

THE
EDUCATIONAL MUSEUM

SCHOOL OF ART AND DESIGN

FOR

UPPER CANADA,

WITH A

PLAN OF THE ENGLISH EDUCATIONAL MUSEUM,
&c &c.

FROM THE CHIEF SUPERINTENDENT'S REPORT FOR 1856,
TO WHICH IS ADDED AN APPENDIX.



TORONTO:

PRINTED FOR THE DEPARTMENT OF PUBLIC INSTRUCTION FOR UPPER CANADA,
BY LOVELL & GIBSON.
1858.

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PREFATORY NOTE.

WITH a view to afford every information on the subject of the establishment of an Educational Museum in Upper Canada, (as in part contemplated by the Act 16th Vic., ch. 185, sec. 23,) the following pages are re-printed, with additions from the Report of the Chief Superintendent of Education for 1856.

An historical and descriptive catalogue of the objects of art in the Museum has not yet been prepared; nor has a selection of architectural casts, illustrative of the different orders of ancient architecture and the early Norman and later styles of Gothic architecture, been yet arranged, for want of space, until the completion of the new Normal and Model Grammar School building. In the course of the ensuing spring, it is hoped that the original plan of establishing a School of Art and Design will be carried into effect, when the collections made will be available for purposes of instruction, as well as open to the public, and when, it is hoped, practical effect will be given to the objects and wishes of the Board of Trades and Manufactures in regard to a Central School of Art and Design for the promotion of art education in Upper Canada.

The papers in the Appendix, taken from recent official documents, exhibit in a satisfactory manner the progress of Art Education in England, and the establishment of local schools of science and art throughout the United Kingdom. They also contain an account (illustrated by a plan, specially re-engraved to accompany this pamphlet) of the establishment at South Kensington of an Educational Museum similar to that which has been recently attempted on a smaller scale in Upper Canada.

It will be seen, from speeches and items of intelligence, published from time to time in the *Journal of Education*, how vigorous have been the efforts put forth of late years in various places to promote art education, and to cultivate a taste for the fine arts by means of popular exhibitions and museums. England and France have been foremost in this great work of social amelioration and enlightenment. In various parts of Europe, and in the United States, the same desire to combine amusement with instruction and a cultivation of popular taste is also manifest. Canada, therefore, is but following the example of other countries in this respect in providing herself with the means of refining the taste and promoting the general intelligence of her people.

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THE EDUCATIONAL MUSEUM

AND

School of Art and Design,

FOR UPPER CANADA.

EXTRACT FROM THE REPORT OF THE CHIEF SUPERINTENDENT OF EDUCATION, FOR
1856.

The School Act (13 & 14 Vic., cap. 48, sec. 41) authorized the expenditure of "a sum not exceeding two hundred pounds in any one year, to procure plans and publications for the improvement of school architecture and practical science, in connection with common schools," and the act, 16 Vic. cap. 185, sec. 23, authorized the expenditure of "a sum not exceeding five hundred pounds per annum, in the purchase of books, publications, specimens, models and objects, suitable for a Canadian Library and Museum, to be kept at the Normal School buildings." In the Act, 12 Vic. cap. 83, five hundred pounds was granted for the establishment and support of a School of Art and Design for Upper Canada, to be in connection with the Normal School, and under the control of the Council of Public Instruction. Two rooms were provided for this purpose in the Normal School building, but on the proposal to establish a chair of civil engineering in the Provincial University, I suggested the establishment of the school of Art and Design as an appendage or branch of the chair of civil engineering, and the discontinuation of the provision for its establishment in connection with the Normal School. But the idea of establishing the chair of civil engineering by the Provincial University having been abandoned, and the statute providing for it repealed, it became a matter of consideration and importance to give effect to the original purpose of establishing the school of Art and Design in connection with the Normal School, and more especially as drawing forms one branch of the course of instruction in both the Normal and Model schools, and will be taught to a greater extent in the model grammar school, and there are here the greatest facilities for the economical establishment and support, as well as usefulness of such a school. Accordingly the requisite steps have been taken to accomplish that important object, although the section of the School Act for this purpose has not yet been re-enacted.

By the provisions of the Acts above mentioned, I have been enabled to introduce publications and plans for the improvement of school architecture into all the municipalities of Upper Canada ; to obtain models and instruments and apparatus for teaching and illustrating different branches of natural history and science in the schools ; to commence a collection of specimens of the Canadian birds and animals, of the geology and mineralogy of the different provinces of British North America, models of agricultural implements, &c., &c., together with several hundred books, publications and objects relating to education and other departments of science and literature. I have also been anxiously desirous of preparing the way for, and as far as possible, of giving effect to what was contemplated in connection with the school of Art and Design. In England, schools of Art and Design are becoming prominent features of popular instruction in the principal cities and towns. In connection with some of these schools, interesting collections of objects of art, consisting chiefly of painting, sculpture and drawing, plaster casts of statues, statuettes and busts, models in marble, alabaster, ivory, wood, bronzes, terra cottas, models in wax, plaster, &c. In connection with the Royal Schools of Art and Design in London, (lately kept in the Marlborough and Somerset Houses,) upwards of a thousand of these specimens are collected and arranged. These schools have been recently removed to South Kensington, west end of London, where new buildings have been erected (the plan of which is hereto annexed) and an Educational Museum established, the collections in which are grouped under the following divisions : 1. School building and fittings, forms, desks, slates, plans, models, &c. 2. General educational, including reading, writing, grammar, arithmetic, mathematics, foreign languages and histories. 3. Drawing and the fine arts. 4. Music. 5. Household Economy. 6. Geography and Astronomy. 7. Natural History. 8. Chemistry. 9. Physics. 10. Mechanics. 11. Apparatus for teaching the blind and deaf. 12. Physical training and gymnastics, (see appendix.)

A late English paper contains the following brief account of this Educational museum :—"The South Kensington Museum is a result of the School of Design, founded in 1838, and the Great Exhibition of 1851. The School of Design, under the influence of the feeling generated by the Hyde Park Palace, expanded into the present Department of Science and Art, under the Committee of Privy Council on Education, and the nucleus of a permanent museum of arts was formed at Marlborough-house. The Department of Science and Art has achieved a building in which its schemes for training may be systematically carried out, and its curiosities constantly exhibited. Thither are transferred all the ornamental specimens from Marlborough-house, the entire collection of the Architectural Museum, together with many articles belonging to the Commissioners for the Exhibition of 1851. Thus decorative art and practical science have a permanent home, which, moreover, is nobly adorned by the fine collection of pictures and drawings munificently given to the nation by Mr. Sheepshanks. The offices of the department and the training schools are under the same roof as the museum, which, while it will be a source of rational recreation to the general public, will, also, it is hoped, be an important agent in the instruction of the students. The collection of works belonging

to the department of ornamental art first attracts the notice of the spectator, occupying, as it does, the corridor in which he will find himself immediately after his entrance. Only a portion of the entire collection—which numbers upwards of 4,000 objects—is at present exhibited, inasmuch as about a fourth part, including the whole of the acquisition from the Bernal collection, have been sent to Manchester.

“The Educational part of the museum occupies the centre of a large iron building, which forms a wing of the entire edifice. It comprises specimens of scientific instruments, objects of natural history, models of school-rooms, casts of classical statues, and a library of 5,000 volumes, all admirably arranged. ‘Education’ is a wide word, as will be obvious enough, when we state the official subdivision of the department into ‘school buildings and fittings, general education, drawing and the fine arts, music, household economy, geography and astronomy, natural history, chemistry, physics, mechanics, apparatus for teaching the deaf and dumb, idiots, &c., and physical training.’ To this collection, which will probably be the most popular of the whole exhibition, the ‘Commissioners of Patents’ Museum’ form a sort of supplement. In this department the history of the steam engine is copiously illustrated.

“The nucleus of a collection of Sculpture has also been formed by the assemblage of about fifty works, contributed by twenty-five artists, among whom are Messrs. Baily, Bell, Foley, Munro, Calder, Marshall, and the late Sir R. Westmacott. By the collection of the Architectural Museum, which occupies a large portion of the gallery and descends into the lower corridor, a complete history of the mediæval architecture of France and England is represented by almost numberless casts of decorative details.

“The ‘Trade Collection,’ which is likewise in the gallery, and is the property of the Commissioners of the Exhibition of 1851, will not always remain in its present complete state. It is chiefly composed of the natural products used in the various arts, and of these the animal products are alone to be retained, the others being too fragmentary to justify their retention in a distinct museum. Specimens, therefore, of mineral and vegetable produce will be distributed among various national and provincial museums which admit of improvement.

“Another department is the ‘Economic Museum,’ formed by Mr. Twining, and presented by him to the Government.

“Everything has been done to render the new Museum a source of instruction and amusement to all classes alike, the exigencies of time being taken into consideration, as well as the exigencies of the pocket. On Wednesday, Thursday, and Friday, being students’ days, the price of admission will be 6d.; on the other days of the week admission will be free.

“The hours will extend from 10 to 4, but the Museum will likewise be open on the evenings of Monday and Thursday, from 7 to 10. The catalogues required cost 1d. each.

The following are the rules sanctioned for admittance to this Museum :—*

1. "The collections of objects relating to education, architecture, and trade, of pictures, sculpture, ornamental art, and models of patented inventions, will be opened to the public daily, from 10 till 4 in the day-time, and from 7 to 10 in the evenings, on Mondays and Thursdays, except during the appointed vacations.

2. "On Mondays, Tuesdays, and Saturdays, and daily during the Easter and Christmas weeks, the public will be admitted free; but on these days, books, examples, models, casts, &c., cannot be removed for study.

3. "On Wednesdays, Thursdays, and Fridays, the public will be admitted on payment of 6d. each person. This sum during the day time will enable any person to consult any books, diagrams, &c., in the collection of education and to copy any article in the collections of Art; except modern paintings, for which special permission in writing must be obtained. In the evening, works cannot be removed. An annual ticket of admission to all the collections, morning and evening, may be obtained for 10s.

4. "Sticks, umbrellas, parcels, &c., must be left at the doors.

5. "Except the fees above mentioned, no fee or gratuity is to be received by any officer of the department from any person.

6. "The library of Art is open every day, from 11 A.M. to 9 P.M., except Saturday, when it is closed at 4 P.M., and the usual vacations.

7. "All registered students of the Central School of Art have free admission to the library. Occasional students are admitted upon payment of 6d., which will entitle them to entrance for six days from the day of the payment of the fee, inclusive. A monthly ticket may be obtained for 1s. 6d., and an annual admission for 10s.

The above Museum is under the direction of the Lords of the Committee of the Privy Council on Education,—of which the Right Hon. Earl Grenville, is President, and the Right Hon. W. Cowper, Vice-President. Further details in regard to the arrangement and management will be found in the Appendix.

It would be too much to attempt an Educational Museum in Canada on so extensive a scale; but we have already in the Normal and Model Schools what might be deemed necessary under the first of the above divisions, and considerable collections which belong to the 2nd, 3rd, 4th, 6th, 7th, 8th, 9th and 10th, of the above divisions. They cannot, however, be properly classified and arranged until the completion of the new Model Grammar School building, when we shall have room for the School of Art and Design, with the appropriate and methodically arranged Educational Museum. In England an Act of Parliament was passed some years since, authorizing the Corporation of each City and Town in the United Kingdom to establish a Provincial Museum; and these local Museums are now multiplying on every side, being regarded as a powerful though indirect means of popular education, as well as of popular entertainment.

* The rules for admission to the Educational Museum for Upper Canada will be found on page 16,

During my late tour in Europe, the importance of embracing objects of art as a prominent feature of our Educational Museum, and as an essential element of a School of Art and Design, was strongly pressed upon me both by what I saw, and by the opinions and advice of learned and practical men. Col. Lefroy (better known in Canada as Capt. Lefroy) addressed me a very interesting and able letter on the subject, from which I extract the following paragraph :

“ My suggestion, in respect to the purchase of casts of statuary, and of specimen pictures, for the Normal School, proceeds upon the assumption that what is every year felt to acquire fresh claims as an element of popular education at home, cannot be less worthy of attention in Canada—that if we find that a taste for art, where many facilities for its culture have always existed, is still at so low an ebb in the country as to call for systematic efforts to extend it ; much more must it require and deserve public encouragement in a community which as yet possesses no facilities of this kind. In fact no one can deny that this taste is deplorably wanting in America universally—much that gives intellectual rank and dignity to a people is wanting with it—and life is deprived of a source of manifold pleasures of the highest kind in consequence. Now the Provincial Normal School occupies a position which can hardly be paralleled in advantages for initiating a better order of things. Not only does a very numerous class of the community pass under its influence and receive its moral and mental stamp, but that class is of all others the one which has probably the greatest influence in forming the minds of others. Even the clergy of a country must yield in some respects to its school masters in the privilege and responsibility of forming the character and influencing the judgments of its people—alike of parents, as of children. For many years at least, I suppose all common school Teachers will pass through your Institution—but this is not all. From its metropolitan position, its attraction to visitors and the liberality with which it is thrown open, objects of art collected there would, in a material degree, stand in the position of a public collection, and thus without interfering with their special purpose they would indirectly instruct classes with which the Normal School has nothing to do. Stronger grounds cannot be wanted to justify the very moderate expense which my plan would entail.”

The Earl of Elgin not only favored me with his advice, but afterwards enclosed me (with a very kind and suggestive note) a pamphlet containing a copy of an address delivered at Glasgow, in January, 1855, by C. H. Wilson, Esq., “ On the Formation of Provincial Museums and Collections of Works of Art.” Mr. Wilson remarks :

“ There is no difficulty in carrying out this idea. The Museums of Europe furnish the means ; casts can be had of the busts of the great men of nearly every age, at a cost which renders it easy to form such a collection, and the youth proceeding to his class rooms, might pass through an avenue of images of the great, the learned, and the benefactors of mankind. Students occupied with history, might see in the Glyptothek of their College, each page illustrated by the ancients themselves—Grecian history by the Greeks, Roman history by the Romans. The

arms, dresses, instruments, utensils, in fine, nearly everything which it is thought so important to read about in our seminaries of learning, might be rendered as familiar to the eyes of the students as the description of them is to their thoughts, and this without difficulty, and at a cost which is absolutely trifling, when the benefits to be conferred are estimated. Whilst truer ideas on all these subjects would thus be formed, taste, and that appreciation of the arts which ought to be an accompaniment of our civilization, would take the place of that absence of both which we are painfully called upon to acknowledge.

“When Museums are spoken of, I have no doubt thoughts instantly cross the minds of all, of rare and precious marbles and bronzes, of costly pictures by the great masters, and of other works of art of equal rarity and value, and it may be, that this idea of Museums deters from all attempts to form them, seeing that the cost of such collections is so great; but I look at the whole subject from a totally different point of view, from one which, instead of presenting us with the prospect of an outlay which it would be hopeless to attempt to meet, renders a collection of works of art of standard excellence comparatively easy and economical.

“It is desirable to preserve original and precious works of art in a great central museum in the metropolis, and it seems reasonable that the power and wealth of the nation should be principally concentrated upon this central collection, yet provincial museums should be furnished with casts of the sculpture, and copies of the pictures, electrotypes of the bronzes, and such transcripts or imitations of other works of art as could most readily be made by a staff of artists employed for the purpose in the central establishment.

