

legislate in the interests of our advancing social wants and needs. To this cause also, in some measure, is traceable the degrading views of politics so often thrust upon us, which tends to lower, along with the individual, all the importance and dignity of the state. This, however, is not the case in England. There the work of government engrosses the highest order of minds. Character, capacity, and education are found without apology in the political arena, as the long list of statesmen will amply testify. But we do not write for the purpose of inducing students to follow politics as a pursuit; rather to induce them to study politics as a necessary part of their education whatever may be their calling or profession. Nor need the object be pursued in a partizan spirit, but impartially with a view to mastering the ground principles, and possessing an intelligent opinion on the political events of the day. Ignorance of these things on the part of the college student is without excuse.

Yet, on the living political issues of the day, too often, we find plain unlettered men without the pretension of knowledge, quite capable of arguing the average college student "out of his boots," overturning him horse and foot in complete discomfort with scarcely so much as his formal logic left. In the fitness of things such ought not to be the case, and the students would do well to consider the matter.

### ART EDUCATION.

"The training for Law," says one of our Exchanges, "is Law, not Mathematics." Here we have an opinion expressed on a subject that now occupies the minds of many great (and little) thinkers: whether education should be purely technical or have a more general scope. Many educationists still think that the greatest benefits are derived from Mathematics and Literature. Culture is here the object, and often the poor student's mind is nearly cultured out of his body by detested studies. Others ask "What knowledge is of most worth?" and since Greek and Calculus are not very potent factors in the acquisition of bread and butter, they eliminate them altogether from their courses of study, which are designed to teach men how to work.

There is right and wrong in both of these extreme views. In most of our Canadian Colleges fully two thirds of the time during the first three

years of a course—the very time the student's tastes are forming—are devoted to Classics and Mathematics. What wonder is it that they turn out so many regular Dryasdusts, who because of their education must necessarily enter some learned profession for which they are not fitted and which does not need them, instead of devoting themselves to those industries of the country which so much need the attention of cultured men. On the other hand there is danger that purely scientific and technical education will not cultivate the emotions and these higher powers of mind by virtue of which man is but a little lower than the angels. He may become something like Wordsworth's Peter Bell.

"A primrose on the river's brim  
A yellow primrose was to him,  
And it was nothing more."

Nothing more? I mistake. It is *Lysimachia vulgaris* and heaven knows what besides to the scientific man.

Results show that the ideal Arts Course, which will be largely optional, will cultivate the student's intellect, and at the same time familiarise him with those sciences that underlie human industries. Now we claim that a subject which subserves all these ends should occupy a prominent place on the curriculum. Such a subject is Art.

The utility of Art to the architect, engineer, manufacturer, and in fact to all workmen, has led to the introduction of industrial drawing, modelling, etc., into the schools of many countries; and in proportion as these have been thoroughly taught, and workmen have had something more than mere brute strength in their hands, the work done has been of a higher order. At the beginning of the century France and other countries on the continent gave much attention to this subject, and for this reason in the London Exhibition of 1851 France headed the list in the finer manufactures while England stood at the bottom. As soon as this discovery was made, Schools of Art were established in every large town; the South Kensington Art Schools were founded, and a mighty collection of works of industrial art was made in its Museum. As a result at the Paris Exhibition of 1867, England stood among the foremost in those very manufactures. Thus arose the movement in favor of higher art decoration, the credit of which Mr. Oscar Wilde has so largely taken to himself, and with which he had about as much to do as the man in the moon. The United States, following in the same track, has