

it has been greatly enlarged since by additional purchases and contributions. "The object of the museum is to illustrate the history, theory, and practical application of decorative art, and the collection embraces works of all ages, from the commencement of the christian era to the present time."—(*Director.*) Hence the collection comprises in classified order every variety of specimen in sculpture, painting, glyptic and numismatic art, mosaics, furniture and general upholstery, basket, leather, japanned work, glass painting and manufacture, pottery, works in metal, jewellery, textile fabrics, &c. The mere enumeration of the contents of such a museum, which can give no idea of its magnitude and splendour, shews how thoroughly the institution has been made practical and subservient to the main design—the education of the people in the arts that will improve the national manufactures.

But all the liberal, costly and elaborate provisions for training teachers is made subordinate to the public good. The principle, frequently enunciated by the Lords of Council, is that the education of the public in science and art is of prior importance to the education of a special class. "If you leave the public ignorant," said Mr. Cole, C.B., in an admirable address delivered in 1852 at the opening of an elementary drawing school at Westminster "the educated artizan will not be employed; but if you lead the public to feel the want of beauty and propriety—to be sensible of their presence and impatient at their absence—to distinguish between symmetry of form and disproportion—to demand from art, at least, the aspiration after the perfection of nature, and the recognition of nature's eternal fitness and simplicity, I am sure the public will soon demand good designs in manufactures, and be willing to pay for them; and I feel morally certain that the instincts of traders will teach them to find the means of supplying such demands, and of causing their artizans to acquire the power of administering to them." Hence, in connection with the central system, a national system of general art education was prepared and has been extended over the whole kingdom, which, for its magnitude and excellent organization, can scarcely be surpassed, and already places England in the foremost rank of art educating nations.

The following is a brief outline of the arrangements adopted for the education of the public in local schools, separate from the central school, but claiming its aid and supervision:

The first step recommended is, to form a special committee, on which, besides others qualified for the duty of superintending schools of art, it is suggested that there should be one or two *ex officio*

members, such as parliamentary representatives, the mayor of the town, the principal of any neighbouring training school, &c., which may tend to give a public character to the proceedings. In detailing the objects of such committee, which are regarded as twofold, the Committee of Council recommend that one of these objects should be "to introduce the elementary study of art into *all* the existing educational institutions in the neighbourhood, whether public or private; and the other to establish a special or district CENTRAL school for artizans in the evening, and for those who may desire to acquire a more extended knowledge of art than could be obtained in the short time devoted to it as only one branch of general education."

As the government grants aids, extending to 25 per cent. on local contributions, as well as supplies other advantages, it assumes the duty of suggesting the form of the building intended for an art school, both with regard to the health and comfort of the teachers and the pupils, and to the fitting up, the furniture and the lighting, even to the kind of gas burners necessary to successful art study. The course of instruction in all the local schools is also prescribed by the central authority, and is at once uniform, systematic, and thoroughly scientific. There is a plain, practical, but ample and efficient course for primary schools, which commences with Linear Geometry, advances from Perspective to Freehand outlines from copies and objects, to drawing from solids, then to copies of the human figure, of flowers and foliage, and finally painting from flat examples with instructions in the elementary principles of colour. There is also a course for general education, more comprehensive but not less particular and exact in elementary principles. Then there are special courses for machinists, engineers, and foremen of works, and for designers, ornamentists, and those intending to be industrial artists. How different is all this from the old methods still prevalent where drawing is taught in this country, and, with rare exceptions, notwithstanding the high claims of its educational institutions, in the neighbouring States. Those old methods consisted and still consist altogether in copying landscape drawings in pencil or water color, set off, pruned or improved afterwards by the teacher, while the pupil acquired no independent power to apply art on scientific principles to the demands of life or the gratification of taste. Now the chief end, next to the cultivation of correct judgment and a pure taste and love of the true and beautiful in art, is, as we have already suggested, the training of the eye and the hand to swift and correct delineation, so that the pupil of a common school or the artizan at his bench should be able to