“By means of casts, all the beauty of form of the original is rendered with such perfect fidelity, that they may be termed in every respect, except material, duplicates of the original works. This system has been acted upon in Berlin; and a suggestion which I had the pleasure of submitting to the Royal Scottish Society of Arts in 1836, has been completely realized by Monsieur D’Olfers, the Director of the Gallery at Berlin, to whom the same idea had occurred, and who has been enabled, by the liberality of his government, to form the most perfect collection of casts in the world, illustrating the whole history of art during a period of three thousand years. By a process which he was so good as to describe to me, these casts have been rendered durable, their appearance much improved, and their resemblance to the original works increased. Preserved in a series of halls, quite unsurpassed in beauty and fitness, they are chronologically arranged, and certainly form the most perfect and interesting series existing.

“The electrotype process, by which statues and other works in metal may be copied for provincial museums in a perfectly satisfactory manner, and at a very moderate cost, is another apt and economical method of furnishing provincial museums with faithful copies of fine works of art.”

A collection of such objects has double the value in Canada that it possesses in any city or town in Europe, in every country of which treasures of art abound in

the Royal Palaces, National Museums, and private mansions, all of which are opened to the public with great liberality. And even there, where the facilities of travelling are so great, the public museums are so numerous, and the different countries are so near to each other, many travellers, not content with having seen and contemplated the original objects of art themselves, purchase copies of the most famous paintings and casts, or sculptured or bronze copies, of the most celebrated statues, busts, &c., for the gratification of their own tastes, and the ornament of their mansions. But in Canada, where there are no such Art Treasures, where we are so remote from them, where there is no private wealth available to procure them to any extent, a collection (however limited) of copies of those paintings and statuary, which are most attractive and instructive in European Museums, and with which the trained teachers of our public schools may become familiar, and which will be accessible to the public, cannot fail to be a means of social improvement, as well as a source of enjoyment, to numbers in all parts of Upper Canada.

The copies of *paintings* which I have procured present specimens of the works of the most celebrated masters of the various Italian Schools, as also of the Flemish, Dutch and German. The collection of *engravings* is much more extensive ; but they are not yet framed or proposed for exhibition. The collection of *sculpture* includes casts of some of the most celebrated statues ancient and modern, and busts of the most illustrious of the ancient Greeks and Romans, also of Sovereigns, Statesmen, Philosophers, Scholars, Philanthropists, and Heroes of Great Britain and France. Likewise a collection of *Architectural Casts*, illustrating the different styles of architecture, and some of the characteristic ornaments of ancient Gothic and modern Architecture. But these are not yet exhibited, as there is no room for them until the new Model Grammar School building is completed. And until then, the rest of the collection cannot be properly arranged nor seen to advantage.

A list of the principal instruments, models, and objects collected, is herewith appended, together with a copy of the last report of Dr. Lyon Playfair, C.B., on the English Educational Museum, and on the various Provincial Schools of Art and Design in England, Ireland, and Scotland, with other information.

 EDUCATIONAL MUSEUM FOR UPPER CANADA.

 RULES AND DAYS FOR ADMISSION TO THE EDUCATIONAL MUSEUM, NORMAL SCHOOL BUILDINGS, TORONTO.

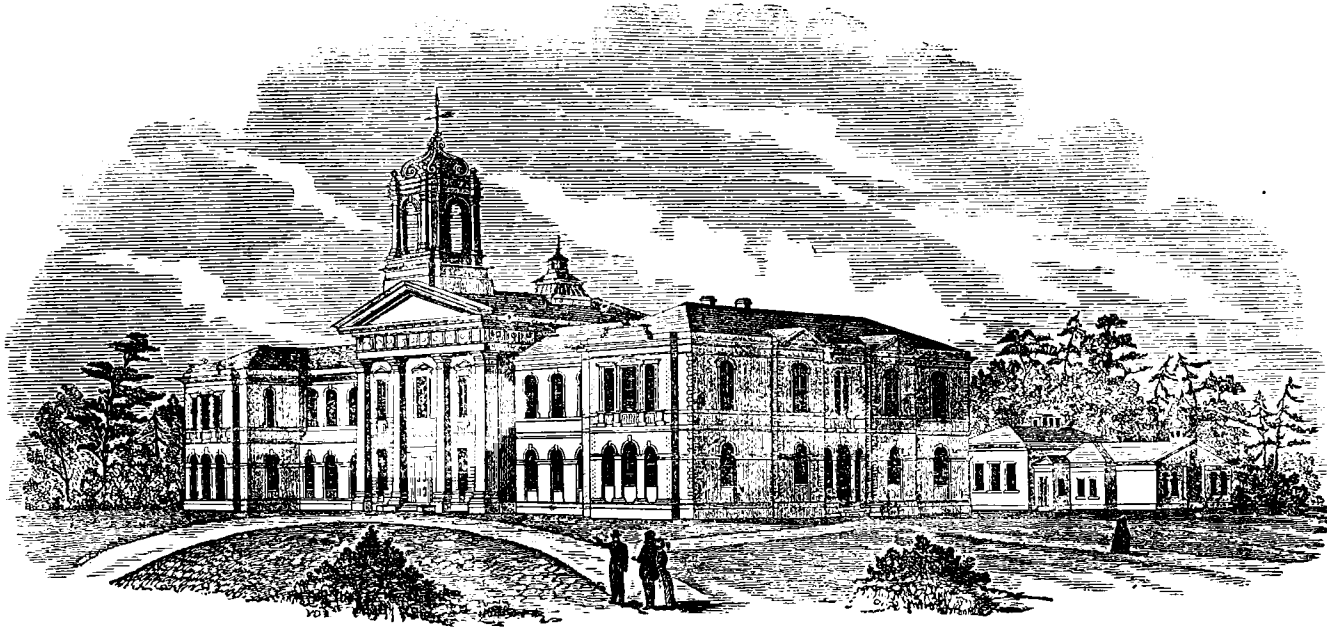
I. The Museum to be open for Exhibition on the afternoons of Monday, Wednesday, and Friday, in each week, from half-past 1 until 5 P. M.

II. All persons to be admitted gratis, upon entering their names on the Visitors' Book at the Education Office.

III. Sticks and Umbrellas to be left in the Visitors' room.

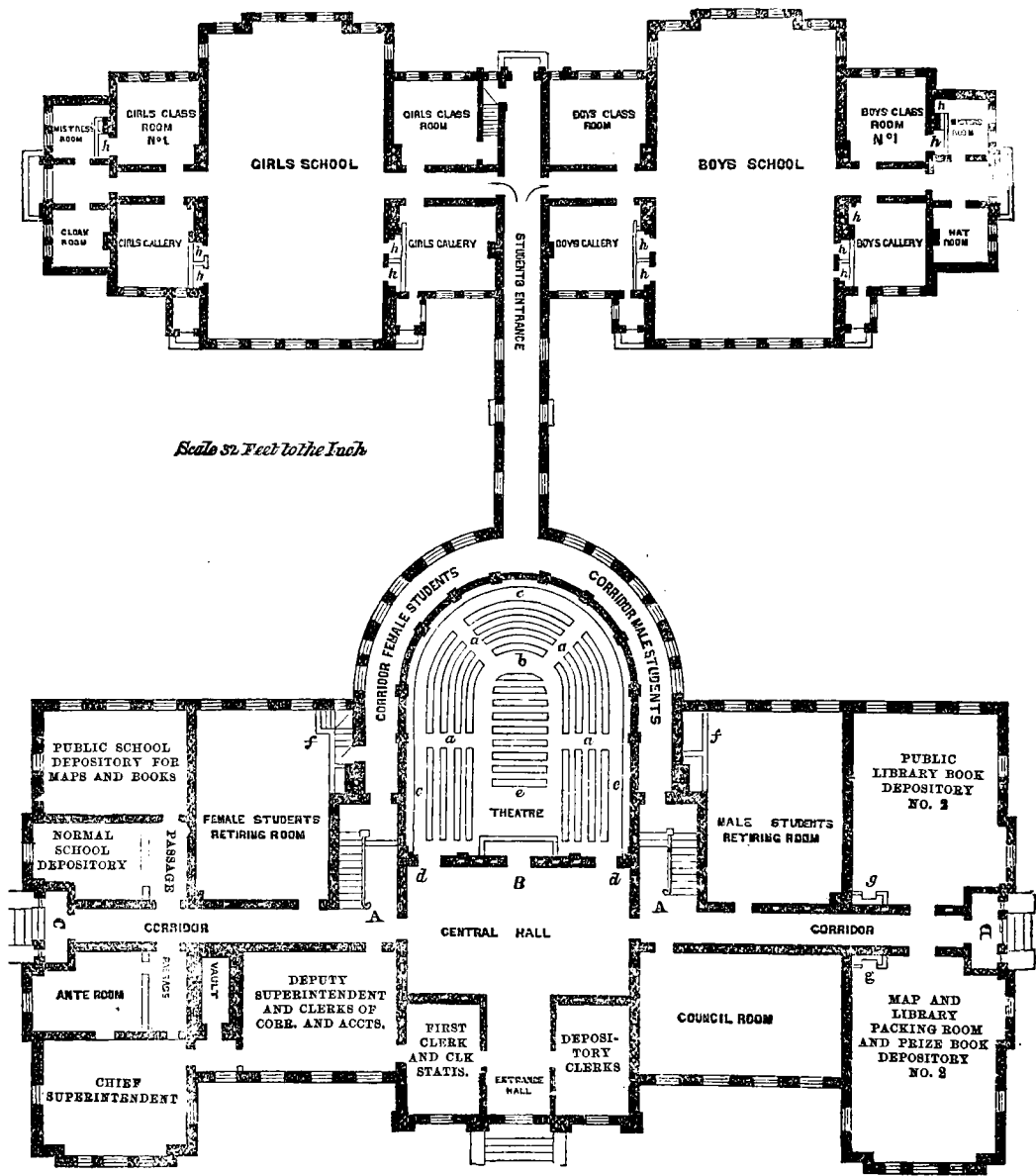
IV. Visitors can have access to the Theatre, in which are arranged the English and Foreign busts, immediately on their arrival, but to the other rooms they will be accompanied, if alone, or in parties, by a person connected with the Department.

This Educational Museum is founded after the example of what is being done by the Imperial Government as part of the system of popular education—regarding the indirect, as scarcely secondary to the direct means of training the minds and forming the taste and character of the people. It consists of a collection of school apparatus for Common and Grammar Schools, of Models of Agricultural and other implements, of specimens of the Natural History of the Country, Casts of Antique and Modern Statues and Busts, &c., selected from the principal Museums of Europe, including busts of some of the most celebrated characters in English History; also copies of some of the works of the great Masters of the Dutch, Flemish, Spanish, and especially of the Italian Schools of Painting. These objects of art are *labelled*, for the information of those who are not familiar with the originals, but a descriptive historical catalogue of them is in course of preparation. In the evidence given before the Select Committee of the British House of Commons, it is justly stated, "that the object of a National Gallery is to improve the public taste, and to afford a more refined description of enjoyment to the mass of the people;" and the opinion is at the same time strongly expressed, that as "people of taste going to Italy constantly bring home beautiful modern copies of beautiful originals," it is desirable, even in England, that those who have not the opportunity or means of travelling abroad, should be enabled to see, in the form of an accurate copy, some of the celebrated works of Raffiello and other great Masters; an object no less desirable in Canada than in England. What has been thus far done in this branch of public instruction, is in part the result of a small annual sum which, by the liberality of the Legislature, has been placed at the disposal of the Chief Superintendent of Education, out of the Upper Canada share of School Grants, for the purpose of improving school architecture and appliances, and to promote arts, science and literature by means of models, objects and publications, collected in a museum in connection with this Department.

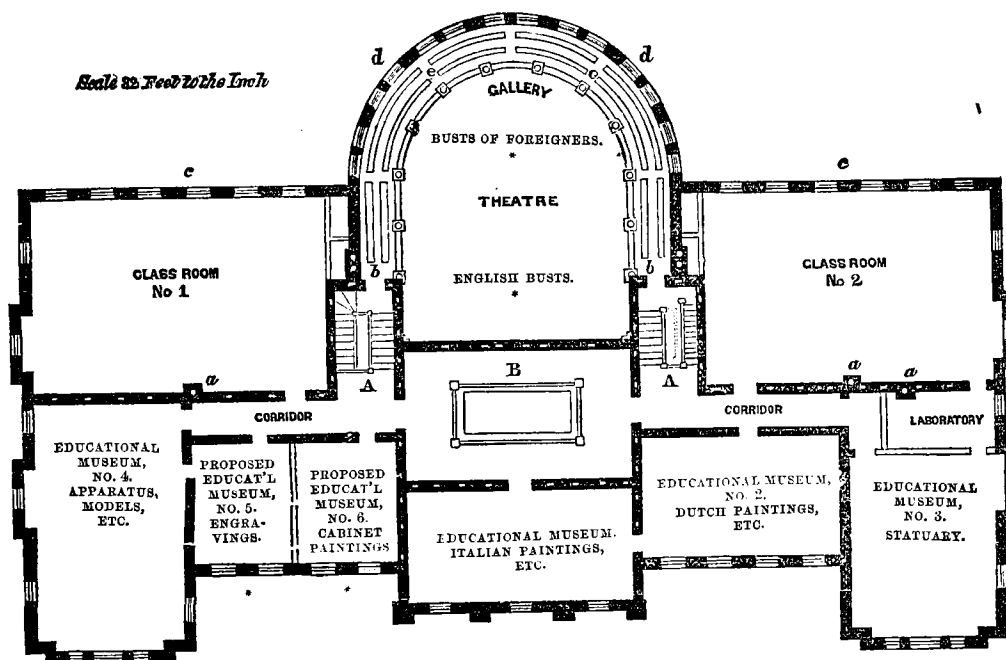


DEPARTMENT OF PUBLIC INSTRUCTION FOR UPPER CANADA.

(The Education Offices are on the First Floor to the left ; the Museum Rooms up Stairs.)



PLAN OF THE FIRST FLOOR OF THE EDUCATIONAL DEPARTMENT.



PLAN OF EDUCATIONAL MUSEUM.—UPPER FLOOR, EDUCATIONAL DEPARTMENT.

Subjoined are lists of the principal objects of interest which have been already procured for the Museum. They are arranged in the following order, viz. :

- I. SCULPTURE:
 1. Antiques.
 2. Modern.
 3. Architectural.
- II. PAINTINGS:
 1. Italian Schools.
 2. Flemish School.
 3. Dutch School.
 4. Miscellaneous Dutch and Flemish.
 5. German School.
 6. French School.
 7. Spanish School.
- III. ENGRAVINGS:
 1. On Steel and Copper.
 2. Lithographs.
- IV. WORKS ILLUSTRATING THE HISTORY OF ART, &c. :
 1. In French and Italian.
 2. In English.
- V. OTHER OBJECTS OF INTEREST :
 1. Illustrations of Mediæval History, Figures in Armour, weapons, &c.
 2. Maps and Plans in Relief.
 3. Specimens of Natural History.
 4. Geological Specimens.
 5. Models of Agricultural Implements.
 6. Philosophical Models and School Apparatus.

