

The Department resolved also no longer to pay a new master according to the size of his school, or the importance of the town in which it was placed. Instead of this, allowances were to be made according to a scale, regulated by the number of examinations the masters had passed through in London. The whole curriculum of art-education and study was divided into six groups, having a certain number of branches of art in each. For the successful passing, in both theory and practice, of each group, a master would receive an annual allowance of £10: the maximum aid to be given to each teacher was not to exceed £50. Thus a desire to excel in all branches of art-study was generated amongst the masters, when it was seen that direct pecuniary advantages accrued to them from their superior qualifications. Very business-like arguments were used by the Department in explanation of this arrangement. The advantages of it were stated as being—"That, whereas the vote of £7,550 now promotes the instruction of operatives in only twenty places, by means of less than forty masters, non-certificated, the said sum would provide at least 200 masters certificated; and that by the rules and conditions of the appointment the influence of each master would be more extensively distributed." As before remarked, the Department did not interfere with masters already in receipt of direct grants, or make them subservient to this rule, which only applied to new masters.

The most characteristic feature of the new system was the unconditional demand of the Department, that a certain number of National or poor schools should be instructed by the masters of each School of Art. The minimum number upon which a School of Art would be recognized, and the art-masters' certificates be paid, was three, which was afterwards increased to five. It was sought by this means to extend art-instruction among the mass of the people, instead of confining it as heretofore to a small class of adult artisans. It was suggested that all towns possessing a School of Art should have a minimum of one per cent. of the population under instruction in drawing.

To provide for the teaching of elementary drawing in poor schools, the art-masters were allowed to nominate advanced students of the School of Art to assistantships in it; the Department recognizing them as art-pupil teachers, and paying them £10 per annum, besides giving them the advantage of free instruction in the Schools of Art. The sum allowed to assistants was afterwards increased to £20 per annum, and thus remains. Under the direction of the head master these assistants gave to poor schools one lesson per week of one hour's duration for the sum of £5 per annum; though, in many cases, as at present, the art-master himself gave the lesson, and his assistant a second lesson, in the same week, or in alternate weeks. It was a well considered question whether the time usually devoted to drawing in these National Schools, viz., one hour per week, would be sufficient to give the pupils any practical power in drawing. The department was at some trouble to obtain opinions from a large number of art-masters on this point. These opinions were as various as the temperaments of the authors of them. Some flatly asserted that one hour per week,

or for forty hours per year (reckoning vacations), was totally insufficient to give even a smattering knowledge to adults, of any subject, and ridiculously so to impart art-instruction to young children. Others, more sanguine, maintained a directly opposite opinion. The examination of children who had received a year's instruction of one hour per week speedily set at rest the vexed question. By means of exercises in the subjects of free-hand drawing, geometry, perspective, and model drawing, worked in the space of forty minutes for each subject, it was found that a very valuable power of drawing had been acquired. The accurate imitation of a form in outline cleanly executed from a copy; the power of remembering, solving, and working out as many as six geometrical problems selected from a text-book containing sixty or seventy problems; the representation in outline of a geometric model drawn freehand from the model itself; and the working out of simple perspective exercises,—all these were found to be executed with facility by children of from ten to fourteen years of age, who had received a year's instruction of forty hours. A method of teaching drawing in these subjects, by means of copies drawn by the teacher on the black board, enabled large classes to be taught simultaneously,—accurate proportions, carefully pointed out to the children,—simple constructional lines used in drawing symmetrical objects, familiar subjects being chosen as examples, through explanation of the terms used in geometrical figures, with test of the accuracy of the problems given, these being attended to by the teachers,—were found to give great interest to the drawing lesson. More than one case has come to our knowledge where a school which has been irregularly attended during the week has been crowded on the occasion of the drawing lesson,—a gratifying testimony to the interest awakened by the new lesson.

Among other reforms introduced by the Department, the re-adjustment of the conditions on which grants of copies for teaching drawing in parochial schools and Schools of Art are given deserves to be mentioned. Instead of presenting such copies gratuitously to poor schools, all schools were required to pay a proportion towards the cost of such examples. Thus Schools of Art and parochial and national schools obtained books, examples, and casts, through the appointed agents, paying the usual price for them, upon which the Department and the agent together allowed a discount of nearly fifty per cent., whilst private middle class schools received a discount of fifteen per cent.; and this arrangement is still in operation with admirable effect. The only drawback to the arrangement is the existence of only one agency in London for the supply of examples, and the consequent prevention of requisitions being made for small supplies of examples, on account of the great delay arising in complying with the demands, and the proportionate important cost of carriage for small parcels. We have no hesitation in predicting the doubling or trebling of the demand for these copies if the Department would make arrangements for the supply of them through local agents in all large towns where a School of Art exists. This would dispense with the cost of carriage and the terrible delay of passing the