higher objects than elementary instruction in drawing, the first object of such institutions being to teach the principles and practice of applied art; but in the present artistic condition of our people they would have to begin as elementary drawing schools. Instruction in elementary drawing ought to be as universal as in writing, and doubtless when the people learn to appreciate the commercial and moral advantages of such instruction, elementary drawing will be regarded as an indispensable qualification in every teacher of a common school, as it is in the advanced states of Europe, and as it is fast becoming in England, and will form as necessary a part of the

daily studies as writing or arithmetic. But the taste has to be fostered and established; and the School of Art and Design is the proper field for the culture of that taste.

We have no fear as to the rapid progress in art studies that would follow. Wherever art exhibitions take place they are crowded with delighted spectators. The love of the beautiful, whether in nature or art, is a human instinct, a passion that needs only means and method to lead to lasting and noble issues; and while its development, under intelligent guidance, cannot fail to have a deep moral influence on the national character, its culture rapidly advances wherever art instruction and art productions in pictures or manufactures are supplied to the people. It is certain, therefore, that a School of Art and Design of the kind proposed would not only become the nursery for the artistic and scientific education of the national mind, but would make the instruction so popular and profitable as to render it necessary to introduce it into every school in the land. Schools of design would then take their legitimate position as the proper agents for leading pupils—already disciplined in the elementary principles, capable of drawing with correctness whatever was placed before them; with the eye trained to “see forms, lights and shadows, and sensible of the harmonies and discords of colors, and the hand tutored to follow the perceptions of the mind”—to the application of art to manufacture and to the highest triumphs of design and painting.

It is vain for us to suppose that the natural riches of our country will enable us to dispense with these great aids to progress. The competitive spirit animates nations as it does individuals; and those alone will advance to prosperity and greatness who bring all the power of cultivated minds and high taste to bear upon nature and her ample resources. But besides and above all this material prosperity which the cultivation of art and practical science so greatly aids, there is the deep and lasting moral benefit. Every advance we make in refinement, in higher tastes, in a love of the beautiful and the true, reacts on the moral nature of man, and strengthens his reverence for purity and virtue. In this light the ornamentation and decoration of the humblest homes exercise an important influence over the character and happiness of the people; while the workman who would carry to his daily toil the sense of a taste disciplined by art, and of a judgment strengthened by scientific truth, would cease to feel its drudgery, because toil, directed and enlightened by intelligence would cease to be monotonous and unprofitable. The tendency of