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

(Several of the casts are not yet arranged.)

1. ANTIQUES.

SUBJECT.	FROM WHAT GALLERY.
LARGE GROUPS :	
Bacchus and Ariadne.....	Capitol, Rome.
Cupid and Psyche.....	Imperial Gallery, Florence.
Laocoon and his Sons.....	Vatican, Rome.
LARGE STATUES :	
Apollino de Medicis.....	Imperial Gallery, Florence.
Aristides.....	Barberini Museum, Naples.
Cicero.....	" " "
Diana of Gabies.....	Louvre, Paris.
Euterpe.....	" "
Boy Extracting the Thorn.....	Capitol, Rome.
Flora.....	Capitol, Rome.
Urania.....	Louvre, Paris.
Urania Seated.....	" "
Venus Attiring.....	Vatican, Rome.
Venus Crouching.....	Capitol, "
Venus de Medicis.....	Imperial Gallery, Florence.
Venus de Milo.....	Louvre, Paris.
BUSTS, LIFE SIZE :	
<i>Mythological and Homeric.</i>	
Adonis.....	Vatican, Rome.
Apollo Belvedere.....	Imperial Gallery, Florence.
Antinoüs.....	Vatican, Rome.
Antinoüs as Bacchus.....	British Museum, London.
Bacchus, Indian.....	Louvre, Paris.
Castor.....	Royal Museum, Madrid.
Dionysus, Indian or Bearded.....	British Museum, London.
Faunus, of the Capitol.....	Vatican, Rome.
Faunus.....	Louvre, Paris.
Faunus, Barberini.....	Royal Museum, Munich.
Hercules, Farnese.....	Bonaparte Museum, Naples.
Hercules, Young.....	Vatican, Rome.
Mercury.....	British Museum, London.
Mercury, Greek.....	Villa Albani, Rome.
Mercury.....	Louvre, Paris.
Pollux.....	Royal Museum, Madrid.
Silenus.....	Louvre, Paris.
Diana, Huntress.....	Louvre, Paris.
Flora.....	Royal Museum, Berlin.
Hygiea.....	Vatican, Rome.
Isis.....	British Museum, London.
Clytie as Isis.....	Vatican, Rome.
Juno (head).....	Louvre, Paris.
Juno (colossal).....	Villa Albani, Rome.
Juno the Protectress.....	
Minerva (with Ægis).....	
Minerva Medica.....	

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

1. ANTIQUES—(Continued.)

SUBJECT.	FROM WHAT GALLERY.
BUSTS.—Mythological and Homeric. (Continued.)	
Venus of Arles	Louvre, Paris.
Venus de Milo	" "
Venus	Museum of Arles, France.
Venus of Cnidus	Louvre, Paris.
Venus de Medicis	Imperial Gallery, Florence.
Victory, from the Parthenon	Collection of the Count de Laborde, Paris.
Calliope	Vatican, Rome.
Clio	Vatican, Rome.
Melpomene	Vatican, Rome.
Terpsichore	British Museum, London.
Thalia	Capitol, Rome.
A Muse	British Museum, London.
Ariadne	Bourbon Museum, Naples.
Ariadne, or a Bacchante	Vatican, Rome.
Psyche	Imperial Gallery, Florence.
Lencothœe	Royal Museum, Munich.
From the Niobe Group:	Imperial Gallery, Florence.
(1) The Mother	" " "
(2) Son	" " "
(3) First Daughter	" " "
(4) Second "	" " "
(5) Third "	" " "
(6) Fourth "	" " "
Atys (head)	Oxford Museum.
Amazon	Etruscan Collection in France.
Theseus	Vatican, Rome.
Ajax	British Museum, London.
Diomedes	Vatican, Rome.
From the Laocœon Group:	" "
(1) The Father	" "
(2) The Elder Son	" "
(3) The Younger Son	" "
Meleager	Bibliothèque, Paris.
Ulysses	
Paris	
<i>Greek Statesmen and Military Leaders.</i>	
Alexander the Great	Louvre, Paris.
Alcibiades	Imperial Gallery, Florence.
Miltiades	Collection of M. de Pastout, Paris.
Pericles	Vatican, Rome.
"	
Xenophon	
<i>Greek and Roman Poets.</i>	
Homer	British Museum, London.
Ovid	Villa Albani, Rome.
Pindar	Vatican, Rome.
Sappho	Capitol, "
Sophocles	Imperial Gallery, Florence.
Virgil	Capitol, Rome.
"	Vatican, "
<i>Philosophers, Orators, &c.</i>	
Asiaticus (a physician)	Louvre, Paris.
Carneades	Vatican, Rome.

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

1. ANTIQUES—(Continued.)	
SUBJECT.	FROM WHAT GALLERY.
<i>Busts.—Philosophers, Orators, &c.—(Continued.)</i>	
Demosthenes	Louvre, Paris.
Diogenes	British Museum, London.
Epicurus	Villa Albani, Rome.
Galen.	
Hippocrates.	
Leodamas	Capitol, Rome.
Plato	Vatican, Rome.
Pythagoras	Bourbon Museum, Naples.
Socrates.	
Solon	Imperial Gallery, Florence.
Cicero	Capitol, Rome.
Seneca	" "
<i>Roman Historical Characters.</i>	
Augustus, youthful.	
Augustus Cæsar	Louvre, Paris.
Agrippa	" "
Caracalla	Vatican, Rome.
Julius Cæsar (head).	
Marcus Aurelius (youthful)	Imperial Gallery, Florence.
Nero (child)	Bibliothèque, Paris.
Nero (Emperor)	Louvre, "
Tiberius (youthful).	
Titus	Royal Gallery, Munich.
Vitellius	Louvre, Paris.
Etruscan King (head).	
Berenice	Bourbon Museum, Naples.
Faustina	Capitol, Rome.
Julia Mamae	Louvre, Paris.
Brutus, Lucius Junius	Capitol, Rome.
Brutus, Marcus Junius	" "
Cato	Vatican, "
Corbulo, Cnæus Domitius	Bourbon Museum, Naples.
Drusus	Vatican, "
Marius	Barberini, "
Sylla	" "
<i>Miscellaneous.</i>	
Fighting Gladiator	Louvre, Paris.
Dying Gladiator.	
Player at Osselets.	
Quoit Player (in action)	Vatican, Rome.
" " (in repose)	" "
Wrestler	British Museum, London.
A Bust	Oxford Museum.
Child	Royal Museum, Munich.
Two Children.	
A Vestal.	
City of Paris	Vatican, Rome.
City of Rome	Louvre, Paris.
<i>Masques:</i>	
<i>Mythological.</i>	
Antinous	Royal Museum, Munich.
Minerva.	
Medusa	Royal Museum, Munich.
Omphale	" " Berlin.
Venus	" " Munich.

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

1. ANTIQUES—(Continued.)

SUBJECT.	FROM WHAT GALLERY.
MASQUES.—(Continued.)	
<i>Kings.</i>	
Alexander the Great.....	Louvre, Paris.
Alexander Fighting ..	Vatican, Rome.
Ptolemy.....	Royal Museum, Munich.
STATUETTES :	
<i>Mythological and Homeric.</i>	
Apollo Belvedere.....	Vatican, Rome.
Apollino de Medici.....	Imperial Gallery, Florence.
Castor and Pollux (group).	
Faunus Playing.	
Faunus Resting.	
Silenus and Bacchus.....	Louvre, Paris.
Ceres	" "
Diana and Stag (group).....	" "
Diana of Gabies	" "
Minerva	Turin.
Venus of Arles.....	Louvre, Paris.
Venus de Milo.....	" "
Venus de Medici.....	Imperial Gallery, Florence.
Venus of the Capitol.....	Capitol, Rome.
Venus Genitrix.....	" "
Venus Crouching	" "
Euterpe	Louvre, Paris.
Polyhymnia	" "
Genius of Eternal Rest.....	Louvre, Paris.
Genius Worshipping	Royal Museum, Berlin.
Laocoon (group).....	Vatican, Rome.
Amazon	Capitol, "
<i>Historical Characters.</i>	
Aristides	Barberini Museum, Naples.
Sophocles.....	Imperial Gallery, Florence.
Cincinnatus	Louvre, Paris.
Germanicus	" "
Julia, wife of Pompey.....	Imperial Gallery, Florence.
<i>Miscellaneous.</i>	
Fighting Gladiator	Louvre, Paris.
Dying Gladiator	Capitol, Rome.
Boy Extracting Thorn	" "
Wrestlers (group).....	Imperial Gallery, Florence.
Child and Goose.....	Louvre, Paris.
Playing at Osselets.....	Royal Museum, Berlin.
COLUMNS AND OBELISKS :	
Column of Trajan (small fac-simile).	} At Rome.
" Antonine	
" Phocas	
Flaminian Obelisk,	
Lateran	"

I. List of the Principal Specimens of Sculpture in the Educational Museum.

2. MODERN SCULPTURE.		
SUBJECT.	SCULPTOR.	FROM WHAT GALLERY.
LARGE GROUPS:		
The Graces.....	Canova.	
Cupid, with bow.....	Thorwaldsen.	
Guardian Angel	"	
Psyche, borne by Zephyrs	Gibson.	
LARGE STATUES:		
Hebe	Canova.	
Pandora.....	Sir R. Westmacott.	
Venus	Gibson.	
Greek Slave	Power.	
Jeanne D' Arc	Princess Marie.	
Busts:		
Hebe	Canova.	
Helen.....	"	Private Collection, England.
Julian de Medicis.....	Michael Angelo	Florence.
Milo of Crotona.....	Le Puget.	
Paris	Canova	Royal Gallery, Munich.
Perseus	"	Vatican, Rome.
Terpsichore.....	"	England.
Eve	Bailey.	
Europe.		
Asia.		
Africa.		
America.		
<i>French Statesmen, &c.</i>		
Charles IX. of France		Louvre, Paris.
Henri II. "	Jean Goujon	" "
Henri III. "	Germain Pilon.....	" "
Henri IV. "		
Napoleon I.	Chaudet.....	Collection at Paris.
Richelieu, Cardinal	Coyzevon.....	Louvre, Paris.
Sully, Duc de		Institut de France.
Ximenes, Cardinal.....		Rome.
Wife of Francois I.....		Museum St. Denis, France.
Wife of De Thou.....		Versailles Museum.
<i>Italian Artists.</i>		
Michael Angelo.		
Palladio.		
Raffaello.		
<i>English Crowned Heads, &c.</i>		
The Queen.		
Prince Albert.		
William IV.		
George IV.		
Duke of York.		
George III.		
Oliver Cromwell.		
Charles I.		
Queen Elizabeth.		
Mary, Queen of Scots.		
<i>Statesmen.</i>		
Lord Brougham.		
Lord Camden.		
George Canning.		
Earl of Chatham.		
Richard Cobden.		
Earl of Eldon.		
Charles James Fox.		
Earl Grey.		

2. MODERN SCULPTURE—(*Continued.*)

Q

I. List of the Principal Specimens of Sculpture in the Educational Museum.

2. MODERN SCULPTURE—(Continued.)

SUBJECT.	SCULPTOR.	FROM WHAT GALLERY.
BUSTS.—/Artistes.		
David Garrick.		Various.
John Kemble.		
William Macready.		
John Liston.		
Mrs. Siddons.		
Fanny Kemble.		
Adelaide Kemble.		
Malabran.		
Madame Grisi.		
Madlle. Cerito.		
BASSI RELIEVI:		
Night	Thorwaldsen.	Various.
Morning	"	
<i>The Four Elements.</i>		
Fire	Bacon.	
Air	"	
Earth	"	
Water	"	
MASQUES:		
<i>Miscellaneous.</i>		
Anne of Austria		Abbey St. Denis, France.
Charles XII. of Sweden.		
François I.		Louvre, Paris.
Louis XI.		Versailles Museum.
Louis XIII.		
Louis XIV.		Louvre, Paris.
Napoleon I., from Nature, after death.		
Birague		Louvre, Paris.
Canova, from Nature, after death.		
Dante.		Louvre, Paris.
Freminet		
Gericault.		Louvre, Paris.
Mazarin.		
Pierre d'Alençon.		Louvre, Paris.
Pierre de Navarre.		
Silence.		Michael Angelo.
Slave		
Tasso.		
STATUETTES:		
<i>Miscellaneous.</i>		
Ariadne	Dannecker.	Imperial Gallery, Florence.
Amazon	Feuchères.	
Children	"	
"	"	
First Cradle	Debay.	
Jupiter and Leda	Pradier.	
Paul and Virginia	Cumberworth.	
Prayer	Pradier.	
"	"	
Tancred and Clarinda ..	"	
Atalanta	Pradier	Tuilleries, Paris.
Hippomenes	Couston	
12 Statuettes of the Apostles ..	Pierre Fischer	From the Tomb of St. Sebald,
St. John	Donatello	
The Graces	Germain Pilon	Florence. [Nuremberg.
Nantheida.		
Dancer.		Louvre, Paris.
The Dancing Girls (2)	Canova.	

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

2. MODERN SCULPTURE—(Continued.)

SUBJECT.	SCULPTOR.	FROM WHAT GALLERY.
STATUETTES.—(Continued.)		
Flayed Figure.....	Caudron.	
Morning Star	Pollet.	
Evening Star	"	
Albert IV.	Lewis Schwanthaler.....	{ From the colossal statues in bronze in the throne room of the King of Bavaria's Palace, Munich.
Albert V.		
Charles XI.		
Charles XII. of Sweden.....		
Frederick of the Palatinate ...		
Frederick II. of the Palatinate		
John William		
Louis the Emperor.....		
Louis the Rich		
Maximilian I.		
Otto the Elector.....	" "	Munich.
Rupert the Emperor		
Louis I. of Bavaria	Barre.	
Napoleon I.	Schwanthaler.	
John Huss	"	Munich.
Zizka	"	"
Goethe	"	"
Jean Paul Richter.....	"	"
Mozart.....	"	"
Klenze, Leo de	"	"
Schwanthaler, L. de.....	"	"
<i>Artists.</i>		
Andrea del Sarto.....	"	"
Bellini	"	"
Claude	"	"
Correggio	"	"
Domenichino	"	"
Durer	"	"
Fiesole	"	"
Francesco Francia	"	"
Ghirlandajo.....	"	"
Hemling	"	"
Holbein	"	"
Leonardo da Vinci.....	"	"
Massaccio	"	"
Murillo	"	"
Michael Angelo.....	"	"
Perugino.....	"	"
Poussin	"	"
Raffaello	"	"
Rubens	"	"
Schoen, Martin.....	"	"
Titian.....	"	"
Vandyck	"	"
Van Eyck	"	"
Velasquez	"	"

311 Small Busts of Celebrated Characters of all ages.
A Selection of Models of Hands, Feet, &c., from nature.

NOTE.—In addition to the foregoing, a large number of various sized Brackets and Pedestals on which to place the Statuary, has been procured.

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

3. ARCHITECTURAL SCULPTURE.

The following Casts of Greek, Roman and Mediæval Ornament were procured from the Architectural Museum in connection with the Department of Science and Art, London. It has not been practicable in all cases to give the names of the places from which the originals were taken, as the donors of specimens to the above mentioned Museum have not always supplied the information.

The Casts are in two series.

FIRST SERIES.

GREEK.

- 1 Section of Frieze from the Erechtheum.
- 7 Stele Top from the British Museum.
- 27 Enriched Moulding (Echinus) from the Erechtheum.
- 28 Lysicrates Scroll.
- 29 Stele Top from the British Museum.

ROMAN.

- 2 Small Acanthus Scroll.
- 3 Rosette from the Capitol.
- 4 Another.
- 10 Large Scroll from Trajan Forum.
- 11 Small Acanthus Leaf from the Temple of Jupiter Stator.
- 12, 13 Two Small Rosettes from the Tomb of the Scipios.
- 30 Large Frieze from Trajan Forum.
- ▲ 32 Centre Rosette from Trajan Scroll.
- 34 Leaf Moulding from the Temple of Mars Ultor.
- 57 Enriched Moulding from the upper corner of the Pedestal of Trajan's Column.
- 58 Rosettes from the Capitol.
- 59 Rosette from the Antique.
- 31 Nest of Florentine Scroll, with Swan.
- 8 Florentine Panel, with Swan.
- 32 Pilaster from the Villa Medici, Rome.
- 9 Nest of Scroll of Pilaster, from the same.
- 33 A Griffin.

BYZANTINE.

- 36 Panel from Bonn.
- 37 Iron Scroll Work (hinge) from Notre Dame, Paris.
- 38 Another portion of the same.
- 35 Piece of Architrave, from St. Denis, Paris

SARACENIC.

- 39 Alhambra Panel.
- 40 Another.

RENAISSANCE.

- 64 Panel, with cinque cento arabesque and figures, from the Martinengo Tomb, Brescia.
- 50 Panel from the same.

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

3. ARCHITECTURAL SCULPTURE—(*Continued.*)

RENAISSANCE—(*Continued*)

- 6 Pomegranate Portion of Frieze of Ghiberti Gates, Florence.
- 18 Egg Plant and Pomegranate from the same.
- 45 Portion of the Architrave (with Eagle) from the same.
- 41 to 63 Three Pieces of Architrave; Pomegranate, Egg and Bird portions, from the same.
- 46 Another portion with Squirrel, from the same.
- 19 Pilaster from Florence.
- 49 Diamond Rosette from Brescia.
- 5 Rosette from the Cloisters of Santa Maria del Popolo.
- 14 to 17 Four Pilasters from the Tomb of Louis XII.
- 47, 48 Two Pilasters from the same.
- 20 Acanthus Leaf from St. Eustache, Paris.
- 52 Pilaster from Notre Dame, Paris, (Louis XV.)
- 51 Panel from the Chateau d'Anet, with cartouche.

MODERN RENAISSANCE.

- 21 Portion of a Pilaster from the Madeleine Church, Paris.
- 22 Section of the same.
- 53 to 56 Four portions of Pilaster, from the same.

GOthic.

- 23 Finial, from Lincoln.
- 24 Capital, from the Temple Church, London.
- 25 Capital, from Stone Church, Kent.
- 42 Spandril, from the same.
- 43 Small Carved Panel Tracery.
- 44 Another specimen.
- 41 Moulding Boss, from St. Stephen's, Westminster.
- 60 Another.

MISCELLANEOUS.

- 26 Dancing Girl, with Wreath.
- Vases of different periods.

SECOND SERIES.

NORMAN.

- 1 Capital, from Ely Cathedral.
- 2 Capital, from Barfreston Church, Kent.
- 3 Arch Moulding, from Rochester Cathedral.
- 4 Another from the same.
- 5 Another from the same.
- 6 Spandril, from St. Mary's Abbey, York.
- 7 Capital.
- 8 Shaft.
- 9 Arch Moulding.
- 10 Capital.
- 11 Arch Moulding.

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

3. ARCHITECTURAL SCULPTURE—(*Continued.*)

NORMAN—(*Continued.*)

- 12 Spandril, from St. Mary's Abbey, York.
- 13 Another from the same.
- 14 From an Abacus.
- 15 Dripstone Termination.
- 16 Ornament from a Cornice.

EARLY ENGLISH.

- 17 Head, from Lincoln Cathedral.
- 18 Capital, do
- 19 Arch Ornament, do
- 20 Another, do
- 21 Cusp, do
- 22 Another, do
- 23 Capital, from Llan-daff Cathedral.
- 24 Cusp, from Wells Cathedral.
- 25 Tooth Ornament, from Dunstable Church.
- 26 Diaper, from Westminster Abbey.
- 27 Another, do
- 28 Another, do
- 29 Base Ornament.
- 30 Moulding.
- 31 Boss, from the Temple Church, London.
- 32 Moulding.
- 33 Base.
- 34 Moulding.
- 35 End of a Spandril.
- 36 Capital.
- 37 Boss.
- 38 Moulding.
- 39 Capital.
- 40 Cusp, from Lincoln.
- 41 Another from same.
- 42 Corbel.
- 43 Spandril.

DECORATED.

- 44 Spandril, from Southwell Minster.
- 45 Another, do
- 46 Ornament, do
- 47 Capital, do
- 48 Crockets, from Winchester Cathedral.
- 49 Enriched Moulding, from the same.
- 50 Diaper, from Lincoln Cathedral.
- 51 Capital, from the same.
- 52 Spandril, from Ely Cathedral.
- 53 Another from the same.
- 54 Capital, from Ely Place, Holborn.
- 55 Moulding from the same.
- 56 Spandril.

I. LIST of the Principal Specimens of Sculpture in the Educational Museum.

3. ARCHITECTURAL SCULPTURE—(*Continued.*)

DECORATED—(*Continued.*)

- 57 Another.
- 58 Another.
- 59 Capital.
- 60 Crocket.
- 61 Figure, from Westminster Abbey.
- 62 Diaper, from Canterbury Cathedral.
- 63 Crockets, from the same.
- 64 Head.
- 65 Capital, from Waltham Cross.
- 66 Head.
- 67 Another.
- 68 Diaper.
- 69 Base, from St. Stephen's Chapel, Westminster.
- 70 Ornament from Southwell.
- 71 Spandril, do
- 72 Another, do
- 73 Crocket, from Winchester.
- 74 Another from the same.
- 75 Spandril, from Canterbury.
- 76 Finial, from St. Mary's Abbey, York.
- 77 Boss, from Lincoln.
- 78 Another, do
- 79 Another, do
- 80 Ornament from Stalls, Lincoln Cathedral.
- 81 Another from the Misereres, do
- 82 Finial, from stalls of do
- 83 Another, do do
- 84 Another, do do
- 85 Inscription, from Wheathamstead Church.
- 86 Another from the same.
- 87 Spandril, from Wells Cathedral.
- 88 Patern, do
- 89 Crocket, do
- 90 Cap, do
- 91 Crest Ornament, do
- 92 Boss.
- 93 Spandril.
- 94 Stall Finial.
- 95 Another.
- 96 Another.
- 97 Another.
- 98 Ornament.
- 99 Boss.
- 100 Capital.
- 101 Head.
- 102 Linen Pattern Panel.
- 103 Another.
- 104 Base.
- 105 to 110 Elizabethan and Jacobian Panels.

II. List of the Principal Paintings in the Educational Museum.

1. ITALIAN SCHOOLS.

DATE.	SUBJECT.	MASTER COPIED.	FROM WHAT GALLERY.
1387-1445	Reliquary (Madonna della Stella)	Fra. Angelico.....	Sacristy of Santa Maria Novella, Florence.
1445-1519	Portrait of himself.....	Leonardo da Vinci.....	Uffizzi Palace, Florence.
do	Modesty and Vanity.....	do	Sciarra Palace, Rome.
do	Medusa's Head.....	do	Uffizzi Palace, Florence.
1446-1524	Virgin and John Baptist adoring the Saviour.....	Perugino (Master of Raffaele)	Pitti Palace, Florence.
1449-1498	Holy Family.....	D. Ghirlandajo (Master of Michael Angelo.)	Uffizzi Palace, Florence.
1450-1533	Virgin and Child.....	Francesco Francia	
do	Holy Family.....	do	Bologna.
1469-1517	St. Catherine of Alexandria.	Fra. Bartolomeo.....	Academy at Siena.
do	Portrait of Savonarola.....	do	Academy Fine Arts, Florence
do	Mary going to the Sepulchre	do	Academy at Siena.
1477-1576	Portrait of Himself.....	Titian	Uffizzi Palace, Florence.
do	La Bella.	do	do
do	Our Saviour [in profile]....	do	Pitti Palace, Florence.
1480-1521	The Supper at Emmaus....	Palma (the Elder).....	do
1483-1520	Madonna del Cardellino	Raffaele	Tribune of the Uffizzi Palace, Florence.
do	The Transfiguration.....	do	Vatican, Rome.
do	Madonna della Seggiola	do	Pitti Palace, Florence.
do	Holy Family.....	do	Naples.
do	St. Cecilia.....	do	Academy at Bologna.
do	Vision of Ezekiel.....	do	Pitti Palace, Florence.
do	St. John in the Desert.....	do	Tribune of the Uffizzi, Florence.
do	La Fornarina.....	do	do
do	Madonna and Child (on porcelain)	do	Pinacothek at Munich.
do	Holy Family (small).....	do	
do	Portrait of Himself.....	do	
1485-1520	The Salutation.....	Albertinelli.....	Uffizzi Palace, Florence.
1488-1530	Holy Family.....	Andrea del Sarto.....	Pitti Palace, Florence.
1493-1534	Madonna adoring the Child...	Correggio	Tribune of the Uffizzi Palace, Florence.

II. List of the Principal Paintings in the Educational Museum.

I. ITALIAN SCHOOLS—(Continued.)

DATE.	SUBJECT.	MASTER COPIED.	FROM WHAT GALLERY.
1493-1534	Magdalen.....	Correggio.	
1500-1550	Head of St. John presented to Herodias.....	Luini.....	Uffizzi Palace, Florence.
1507	Portrait of Caesar Borgia...		
1509-1566	Descent from the Cross....	Daniele da Volterra.....	Church of Trinita di Monti, Rome.
1510-1550	Holy Family.....	Giulio Romano.	
1510-1592	The Bassano Family.....	Bassano.....	Uffizzi Palace, Florence.
1528-1588	Feast of Belshazzar.....	Paul Veronese.	
do	Christ and the Centurion....	do	
1535-1607	Abraham's Sacrifice.....	Alessandro Allori.....	Uffizzi Palace, Florence.
1560-1609	Venus and Cupids.....	Annibale Caracci.....	Royal Gallery, Munich.
1555-1619	Conversion of St. Paul....	Ludovico Caracci.....	Bologna.
do	Dead Christ, with Virgin, &c	do	
1563-1609	Holy Family (Specimen of Chiaro-scuro).....	F. Vanni.	
1569-1609	Peasant Eating Beans.....	Caravaggio.....	Rome.
1575-1642	Mater Dolorosa.....	Guido Reni.....	Academy at Bologna.
do	Archangel Michael.....	do.....	Church of the Capuchins, Rome.
do	Lucretia.....	do.....	Corsini Palace, Florence.
do	Beatrice Cenci.....	do.....	Barberini Palace, Rome.
do	Massacre of the Innocents..	do.....	Academy at Bologna.
do	Aurora (in fresco).....	do.....	Raspignosi Palace, Rome.
do	Hope.....	do.....	Rome.
do	Mother and Child asleep....	do	
do	Virgin and Infant Jesus...	do copied by Maria Canutti.	
1575-1625	La Musique.....	Martinelli.....	Corsini Palace, Florence.
1577-1621	Saviour Asleep on the Cross.	Christofano Allori.....	Florence.
do	Judith with the Head of Holofernes.....	do.....	Pitti Palace, Florence.
1578-1666	The Baptism of Christ.....	F. Albani.....	Bologna.
1590-1666	Sybilla Samia.....	Guercino.....	Royal Gallery, Florence.

II. List of the Principal Paintings in the Educational Museum.

I. ITALIAN SCHOOLS—(Continued.)

DATE.	SUBJECT.	MASTER COPIED.	FROM WHAT GALLERY
1581-1641	Last Communion of St. Jerome	Domenichino	Vatican, Rome,
do	Sybilla Cumæa.....	do	Borghese Gallery, Rome.
1600	St. George and the Dragon..	Castelfranco.	
do	Peter's Denial.....	Gherardo.	
1596-1669	The Circumcision.....	Pietro da Cortona	
1605-1685	Mother of Sorrows.....	Sassoferrato	Uffizzi Palace, Florence.
do	Mater Amabilis	do	
do	Virgin and Child (after Raffaele)	do	
1615-1673	Academy and Philosophers..	Salvator Rosa	Pitti Palace, Florence.
do	Landscape (the Bridge, &c.)...	do	do
do	Conspiracy of Catiline	do	do
1616-1686	Infant Baptist (asleep)	Carlo Dolci.	
do	Remorse of Peter	do	Pitti Palace, Florence.
do	Virgin and Infant Jesus.....	do	do
do	The Agony in the Garden..	do	do
do	The Magdalen.....	do	Uffizzi Palace, Florence.
do	La Poesie	do	Corsini Palace, Florence.
do	Angel of the Annunciation..	do	Ferroni Palace, Florence.
1697-1768	Grand Canal, Venice.....	Canaletti.....	Pitti Palace, Florence.
do	Palace of the Doge (Venice)	do	do
	Portraits of Artists.....	Various.....	Uffizzi Palace, Florence.
1707-1762	Weeping Girl.....	Rotari.	
	do		
	Apollo and the Muses.....		
	Ecce Homo....		
	<i>The following by living</i>	<i>Artists. (Original.)</i>	
	Carnival at Rome.....	H. Caffi	Rome.
	Roman Forum.....	do ..	do

II. LIST of the Principal Paintings in the Educational Museum.

1. ITALIAN SCHOOLS—(Continued.)

DATE.	SUBJECT.	MASTER.	GALLERY.
	Beatrice Cenci the night before her Execution.....	A. Ratti	Rome.
	Dante and Beatrice	do	do
	Portrait of Count Ugolino..		Florence.
	Blind Savoyard.....		

2. FLEMISH SCHOOL.

1370-1441	Dead Christ with Virgin....	Jean Van Eyck.	Private Collection, Brabant.
1450-1529	Head of Our Lord.....	Quentin Messys	
do	Descent from the Cross (in Panel).....	do	
do	Descent from the Cross (three figures.).....	do	
1480	Dead Christ and his Mother.	John Messys.	Louvre.
1490	Resurrection of our Lord...	Claessens.	
1510-1546	Landscape, (figures, mountains and water.).....	Grimmer.	
1520-1604	Adoration of the Shepherds.	Martin de Vos.	
do	The Last Supper.....	do	
1520-1570	Raising of Lazarus.....	Franz Floris.	
1546-1616	Judgment of Solomon.....	Franck.	
do	Marriage of Cana.....	do	
do	Birth of Christ.....	do	
1557-1641	Cattle	Van Oort.	
1560-1642	Elijah under Juniper Tree...	} Style of Van Balen and Breughel de Velours.	Louvre.
do	Elijah Fed by Ravens.....		
1565-1642	Adoration of the Magi.....	John Breughel.	
do	Interior (Boors drinking)...	do	
1570-1622	Last Supper.....	Francis Pourbus.....	
1577-1642	The Straw Hat (copied by Farasyn).....	Rubens.	
do	Portrait of Himself	do	

II. LIST of the Principal Paintings in the Educational Museum.

2. FLEMISH SCHOOL—(Continued.)

DATE.	SUBJECT.	MASTER.	GALLERY.
1577-1642	Holy Family.....	Rubens	Antwerp Cathedral
do	Presentation in the Temple.	do	
do	Christ in the House of Simon the Pharisee.....	do. copied by J. Van Herpt.	
do	Descent from the Cross.....	Rubens	
do	Incredulity of Thomas.....	do	
do	Our Saviour (youthful).....	do	Pitti Palace, Florence
1579	Boar Hunt	Snyders.	
1589-1657	Battle Piece.....	C. Seghers.	
1597	Portrait of Galileo.....	Sustermans.	
1599-1641	Cimon and Pera (copied by Besschy)	Vandyck.	
do	Esther and Ahasuerus (copied by Peter Thys)	do	
do	Our Lord Crucified.....	do	
do	Portrait of Himself.....	do	
1610-1690	Interior (Dutch Boors dane'g)	Teniers the younger.	
do	Jesus at the House of Mary and Martha.....	do	
1615-1677	Adoration of the Wise Men.	D. Ryckaert.	
1621-1673	Landscape, figures & animals	Gaspard de Wit.	
1644-1719	Landscape, (Rabbits, &c.)...	Weenix.	
1660	Repenting Magdalen	Boyerman, pupil of Rubens.	
1755-1826	Landscape, (Woman & Cow)	Ommeganck.	
do	do (Peasants and Sheep)	do	
do	do (Sheep and Lambs)...	do	
do	do do ..	do	
	do (Cattle)		
	do (figures and animals)	S. Linnig.	
	do (companion).....		
	Savoyard and two dogs	Noterman.	

II. List of the Principal Paintings in the Educational Museum.

3. DUTCH SCHOOL.

DATE.	SUBJECT.	MASTER.
1490-1560	The last Judgment.	Bernard Van Orley.
1498-1673	Christ and Saints.	Hemskirch.
1510-1570	Street View.	P. Breughel.
1510-1570	Interior (Festival of 3 Kings).	do
do	Flemish Fête.	do
do	Village Dance.	do
1510-1583	Family Concert.	Peter Pourbus.
1556-1634	Rape of the Sabines.	Otto Venius (Master of Rembrandt).
1596	St. John Preaching in the Wilderness.	Leonard Bramer.
1606-1665	Portrait of a Gentleman.	Rembrandt.
1606-1665	Portrait of his Mother.	do
1606-1672	Landscape (with animals and figures).	A. Cuyp.
1606-1672	Cavaliers and Horses.	do
1606-1672	Cattle Drinking.	Antonissen, after Cuyp.
1606-1672	Landscape (with figures and horses).	do do
1609-1668	Joseph Sold by his Brethren.	Philip de Coninck.
1610-1685	Tuning Guitar.	Ostade.
1611-1681	Portrait of Admiral Van Tromp.	Ferdinand Bol.
do	Appointment of Elders in Wilderness.	do.
1613-1674	Evening School.	Gerard.
1616-1697	Landscape.	De Jonghe.
do	Landscape.	do
1617-1654	Winter Scene.	J. Ostade.
1623-1708	Landscape (with figures and animals).	Mommers.
1625-1654	Cattle.	Antonissen.
1632-1693	Child and Dog.	Nicolas Maes.
1636-1689	Interior (Dutch Boors).	Jan Steen.
1636-1695	Interior of Stable (Horses and Cavaliers).	J. Le Duc.
1639-1792	Landscape (driving cattle).	Vande Velde.
1640	Fruit Market.	Steenwick.

 II. LIST of the Principal Paintings in the Educational Museum.

 3. DUTCH SCHOOL—(*Continued.*)

DATE.	SUBJECT.	MASTERS.
1650-1702	Historical Painting (subject from old Testament) ..	Brakenburg.
1673-1700	Portrait of William III.....	Debaan.
1687-1772	Portrait (Man with Wig).....	Quickhard.
1737-1794 } 1740-1818 }	Winter Scene (Windmill). After Paul Potter....	Schmidt.
1756-1815	Calm at Sea.....	Van Stry.
1756-1815	Marine View (Rustic Bridge).....	do
1756-1815	Marine View.....	do
1776-1839	Cattle.....	Van Os.

 4. MISCELLANEOUS DUTCH AND FLEMISH PAINTINGS.

Interior of Mechlin Cathedral.....	Van Tchel.
A storm at Sea.....	Verboeckhoven.
Studio of P. Douw.....	Leys.
Fruit Market at Night (Contrast of lights).....	Taus.
Sculptor's Studio.....	Vandenkorch
Music Party	Verhoeve.
Holy Women at the Sepulchre.....	J. De Ryn (?)
St. Paul (small original).....	Verellier.
Holy Trinity.....	Ruttenhammer.
Monkey and Grapes.....	Sneyers.
Interior (Mother and Children).....	Krunz.
Interior (<i>Salon</i> —3 figures).....	C. De Vylder.
Dead Game (Rabbit, &c.).....	Clevenburg.
Fruit and Oysters	Deheem.
Huntsman and Horses.....	Moerenhout.
Portrait.....	Miervelt.
Landscape.....	F. Debaan.
Game.....	Oberman.
Horses and Cattle Fair (original)	Simon Van Dow

II. List of the Principal Paintings in the Educational Museum.

4. MISCELLANEOUS DUTCH AND FLEMISH PAINTINGS—(Continued.)

DATE.	SUBJECT.	MASTER.
	Sportsmen reposing (exterior)	Dierucker.
	Interior (Children and Trumpet.)	
	Ostade's Studio.	Vandenbosh.
	View of Dort (Winter).....	Rosenboom.
	Exterior (Dancing, &c.)	Wuillot.
	Marine View (with boats.)	
	Landscape (Winter.)	
	Marine View (Fishing Boat sailing.)	
	Marine View (Boats at the Beach.)	
	Dead Game.	
	Game.	
	Landscape.	
	Fruit Market.	
	The Burgomaster Six's visit to Rembrandt.	
	Peasant Boy.	
	Old Fisherman.	
	Our Saviour Crucified.	

5. GERMAN SCHOOL.

	Scourging of Christ (Antique.)	
	Ecce Homo (Antique)—King of Holland's collection	
1471-1528	Portrait of Himself.	Albert Durer.
1617-1680	Portrait of Cromwell	Sir Peter Lely.
1732-1767	Young Woman drinking Coffee.....	After Wagner.
1737-1807	Drover Resting (Prussian).....	Hackert.
1789	Cimabue meeting with Giotto	Clement de Zimmerman. Royal Gal-
	Peasant Girl.	lery, Munich.
		Eugene de Block.

II. List of the Principal Paintings in the Educational Museum.

6. FRENCH SCHOOL.

DATE.	SUBJECT.	MASTER.
1714-1789	Calm Sea	Vernet.
do	River Scene	do
	Sportsman	David Col.
	Fishing with the line.....	do
	Landscape Village.....	Lafargue.
	Fish-dealer	Nicollie.
	The Officer's Return (<i>temp.</i> Napoleon I.)	Lecœur.
	Interior ("The Picture.").....	do
1726-1805	Child and Dog ..	Greuze.
do	Reading the Bible	do
	Two Children and Horse.	
	Flowers and Fruit.	
	do	
	Winter (small).....	Unknown.
	Three small Portraits	Delacroix.

7. SPANISH SCHOOL.

1613-1685	Adoration of the Shepherds	Murillo. (School of Seville.)
do	Fruit Girl and Boy.....	do
do	Beggar Boys	do
do	Virgin and Infant Jesus.....	do
do	Girl and Boy	do

Twenty-five or thirty not yet classified.

III. Engravings in the Educational Museum.

1. ON STEEL AND COPPER.

A set of 43 large Plates on sacred and allegorical subjects, after Rubens and Vandyck, and another set of 11 after Vandyck, by the following eminent engravers :

Cornelius Galle A.D. 1570.....	C. Visscher..... A.D. 1610-1670.
Lucas Vorstermans..... 1580.....	Peter de Bailliu 1614-1646.
S. A. Bolswert..... 1586.....	Nicolas Lawers 1620.....
Paulus Pontius..... 1596.....	Nicolas Ryckemans 1620.....
H. Witdouc 1600.....	Mariaus 1630.....
Peter Clouet..... 1606-1668.	A. Lommelin 1636.....
A. Van Diepenbeke 1607.....	F. Van Wyngaerde..... 1640.....
Peter de Jode..... 1606-1659.	L. Van Orley..... 1652-1732.
Jacob Noeffs..... 1610-1645.	

A set of 85 Sketches drawn and engraved by Rembrandt, (original.) A.D. 1606-1665.

A set of 67 Sketches, &c., drawn and engraved by Callot, (original.) A.D. 1593-1635.

A set of 58 Views drawn and engraved in *aqua fortis*, by Hermann Van Swanevelt, (original.) A.D. 1620-1654.

A set of 52 Plates comprising the entire works of Adrian Van Ostade, engraved by himself, (Original.) A.D. 1610-1685.

A set of 27 large Engravings from the Luxembourg, Gallery of Marie de Medicis, after Rubens, by the following engravers, and published at Paris in 1710:

Loir A.D. 1630-1713.	Vermeulen A.D. 1644.....
Picart 1631-1721.	Audran 1661-1721.
G. Edelinck 1627-1707.	G. Duchange..... 1662-1747.
L. de Chastillon..... 1639-1734.	Trouvain..... 1666-1707.

A set of 24 large Plates after Nicolas Poussin, of which 15 represent various incidents in the life of Our Lord, and the remaining 9 are pictures of the Last Judgment. Engraved by Claudia Stella, A.D. 1636-1697.

A set of 12 Engravings by J. Visscher, (1636-), after Views by Berghem, (1624-1683.)

A set of 45 Engravings by Moyreau, (1712-), after Wouvermans, (1620-1668.)

A set of 13 Engravings by J. P. Lebas, (1708-1782), after Teniers, (1610-1694.)

A set of 12 Engravings by Tardieu, (1720-1772), after Rubens, representing scenes in Roman History.

A volume of Views drawn and engraved by F. C. Weyrotter, (1730-1773.)

A set of 8 Engravings after Raffaele, representing the Creation and Life of Moses, by De Meulemeester.

Two volumes of Plates of animals and views, drawn and engraved by Huel, (1735-1813.)

Set of 28 Engravings after paintings by the following eminent Artists of the French School:

Bertin..... A.D. 1667-1736.	Regnault A.D. 1754-1831.
David 1760-1825.	Garnier 1759-1831.

III. Engravings in the Educational Museum.

1. ON STEEL AND COPPER—(Continued.)

Drouais.....	A.D. 1763-1788.	Conder.....
Girodet.....	1766-1824.	Richard.....
Mme. Benoit.....	1770.....	Daguerre.....
Menjaud.....	1772-1831.	Ducis.....
Guérin.....	1774-1797.	Bidault.....
Cte. de Forbin.....	1779-1841.	Mme Husson & Chaudet.....
Mme. Haudebourt Lescot.....	1786-1844.	J. Laurent.....
Michallon.....	1796-1822.	Lancrenon.....
Mlle. Mayer.....	1800-1821.	Cognier.....

- (2.) Miscellaneous Engravings after Paintings by the following Italian Masters, engraved by various Artists of the last and present centuries, among whom are Rosaspina (1760-), Morghen (1758-1833), Longhi (1766-1831), Anderloni 1784-), Richomme, and many of the most celebrated living engravers :—

Descent from the Cross.....	Perugino.....	A.D. 1446-1524.
Madonna della Seggiola.....	Raffaella.....	1483-1520.
Madonna del Cardellino.....	do.....	do
Madonna and Child.....	do.....	do
St. John Baptist.....	do.....	do
Vision of Ezekiel.....	do.....	do
Fornarina.....	do.....	do
Galatea.....	do.....	do
Madonna dell' Impannata.....	do.....	do
Transfiguration.....	do.....	do
La Bella.....	Titian.....	1477-1576.
La Flora.....	do.....	do
Descent from the Cross.....	Fra Bartolommeo.....	1469-1517.
The Fates.....	Michael Angelo.....	1474-1563.
St. John in the Desert.....	G. Brigiardini.....	1481-1556.
Madonna adoring the Child.....	Correggio.....	1493-1534.
The Magdalen.....	do.....	do
Descent from the Cross.....	Danièle da Volterra.....	1509-1566.
Interment of Our Lord.....	P. Fontana.....	1512-1597.
The Calling of St. Matthew.....	Lod. Carracci.....	1555-1619.
Holy Family.....	J. Francucci da Imola.....	<i>flourished</i> 1540.
Transfiguration.....	Lod. Caracci.....	1555-1619.
The Prophecy of St. J. Baptist.....	do.....	do
Scourging of Our Lord.....	do.....	do
Conversion of St. Paul.....	do.....	do
Virgin and Child with Sts. Francis and Jerome.....	do.....	do
Birth of St. John Baptist.....	do.....	do
Descent from the Cross.....	L. Massari.....	1569-1633.
Do.....	N. da Cremona.....	<i>flourished</i> 1518.
Aurora.....	Guido Reni.....	1575-1642.
Cleopatra.....	do.....	do
Lucretia.....	do.....	do
Interment of Our Lord.....	A. Tiarini.....	1577-1668.
St. Catherine of Siena.....	do.....	do
Sybilla Cumæa.....	Domenichino.....	1581-1641.
St. Peter Martyr.....	do.....	do

III. Engravings in the Educational Museum.

I. ON STEEL AND COPPER—(Continued.)

St. Francis	F. Gessi	1588-1649.
Virgin with Sts. Magdalen and Catherine	F. Albani	1578-1666.
Baptism of Our Lord	do	do
St. Peter Martyr	Guercino	1590-1666.
Virgin	Sassoferrati	1605-1686.
Mater Amabilis	do	do
The Conception	G. A. Sirani	1610-1670.
Communion of St. Jerome	Domenichino	1581-1641.
Sybilla Samia	Guercino	1590-1666.
Magdalen	C. Dolci	1616-1686.
Last Communion of St. Jerome		
St. George	Francesco Penni (il Fattore)	1488-1528.
St. Michael	do	

(3.) Other Engravings:

The Conception	Murillo	(Spanish.)
Dante and Beatrice	Scheffer	(German.)
Luther and Melancthon, &c., translating the Bible. P. A. Labouchère		(French.)
The Catpaw	E. Landseer	(English.)
Horse Shoeing	do	do.

2. LITHOGRAPHS.

Series of fine Lithographs after the paintings enumerated below, from the Dresden, Munich, and several other public and private Galleries:

(1.) After Italian Masters.

Portrait Duke di Sforza	L. da Vinci	A.D. 1445-1519.
The Virgin and Child	F. Francia	1450-1533.
do	do	do
Venus and Bacchanal	Titian	1477-1576.
Tribute Money	do	do
Holy Family	do	do
Adoration—Holy Family	do	do
Venus and Mirror	do	do
Vanity	Giorgione	1477-1511.
Jacob and Rachel	do	do
Virgin and Child	Garofolo	1481-1559.
Madonna di Tempi	Raffaello	1483-1520.
Holy Family	do	do
His Portrait	do	do
Madonna di Sisto	do	do
La Belle Jardinière, (Madonna)	do	do
Madonna and Holy Family	Guilio Romano	1492-1546.
St. Sebastian	Correggio	1494-1534.
The Holy Night, (Holy Family)	do	do
St. Francis	do	do
The Gamblers	Caravaggio	1495-1543.
Virgin and Child	Bordone	1500-1570.

III. Engravings in the Educational Museum.

2. LITHOGRAPHS—(Continued.)

Interment of Our Saviour	Salviati.....	1510-1563.
Virgin and Child.....	Caracci	1569-1609.
Infant Christ and St. John	Lo Scarsellino	1551-1621.
Cleopatra	Paul Veronese.....	1532-1588.
The Adoration.....	do	do
Marriage at Cana	do	do
Presentation in the Temple.....	do	do
Susannah at the Bath.	do	do
Finding of Moses.....	do	do
Our Lord at Emmaus.....	do	do
Coccina Family.....	do	do
Hagar and Ishmael.....	Barroccio	A.D. 1528-1612.
Our Saviour	Bellino.....	<i>flourished</i> 1500.
His Daughter.....	Palma the Elder.....	1540-1588.
Jesus, Mary, Catherine, &c.....	do	do
David with Goliath's Head.....	Orbetto.....	1580-1650.
Esther and Ahasuerus	Strozzi	1581-1644.
Rebecca at the Well	do	do
Tancred in the Bewitched Forest	Tiarini.....	1577-1688.
Youthful Christ.....	C. Dolce	1616-1686.
St. Agnes	do	do
Innocence	do	do
Madonna and Child (vierge au lis).....	do	do
Herodias with Head of John Baptist.....	do	do
"This is my Body."	do	do
Madonna and Child, &c.....	Maratti.....	1625-1713.
Youthful Christ Sleeping	A. Pozzi.....	1642-1709.
Canal of Venice	Canaletti.....	1697-1768.
Queen Tomyris	Guercino	1590-1666.
Magdalen	Battoni	1708-1787.
Girl Weeping	Rotari.....	1708-1762.
Twelve plates of Caryatides; designed by Frulli, Cenestrelli and Bonola.		

(2.) German, Dutch, and Flemish.

St. Luke Painting the Virgin	Meister Wilhelm,.....	<i>flourished</i> 1380.
Christ on Mount Olivet	do	do.
Annunciation.....	do	do.
do	Van Eyck.....	1370-1441.
St. Luke Painting the Virgin.....	do	do
Annunciation.....	Vander Goes	1405-1480.
Portrait of a Lady	Lucas Cranach.....	1472.....
Descent from the Cross	Albert Durer.....	1471-1528.
His Portrait.....	do	do
Christ on Mount of Olives.....	Burgomaier	1472-1559.
Annunciation	Meckenenn.....	1424.....
Holy Family	Mabuse.....	1492-1532.
Our Lord Crucified	do	do
Rest in Egypt.....	Schorel.....	1495-1562.
St. John Baptist	Hemling.....	1440-1499.
Our Saviour.....	do	do

III. Engravings in the Educational Museum.

2. LITHOGRAPHS—(Continued.)

St. Christopher	do	1440-1499.
The Shrine of St. Ursula: a series, 12 large plates.	do	do
Madonna, &c.	Holbein	1498-1554.
Massacre of the Innocents.	Rubens	1577-1640.
Capture of Samson.	do	do
Reconciliation of the Sabines.	do	do
The Garland of Fruit.	do	do
Defeat of Sennacherib.	do	do
Conversion of Saul.	do	do
Lion Hunt	do	do
Last Judgment	do	do
Portraits of his Sons.	do	do
Garden of Love.	do	do
Boar Hunting.	Snyders.	1579-1657.
do	do	do
St. Catherine	B. Bruyn.	1570.
War Scene, <i>temp.</i> Cromwell.	Camphausen	1586-1626.
Holy Family	Vandyck.	1599-1641.
Our Lord and the Paralytic.	do	do
A Portrait	do	do
Children of Charles I.	do	do
King Charles I.	do	do
Engelbrecht (a portrait)	do	do
Shepherd Life in Holland	J. Vandevelde.	1599-1645.
Winter Scene.	do	do
Cimon and Pera	Honthorst.	1592-1660.
St. Peter's Deliverance.	do	do
The Dentist	do	do
Morning	Wynants.	1600-1677.
Evening	do	do
Spanish Students Singing	Rombouts.	1597-1637
Evening	Kuyp	1606-1672.
Dutch Barber's Shop.	A. Brouwer	1608-1640.
Dutch Peasants Fighting.	do	do
The Billet-doux.	Ferburg	1608-1681.
Evening	J. Both	1610-1650.
Dutch Inn.	Teniers	1610-1694.
do	do	do
Peasant Wedding.	do	do
The Alchemist.	do	do
Jacob's Dream.	F. Bol	1611-1681.
Joseph presenting his father to Pharaoh	do	do
Dutch Inn	Ostade	1610-1685.
His Studio	do	do
Dutch Nobleman	Rambrandt.	1606-1665.
Esther's Feast	do	do
Day of the Kings	do	do
His Daughter.	Ryckaert.	1615-1677.
Shipwreck	Peters.	1614-1671.
The Hermit	Gerard Dow	1613-1674.

III. Engravings in the Educational Museum.

2. LITHOGRAPHS—(Continued.)

Quacksalver.....	do	1613-1674.
Market Beggar.....	do	do
Writing Master.....	do	do
The Dentist.....	do	do
His Portrait.....	do	do
Game Dealer.....	Metzu	1615-1669.
Poultry Dealer.....	do	do
Woman Making Lace.....	do	do
Man Selling Poultry.....	do	do
The Wolf and the Fox.....	Pauditz	1620-1665.
Knife Grinder.....	Weenix	1621-1660.
Storm at Sea.....	Everdingen	1621.
Bear Hunt.....	Fyt	1625-1671.
Dutch Shepherds.....	Potter	1625-1654.
Group of Cattle.....	do	do
Herd Resting.....	H. Roos	1631-1685.
Hunt.....	Ruysdael	1636-1681.
The Sick Woman.....	Netscher	1636-1684.
Lady and Parrot.....	do	do
The Cocks.....	Hondekotter	1636-1695.
Cock and Turkey Fighting.....	do	do
Woman Fainting.....	Mieris	1635-1681
Tinker.....	do	do
His Studio.....	do	do
Another view of Same.....	do	do
Girl Reading.....	P. de Hooghe	flourished 1650.
Youthful Amusements.....	Vander Werff	1659-1722.
Dismissal of Hagar.....	do	do
Cupid Sharpening his Arrows.....	Ralph Mengs	1723-1779.
A Mother of Aloito.....	Riedel	1732-1816.
Young Neapolitan of Aloito.....	do	do
Judith.....	do	do
Roman Girl.....	do	do
Roman Girl at Albano.....	do	do
Dutch School.....	Schmidt	1740-1818.
Christ and Samaritan.....	Kauffman	1742-1817.
Christ in the Storm.....	Overbeck	1789.....
The Brothers.....	Vogel	1683-1787.
The Fall of the Liris.....	Friess	1801-1833.
Cattle Market in High Bavaria.....	Adam	
The Pillage.....	do	
Young Foxes.....	do	
English Horses, thorough bred.....	do	
Rustic Stable.....	do	
Laban and his Servants.....	Berghem	
Grandfather's Return.....	Brockelsen	
King Lewis.....	Bodmer	
A Shower.....	Burkel	
Thunderstorm.....	Backer	
New Church in Amsterdam.....	Bosboom	

III. Engravings in the Educational Museum.

2. LITHOGRAPHS—(Continued.)

St. Catherine	Cocia
Sunset (colored)	Durk
Invalid Soldier and Grandson	Enhuber
Concilium Medicum	Geyer
Flight to Egypt	H. Hess
Greek Caravan	Hess
The Guest of the Convent	Hess
Lace Maker	Luekx
Married Couple	Hasenclevis
Cautious Baker	Kreul
Flight to Egypt	Marks
Sick Sailor	Simonsen
Brazier and his Wife	Schleisner
Portrait of Goethe	Stieler
Night Market Scene (colored)	Schendel
Finding of Moses	Schrandolph
Italian Caravan	Weller
The Sister's Intercession	Vander Laar
The Emperor Napoleon III	Winterhalter
The Empress Eugenie	do

(3.) Spanish.

Two Boys Eating Melons	Murillo	A.D. 1613-1685.
Two Boys Eating Grapes	do	do
Two Girls Counting Money	do	do
Boys Playing Dice	do	do
Boys Playing Cards	do	do

(4.) French.

Interment of Our Lord	Poussin	1594-1665.
Flight to Egypt	Claude Lorraine	1600-1682.
Neapolitan and Child	Robert	1794-1835.
Trial of the Brigands	Jacquand	

(5.) English.

The Last Will	Wilkie	1785-1841
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IV. Books in Educational Museum illustrating the History of Art and the Principal Galleries of Painting and Sculpture.

1. IN FRENCH AND ITALIAN.

- Galerie du Palais Pitti, gravée sur cuivre et illustrée par une Société de Gens de Lettres. Par Louis Bardi. Florence, 1842. Four vols.
- Imperiale et Royale Galerie de Florence, dessinée par le Professeur Gozzini, et gravée par le Chevalier P. Lasinio. Florence. Five vols. in three.
- Galleria dell' I. e Reale Accademia delle Belle Arti di Firenze, pubblicata con incisioni in rame ed illustrata. Florence, 1845.
- S. Marco convento in Firenze, illustrato del B. Vincenzo Marchese. Florence, 1853.
- Peintures à Fresque du Campo Santo de Pise, dessinées par Joseph Rossi, et gravées par le Professeur Chevalier J. P. Lassinio, fils. Florence, 1853.
- Tabernacle de Ste. Marie Nouvelle.
- Description of the Chief Pictures in the Dresden Gallery.
- Scènes de la Vie des Peintres, par Madon. Brussels, 1842.
- Histoire de L'Art Monumental dans L'Antiquité et au Moyen age suivie d'un traite de la Peinture sur verre. Par L. Batisier. Auteur des Eléments D'Archéologie Nationale. Paris. 1845.
- Musée de L'Amateur. Choix des Meilleurs Tableaux, Sculptures et Dessins des Artistes Belge Contemporains. Lithographiés par Paul Lauters, Professeur de Dessins à l'Ecole Royale de Gravure, et Charles Billoin. Brussels, 1850.
- Galleries Publique de L'Europe. Armengaud.
- Paris.—Vues et Monuments, Dessinés et Lithographiés en couleur, par Jules Arnout. Paris.
- Nuova Raccolta delle Vedute, Obelischi, Fontane e Chiostri di Roma e Suoi Contorni. Da Domenico Anici Romano. Rome.

2. IN ENGLISH.

[NOTE.—The following works, although not purchased specially for the Museum, form a portion of the large variety of publications relating to Art which are about being transferred to the Provincial Library.]

- Handbook of Painting. The German, Flemish, Dutch, Spanish and French Schools. Partly translated from the German of Kuyler, by a Lady. Edited, with notes, by Sir Edmund Head, Bart. Two vols. Illustrated. London, 1854.
- The Early Flemish Painters: Notices of their Lives and Works. Illustrated. By J. A. Crowe and G. B. Cavalcaselle. London, 1857.
- Treasures of Art in Great Britain: being an account of the chief collections of paintings, drawings, sculptures, illuminated MSS., &c. By Dr. Waagen, Director of the Royal Gallery of Pictures. Berlin. In three vols. London, 1854.
- Works of the Early Masters in Stained Glass. By John Weale. Illustrations in colors. Two vols. London, 1846.
- Metal Work and its Artistic Design. Illustrations in colors. By Digby Wyatt. London, 1852.
- Antiquities of Athens. By C. R. Cockerell, A.R.A., F.S.A., and other architects; being a supplement to the work of Stuart. Illustrated. London, 1830.
- The Pictorial Gallery of Arts. I. Useful Arts. II. Fine Arts. Illustrated. Four vols. London, 1847.
- The Works of Eminent Masters in Painting, Sculpture, Architecture and Decorative Art. Illustrated London, 1854.
- The Encyclopædia of the Fine Arts: comprising Architecture, Sculpture, Painting, Heraldry, Numismatics, Poetry, Music, and Engineering. London, 1848.
- The Book of Art, Cartoons, Frescoes, Sculpture, and Decorative Art, as applied to the new Houses of Parliament and to buildings in general: with an Historical Notice of the Exhibitions in Westminster Hall, and directions for Painting in Fresco. Illustrated by Engravings on Wood London, 1846.
- The Art Journal. With Supplement. 10 vols. London, 1849 to 1857.

IV. Books in Educational Museum illustrating the History of Art and the Principal Galleries of Painting and Sculpture.

2. IN ENGLISH—(Continued.)

- Gems of European Art. The Best Pictures of the Best Schools. Edited by S. C. Hall, Esq., F.S.A. Illustrated. London, 1846.
- Interiors and Exteriors in Venice. By Lake Price. Lithographed by Joseph Nash, from the original drawings. London, 1843.
- Illustrations of the Rock Cut Temples of India. By James Fergusson, Esq. London, 1845.
- Annals of the Artists of Spain. By William Stirling, M.A. Three vols. London, 1848.
- A Biographical and Critical Dictionary of Painters, Engravers, Sculptors and Architects, from Ancient to Modern Times. By S. Spooner, M.D. New York, 1853.
- The Wilkie Gallery: a selection of the best Pictures of the late Sir David Wilkie, R.A.; including his Spanish and Oriental Sketches. With Notices, Biographical and Critical. London.
- Description of the Building erected in Hyde Park for the Great Exhibition of the Works of Industry of all Nations, 1851. Illustrated by twenty-eight large Plates, embracing Plans, Elevations, Sections, and Details, laid down to a large scale, from the working drawings of the Contractors, Messrs. Fox, Henderson & Co. London, 1852.
- The Journal of Design and Manufactures; with Two Hundred and Thirteen Fabric Patterns, in cloth and paper, and Six Hundred and Forty Engravings. In six volumes. London, 1852.

V. Other Objects of Interest.

1. ILLUSTRATIONS OF MEDÆVAL HISTORY, &c., VIZ. :—

- Complete Suit of Knight's Armour, with lay figure.
- Do. Black do. do.
- Trophy of Ancient Arms, including mace, battle-axe, shield, &c.
- Six Bronze Statuettes.
- A Critical Enquiry into Ancient Armour, as it existed in Europe, particularly in Great Britain, from the Norman Conquest to the reign of King Charles II. Illustrated by a series of Illuminated Engravings, with a Glossary of Military Terms of the middle ages. By Sir Samuel Rush Meyrick, Kt., LL.D., F.S.A., &c. &c. London, 1842.
- Engraved Illustrations of Ancient Armour, from the collection at Goodrich Court, Herefordshire; from the drawings and with the descriptions of Dr. Meyrick. By Joseph Skelton, F.S.A., author of the "Antiquities of Oxfordshire." In 2 vols. 4to. London, 1853.
- The Costume of the Ancients. By Thomas Hope. A new edition, much enlarged. In 2 vols. Three hundred and twenty-one Plates. London, 1841.

2. ILLUSTRATIONS OF SWISS COSTUME,—PICTURES EMBROIDERED IN SILK WITH GOLD AND SILVER LACE, &c. &c.

Wilhelm Tell.		
Walter Fürst	Von Uri	} One Picture.
Werner Stauffacher	Von Schwitz	
Arnoldus De Melchtal	Von Under Walden	

The remainder are Standard Bearers of the various Swiss Cantons and Towns, viz. :—

Bern.	Glarus.
X. Gericht Bund.	Zurich.
Schwetz.	Mulhausen.
Schaffhausen.	Appenzell.
Freiburg.	Valais.
Uri.	Soleure.
Basle.	Geneva.
Unterwalden.	S. Gallen Statt.
Chur.	Grau-Bund.
Zug.	Neuenburg.
Lucerne.	S. Gallen. Abbt.

V. Other Objects of Interest.

3. MAPS AND PLANS IN RELIEF.

Sevastopol, with plan of military operations at the siege.	South America.....	1 : 10 by 2 : 5
Map of Europe..... 8 feet by 10 : 3	Europe.....	2 : 2 by 1 : 9
Physical and Hydrographical Chart	Spain and Portugal.....	do
of France..... 4 : 0 by 5 : 0	France and Belgium.....	2 : 2 by 2 : 0
Plan of Paris and its Environs..... 7 : 0 by 9 : 0	Italy.....	do
Various Maps in relief, as follows :	Germany and Holland.....	do
Europe..... 1 : 10 by 2 : 5	The British Isles.....	do
Asia..... do	North America.....	do
Africa..... do	Russia.....	do
North America..... do	Ottoman Empire.....	do
	Switzerland.....	2 : 2 by 1 : 8

4. SPECIMENS OF NATURAL HISTORY.

Case containing one hundred and sixty-four specimens of Insectores.

Do do nine	do	various Birds.
Do do ten	do	do do
Do do eighteen	do	Mammalia and Birds.
Do do forty-three	do	Palmipeds.
Do do thirty	do	Birds and Mammalia.

Mammalia and Birds out of Cases,—about one hundred and twenty Birds—group of Foxes, Canada Lynx, Moose Head, &c.

Case containing thirty-eight Birds' Nests and about 300 various eggs.

One case of Insect Architecture.

Two cases of Insects.

Cabinet containing 125 Rocks and Minerals of Nova Scotia.

Do do 76 Fossils do do

Collection of upwards of a hundred Minerals and Fossils not yet classified.

5. AGRICULTURAL IMPLEMENTS, &c.

30 Models of Agricultural Implements, constructed for the Imperial Agricultural Society of Austria.

45 Models of do. do. constructed for the Hohenheim Institute of the Kingdom of Wurtemberg.

9 Models of do. do. from Denmark.

30 Models of Articles of Domestic Economy, from the Paris Exhibition.

Set of French Measures, from a hectolitre to a centilitre.

Set of French Weights, from a kilogramme to a gramme.

6. PHILOSOPHICAL MODELS AND SCHOOL APPARATUS.

Collection of Chemical and Philosophical Apparatus, upwards of 200 various articles, as follows :—
 Schoolmasters', Lecturers', and Students' Chemical Laboratories; Johnston's Agricultural Laboratories; Statham's Cabinets; Terrestrial and Celestial Globes, from $2\frac{1}{2}$ inches in diameter to 30 inches; Rotatory Map Stands; Geometrical Forms and Solids; Plaster Casts, and other Drawing Models; Cabinets of Minerals, Fossils, Conchology, &c.; Working and Sectional Models of Steam Engines; School Furniture, consisting of Desks, Chairs, &c.; Conductometers, Pyrometers, Reflectors; Gasometers; Hydrogen Apparatus; Celestial Spheres, Planetariums, Tellurians, and Roberts' Set of Instruments for Astronomy; Mechanical Powers, Gyroscopes, &c., for Mechanics; Hydrostatic Bellows, Archimedes Screw, Lifting, Forcing, and other Pumps, Diving Bells, Water Wheels, &c., for Hydrostatics and Hydraulics; Air Pumps, Condensing and Exhausting Syringes, Magdeburgh Hemispheres, Fountains, Barometers in vacuo, &c., for Pneumatics; Electrical Machines, Leyden Jars, Insulated Bells, Electrometers, Spiral Tubes, &c., for Elec

V. Other Objects of Interest.

6. MODELS AND SCHOOL APPARATUS—(*Continued.*)

tricity; Electric Telegraphs; Smee, Daniel, and Groves' Galvanic Batteries; Electro-Magnets Compound and Single Bar Magnets, &c., for Magnetism; Microscopes, Mirrors to decompose light, Lenses, Prisms, Models of the Human Eye, &c., &c., for Optics; Magic and Phantasmagoria Lanterns, with Oxy-hydrogen Calcium Lights; and Solar and Argand Lamps.

. The Apparatus and Models are all arranged in Museum Room No. 4; a great variety of which are of Canadian Manufacture under the direction of the Department.

Appendix A.

(*Extracts from the last Report of Dr. LYON PLAYFAIR, C.B., Secretary to the Department of Science and Art, on the "English Educational Museum at South Kensington," and on the "Provincial Schools of Art and Design in England, Ireland, and Scotland," referred to on pages 10, 12 and 15.*)

[NOTE.—A Ground Plan of the Educational Museum at South Kensington, London, will be found facing the title page.]

I. TRAINING SCHOOL OF ART, FEMALE ART SCHOOL MUSEUM, AND LIBRARY OF ORNAMENTAL ART.

A. *Training Metropolitan District Schools of Art.*

The masters in training, besides studying Art in the Central School, are exercised also in teaching it in district and parochial schools throughout the metropolis.

The total number of teachers in training during the past school-year has been 106; of whom eighty-nine were male and seventeen female students. Thirty-seven masters have received certificates from the Department during the year; twenty-two of these being for the first or lower group of subjects, and the remainder for higher groups. A large proportion of the students naturally come from the Metropolis, as they are more able than provincial students to take advantage of the instruction offered by the Department; but it is always open to the students of provincial schools when their qualifications have been found to come up to the standard of admission. During the last year, eleven metropolitan students took the first certificate, at an average cost to the public of £27 3s. 8d.; while the average cost of eight first certificates, taken by provincial students, was £35 8s. 9d. Twenty-one students have been appointed to masterships in the course of the year, and are now engaged in teaching in the provinces.

The number of students attending the training school during the past year has been 405, which is a small increase on the number for the previous year. The fees have experienced a considerable augmentation, having been £728 as compared with £517.

The number of district schools in the Metropolis continues as before, one new one having been opened at Hampstead, while the school at Camden Town has

been discontinued. The Westminster school has been temporarily suspended from local causes, but is likely soon to be re-opened. The monthly average of pupils who have attended all the district schools has been 476, being a small increase of ten above the average of the previous year.

The most gratifying point in connexion with the training school during the past year, is the large increase in the number of children in the parochial schools, which are taken into connexion with the former in order to practise the masters in teaching. Forty-one schools of this class are now taught, this number being an increase of eight schools during the year. The number of children receiving instruction has increased from 1,730 to 3,346. It is important to remark, that the ordinary teachers of these schools are becoming able to impart instruction in drawing. Of the above number, twelve schools, with twenty-eight teachers, are now giving Art instruction to 1000 children. In the central school, 194 schoolmasters were taught drawing; and in the district schools, 251. The sum paid to the Department, for parochial instruction in the Metropolis, was £295. This sum, added to £25 received from the Whitelands Female Training School, and to £32 10s. received for the instruction of schoolmasters, makes, with the receipts of the Central School (£728) a total amount of above £1,080 paid for instruction given by the training school during the past year.

B. Female School of Art, Gower Street.

This school has experienced a small diminution, both in the number of pupils and in the fees received during the last year. The number of students at the morning classes has been 104 (in the previous year, 122), and in the evening classes, 22; the latter number being the same as in the former year. The fees have fallen from £250 to £240. From the changes made in the exhibitions of the Department, the works of the pupils have not yet been brought into competition, but they have been more numerous than in the preceding year.

C. Museum of Ornamental Art.

The purchases made for this Museum have, to a considerable extent, been regulated by the desire to render more complete specific sections of the Museum; and, in consequence of this arrangement, the works in metal have been chiefly increased.

The most marked event connected with the Museum has been the display of the remarkable collection purchased from M. Soulages, of Toulouse. The circumstances under which this collection, consisting of 750 specimens, was deposited in the Museum, are somewhat peculiar. A number of gentlemen, interested in the promotion of Art, learning that this well-known collection was for sale, subscribed a guarantee to the extent of nearly £25,000, and purchased the whole collection. As their object was purely disinterested, a clause in the deed of guarantee having rendered profit impossible to them under any circumstances, they offered to deposit the whole collection in the Museum at Marlborough House, with the view of allowing the public to judge whether it should be bought for the nation. This proposal being strictly in accordance with the rules of the

Museum, permission was accorded. An uncommon interest has been manifested by the public in the collection; for in the two months during which it has been open to the general public, as many as 48,093 persons have visited it, of whom 5,126 persons paid for admission; the latter number being much greater than that which any previous exhibition has drawn in a similar period.

The public has had the advantage of seeing in the Museum upwards of 100 articles of high artistic and pecuniary value, which Mr. Field deposited in it for a considerable time. These additions have much increased the attractions of the Museum, and added considerably to the number of visitors, although the number of days on which the Museum has been opened was less than in the preceding year.

1856, open 210 days, number of visitors	111,768
1855, open 231 days, " "	78,427

Increase of visitors in 1856.....	33,341
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Circulating Museum.

This collection, which consists of a selection of objects from the Central Museum, continues to be sent to the provincial towns having Schools of Art. It meets with a varied success, according as the arrangements made by the locality for its reception are good or bad; and it is influenced, also, by the character of the town in its relation to industrial pursuits. Thus the Circulating Museum was exhibited at Hanley, in the Potteries, during the last year, where it was visited by 20,572 persons, of whom 18,783 paid for admission. In Newcastle-on-Tyne, a much larger town, but where the industry does not bear the same relation to Art, it was only visited by 1,310 people, of whom 561 paid for admission. Allowing for these variations, which will always occur, the results of the experiment have been eminently successful in improving public taste in the locality to which the Museum has been sent. The total number of visitors during last year to the Circulating Museum was 32,852, of whom 27,436 were admitted by payment. Visitors, under certain rules, are allowed to make drawings of the objects exhibited; and in 234 cases this privilege was taken advantage of. In 1856, the towns in which the Circulating Museum was exhibited were Sheffield, York, Newcastle-on-Tyne, Caernarvon, and Hanley in the Potteries. In the previous year, the towns receiving it, with one exception, were, besides being populous, engaged in artistic manufactures (Birmingham, Nottingham, Macclesfield, Norwich, and Leeds), and the result, as might be expected, was shown by a larger number of visitors, amounting in that year to 55,701.

It is gratifying to state that the efficiency of the arrangements for the transport of the articles has been such, that, notwithstanding the fragile nature of many of them, not a single accident of any kind has yet occurred.

Central and Circulating Library.

The Library of Art attached to the Department has been closed during three months, for removal, besides the usual two months of vacation. The number of visitors was 5,346 for the seven months; while that of 1855 was 7,242, showing

an average increase on the daily attendance, the numbers being, for the two years, thirty-two and thirty respectively. The increase in the subscribers mentioned in last year's report also continues, if deductions be made for the three months of removal. Arrangements have been made to circulate important Works of Art from the Central Library through the provincial schools. The committee of the schools have shown great interest in this proposal, and have offered various useful suggestions for the efficient working of the system.

MUSEUM OF IRISH INDUSTRY.

The collections of this Museum have had considerable accessions during the past year. The Museum has been visited during the day by 15,329 persons; and in the evenings, when lectures are being delivered, by 16,282 persons, the total number being 31,611. This shows an increase of 6,603 above the returns for the previous year.

ROYAL DUBLIN SOCIETY.

The varied objects of this society are prosecuted with increased vigour, and a marked improvement has occurred in the returns of the present year in most of its departments.

ROYAL ZOOLOGICAL SOCIETY OF IRELAND.

The Zoological Society, which receives an annual grant of £500, attracts a large number of the working classes to its gardens, as many as 108,767 persons having paid the lowest admission fee of 1d. On the whole year, the number of visitors amounted to 124,976, which is a less number than in the previous year (138,019.)

COMMITTEE OF LECTURES.

The Committee of Lectures continues to arrange for the lectures common to the Royal Dublin Society and to the Museum of Irish Industry, and also to organize and superintend the courses of popular lectures in the provinces. With the view of obtaining some positive indications as to the results of such popular teaching, this Board authorized the expenditure of a small sum (£200) for the purpose of instituting examinations and awarding prizes on the termination of each course of lectures.

SCOTTISH INDUSTRIAL AND NATURAL HISTORY MUSEUM.

The interest manifested in the National Museum in Scotland has produced large accessions to its collections during the past year. Ready access to the Museum, free of charge, is given to the students of Natural History attending the University, and the different denominational Colleges in Edinburgh.

II. AID TO SCHOOLS UNDER THE INSPECTION OF THE DEPARTMENT, HAVING REFERENCE TO SECONDARY EDUCATION.

LOCAL SCHOOLS OF ART.

The mode in which the Department promotes instruction in Art throughout

the country, has been explained in previous reports, and it may now be sufficient to describe the general results of the action.

The advanced instruction in Art given in the schools has been made more efficient during the past year by the introduction of a constant system of inspection. In former years, the actual inspection of Art Schools was occasional only, but certain works were required to be sent up to London for inspection and exhibition, and rewards were then given according to their excellence. By this system, the whole works of the school did not come under inspection; and when the works involved a knowledge of the science of form, such as geometry, perspective, and orthographic projection, there was no evidence that the student understood the principles upon which he worked, as good execution only was considered, and the work might be a mere copy. The Metropolitan Exhibition was in consequence discontinued, and Inspectors were sent to each town where there was a School of Art to examine all the works of the school, and to reward excellence by *local* medals. The works thus rewarded are to be collected and exhibited in one common annual exhibition, which during the present year will be held in Manchester, and a limited number of the most deserving of all the works which have obtained local medals will be rewarded with *national* medals. Very favourable effects are found to arise from this change in the system of exhibition and prizes.

The Schools of Art continue to operate upon primary schools, which are taught drawing through their agency. This part of their duty will be fully explained in a further section of the Report.

The number of Local Schools of Art in the provinces amounts to fifty-six, being an increase of three during the past year: adding the nine district Metropolitan schools, the training and female schools, the total number of Art Schools now under the Department is sixty-nine. The following returns will show the number of students of all classes who have attended them in 1856, as compared with the corresponding period in the previous year:—

	1855.	1856.
Provincial schools	8,274	10,204
Metropolitan district schools.....	466	476
Central female schools.....	114	126
Masters in training.....	79	106
Schoolmasters, pupil-teachers, &c.....	1,547	1,425
	<u>10,510</u>	<u>12,337</u>

Making a general return of their numbers, it would be as follows:—

	1855.	1856.
Pupils at Schools of Art	10,510	12,337
Pupils at Public Schools.....	18,988	22,746
	<u>29,498</u>	<u>35,083</u>

 LOCAL SCHOOLS OF SCIENCE.

During the last year the attendance at the Schools of Science, including under that designation Navigation and Trade Schools, as well as separate scientific institutions, have considerably increased. In the year ending December, 1855, 9,128 persons attended the schools and public lectures given in connexion with them. In the year ending December, 1856, the number of persons who attended these schools amounted 11,661. New schools were opened in 1856, at Aberdeen, Bristol, Leeds, London, Newcastle, and Waterford. The scientific schools are of two kinds, viz., secondary schools, in which only science is taught; and intermediate schools, in which advanced elementary instruction is given to prepare the pupils for scientific instruction.

Periodical examinations for prizes are now held at each of the separate scientific and intermediate schools, and it is the intention of your Lordships to take into consideration, how far the benefit of such examinations may be extended to the general public, whether they attend the schools or not. The application of a system of examinations to the courses of public lectures has already been alluded to.

The intermediate trade and navigation schools continue to increase steadily in the number of pupils. It was explained in the last report that separate scientific institutions were too far apart from the elementary school to prove a permanent success, without some intermediate instruction to prepare those who have been educated in such schools to take advantage of special scientific instruction. Accordingly, in the trade and navigation schools, elementary or junior divisions both for youths and adults have been established, with the view of communicating the knowledge necessary to act as the basis for scientific instruction. This has produced a favourable result, and, as will be observed by the returns, a largely increased attendance. At the same time it has added to the expenses of the school. This has been met, to some extent, by sending the teachers in training to the provincial schools, to take charge of the junior classes, until the increase in the numbers of the pupils would justify the committees of management in appointing assistant-masters. It would, no doubt, be very easy, both with regard to navigation and trade schools, to render them at once self-supporting, by devoting the attention of the masters to the adults who are willing to attend them and pay considerable fees. In regard to navigation schools, this is especially the case. But sailors who come into port only for a few weeks at a time cannot be thoroughly grounded in the science of their occupations, and the knowledge communicated to them must be necessarily of an empirical and superficial character. On the other hand, boys who are destined for a seafaring life may be kept one or two years at such schools, and may be well grounded in the principles of navigation. Instruction of this kind for sons of sailors is, however, new to the maritime population, and it will take some time before the necessity for it is fully recognized. In a national point of view, your Lordships have recognized the importance of securing an attendance of boys to the navigation schools, rather than that of adults. I am

glad to state that there is a steady increase in the numbers of boys in all the schools, and in consequence of the larger number of teachers there has also been an augmentation in the numbers of adults. Although for two or three years the schools for boys may not be self-supporting, if they increase as steadily as they do at present we may look to the time when even this section of the schools will be found to derive a sufficient sum from fees of pupils to meet the expenses attendant upon them. Mr. Hughes, the Inspector of Navigation Schools, has examined all of them, and especially distinguishes the school at Hull for the efficiency of its instruction.

III. AID TO SCHOOLS NOT CONNECTED WITH THE DEPARTMENT.

Primary Instruction.

The diffusion of primary instruction in Art engages the anxious attention of the Department. Each Art School attaches to itself a certain number of public or private schools, which receive one or more lessons weekly in elementary drawing. Facilities are also given to the teachers and pupil-teachers of public schools to qualify themselves to impart instruction in drawing to the pupils under their care. In the provincial schools, 1,231 teachers and pupil-teachers have availed themselves of these facilities during the past year, the return for the previous year, in the same schools, being 1,097. It is gratifying to find that the teachers of public schools are now, in many instances, able to communicate the necessary elementary instruction by themselves, and thus benefit more largely by the aid of the teachers of the Art schools. Including the public schools in connexion with the Training School in London, 22,746 children were taught drawing last year, while in the previous year the number taught was 18,988.

Your Lordships considered it to be desirable to give a further impulse to the diffusion of primary instruction, and accordingly small rewards of instruments and materials for drawing have been offered as rewards to all scholars who are successful in completing the papers included in the examination of the first grade. It was not made a condition in these examinations, that the candidates should have attended schools in connexion with this Department. The public object to be attained is, that a certain amount of power in drawing should be possessed by all, and it is a matter of indifference where the instruction has been received. As the State desires to have a certain result, it may pay for it, without inquiring into the means by which it has been produced, if it be satisfied that the instruction given is of a sound character. It may be contended, however, that under an open system of competition of this kind, the public money might be expended in promoting Art instruction among classes who were sufficiently well able to obtain it without the aid of the State. But as the whole money value of the prize offered for competition is limited to a few shillings, there is but little inducement offered by it for the higher classes to enter into competition; while in the present imperfect state of instruction in Art, it would be impolitic to exclude any persons who desired to learn drawing in the precise and systematic manner required for successful

competition, even for these small prizes. The total amount to be expended in prizes of this kind can always be regulated, and as the demand for them increases the standard of excellence can readily be raised.

The introduction of scientific teaching, as a separate branch of study to primary schools, is attended with considerable difficulties, and can only be carried out gradually and with much caution. Already the claims upon the attention of the pupils are so numerous, that without affecting the main objects of the school, it would be difficult to obtain separate periods for scientific lessons. The first point for success is to enable the schoolmasters to illustrate the common lessons by his own scientific knowledge, and with this view, increased attention has been given to instruction in science in Training Schools. The Department has also in its separate Schools of Science formed classes for schoolmasters and pupil-teachers.

The Training Schools throughout the country have hitherto chiefly cultivated the physical rather than the natural sciences, and when the schoolmaster introduces science into his primary school, he generally selects mechanics, physics, or chemistry, as the objects of study. But the sciences of observation, such as zoology, botany, and physiology, are more suitable to the children of primary schools, than the abstract physical sciences referred to, which are better adapted for secondary schools. The study of the sciences of observation would naturally aid and be aided by instruction in drawing, and would implant that love of nature which is required to insure the success of the intermediate schools and separate scientific institutions throughout the country. If these views are correct, it will be for your Lordships to consider whether it would not be desirable to induce an increased study of the sciences of observation in the Training Colleges. Some of the physical sciences, such as chemistry and experimental physics, are required to explain several of the most common phenomena of life, and, in this point of view, may be studied with advantage even in a primary school; while, as their abstractions are relieved by illustrations, they compel observation; but, as a whole, they do not appear to be so well suited to educe a love of nature in the minds of children as a knowledge of the plants, animals, and stones seen in their daily walks.

IV. AID TO SCHOOLS BY THE FORMATION AND DIFFUSION OF EXAMPLES, AS A MEANS OF STUDY.

With a view to improve the means of instruction, both in primary and secondary schools, an Educational Museum is now in the course of organization, and will soon be opened to the public. Its nucleus has for some time been in the possession of the Government, having been presented to it at the close of the Educational Exhibition in St. Martin's Hall, in 1854. This nucleus proved, on examination, to be insufficient for the purposes of a permanent Museum, and accordingly a classification of the objects required for such a collection has been made, and the co-operation of the producers of educational apparatus has been

secured. The want of such a Museum has long been felt, and its establishment has met with hearty support from the educational societies, manufacturers of apparatus, and publishers. The objects exhibited in it will be fully available to those who desire to obtain information in regard to the educational appliances already provided by the usual channels of trade, and means will be taken to furnish, through those channels, more efficient examples, when they are required to meet the demand for them.

During the last year, various series of diagrams have been finished; among them are diagrams on botany, by the Rev. Professor Henslow; on geology, by Mr. Jukes, Director of the Geological Survey in Ireland; on extinct animals, by Mr. Waterhouse Hawkins; and on astronomy, by Dr. Drew. Professor Willis has completed his illustrations of mechanical powers, and is zealously engaged in simplifying and preparing for manufacture various examples in applied mechanics. The Rev. A. Rigg, Principal of the Chester Training School, has produced some excellent illustrations of mechanical movements, and models fitted for agricultural schools; and to meet the growing demand for educational apparatus, he has erected a manufactory at Chester, of sufficient capabilities to prepare apparatus on a large scale.

The new Art examples issued during the last year, include elementary examples prepared by the Department, and published by De la Rue, and Pyne's illustrations of water-colour paintings.

The number of public schools which have supplied themselves with apparatus and examples through the Department amounts to 290. The average cost of this supply to each school has been £2 17s. 3d.; and the total cost in aid by the Department was £830 13s. 6d.

V. PUBLIC SERVICES CONNECTED WITH THE DEPARTMENT.

During the last year, Mr. Sheepshanks has founded a Gallery of British Art in connexion with the Schools of Art attached to this Department, by giving to the nation his splendid collection of pictures and drawings. The deed of gift is of the most liberal character. A gallery is now in course of erection to contain the collection, which includes 211 paintings in oil, and 100 drawings and sketches. Since this deed of gift was executed, Mr. Sheepshanks has added to the collection by various other donations. When it is recollected that this magnificent collection has been granted to the nation during the lifetime of the donor, and that the conditions of the gift are of the most open description, the public will no doubt appreciate the disinterested spirit in which it has been made.

The large iron museum at South Kensington has now been given over to the Department by the Commissioners of the Exhibition of 1851, under whom it was erected.* Various public bodies and societies have gladly taken advantage of the

* See Ground Plan, facing the title page.

space offered by it, and already it is fully occupied. The Commissioners of Patents have organized a Museum of Patented Inventions, and will exhibit it to the public in this building. The Committee of the Architectural Museum are now arranging in it an interesting collection of architectural casts, chiefly of the mediæval period. The Institute of British Sculptors has appropriated a portion of the gallery to a display of works of English artists. The Commissioners of the Exhibition of 1851 have undertaken to illustrate the useful applications of animal products, in addition to the objects presented to them after the Exhibition. The museums now referred to, and those belonging to the Department, such as the Museum of Ornamental Art and the Educational Museum, will completely fill the large iron building at South Kensington.

EDUCATIONAL MUSEUM, UNDER THE LORDS OF THE COMMITTEE OF PRIVY
COUNCIL ON EDUCATION.

1. To aid all classes of the public in carrying out the work of national education, and especially those engaged in teaching, the Lords of the Committee on Education have established, at the new buildings at South Kensington, a Museum, which exhibits, under a proper classification, all important books, diagrams, illustrations, and apparatus connected with education, already in use or which may be published from time to time, either at home or abroad.

2. The public will be admitted free to the Museum, as a public exhibition, on certain days of the week; and on other days, which will be reserved for students' opportunity will be given to examine and consult the objects.

3. The objects exhibited at St. Martin's Hall, in 1854, which were presented to the Society of Arts, and by that Society given to the Education Board, in order to found a Museum, form part of the Educational Museum. The producers of apparatus, books, diagrams, maps, &c., used in teaching, have also the privilege, subject to certain regulations, of placing their publications and productions in the Museum, thus making them known to the public.

4. The books and objects are grouped under the following divisions:—

1. School buildings and fittings, forms, desks, slates, plans, models, &c.
2. General education, including reading, writing, grammar, arithmetic, mathematics, foreign languages, and histories.
3. Drawing and the fine arts.
4. Music.
5. Household Economy.
6. Geography and astronomy.
7. Natural history, including geology, mineralogy, botany, zoology, and physiology.
8. Chemistry.
9. Physics.
10. Mechanics.

11. Apparatus for teaching persons of deficient faculties.

a. Persons physically deficient, such as the deaf, dumb, and blind.

b. Persons mentally deficient, such as idiots, imbeciles, and the insane.

12. Physical training, or means for promoting the health of the body.

5. In organizing the Museum, the Committee on Education hope to have the co-operation of all who are interested in the object.

Books, diagrams, maps, apparatus, &c., intended for the Museum, may be addressed to the Secretary of the Department of Science and Art.

SUMMARY.

It may be useful to make a general summary of the information given in detail in various parts of the report.

In nearly all the Museums and Libraries in connexion with the Department throughout the kingdom, a considerable increase in the number of visitors has taken place during the last year. The total number of persons amounted to 366,838, being an increase of 35,362 persons on the return for 1855. This number would no doubt have been still greater if it had not been found necessary to close the Central Art Museum for the last three months of the year, with a view of removing it from Marlborough House to South Kensington.

The Botanical Gardens in Dublin have been visited by 32,900, and the Zoological Gardens in that city by 124,976 persons; in the former case, the increase is 2,050 visitors; in the latter case, the decrease is 13,000.

The Exhibition of the Soulages collection was visited by upwards of 48,000 visitors, and the agricultural and other exhibitions of the Royal Dublin Society by 14,691 persons.

The geological surveys in Great Britain and Ireland continue to be carried on as rapidly as the present number of surveyors will permit. In England, 1,149 square miles have been surveyed, and sections illustrating the coal-fields have been levelled over 300 miles. In Scotland, the counties of Edinburgh and Haddington are nearly completed. In Ireland, 1,604 square miles of country have been surveyed, and sections have been run along 417 miles of rugged coast. The Ordnance maps now include many of the most important mining districts of the kingdom, the inhabitants of which naturally desire to have a correct survey of their mineral resources as soon as possible. To accomplish this, a small increase in the number of surveyors is recommended. The Mining Record Office continues to amass and publish important statistical returns regarding the mineral produce of the kingdom.

The Schools of Art were attended, in 1856, by 12,337 persons, and taught

drawing to 22,746 children in elementary schools. In the corresponding returns of the previous year, 10,510 students attended the schools, and 18,988 children were taught. A more rigorous system of inspection and examination has been introduced into the schools, with beneficial results.

The separate schools of science and public lectures in connexion with them were attended by 11,661 persons; the number for the corresponding period in 1855 being 9,128. Examinations have been instituted in connexion with the public lectures, and have much increased their efficiency. Separate instruction in science is not given in elementary schools through the agency of the provincial scientific schools; but classes for the instruction of schoolmasters have been opened, and apparatus for scientific illustration has been extensively furnished at a reduced cost to the teachers who are able to show that they can use it by passing a prescribed examination.

A Gallery of British Art, founded by Mr. Sheepshanks, who has munificently given his valuable collection of paintings and drawings to the nation, is now in course of erection, and will shortly be completed. A new Museum of educational appliances has been organized, and will be opened to the public next month. Various public bodies and societies have co-operated with the Department to render the iron Museum at South Kensington instructive to the public. The Commissioners of the Exhibition of 1851 will display a Museum of animal products. The Commissioners of Patents have formed a new Museum of patented inventions. The Architectural Museum exhibits a valuable collection of casts and models; and the Institute of British Sculptors, illustrations of the works of British sculpture.

LYON PLAYFAIR.

Appendix B.

ON THE FUNCTIONS OF THE DEPARTMENT OF SCIENCE AND ART IN ENGLAND.

It may not be uninteresting to give in conclusion the following abstract of a recent address delivered at Kensington by Henry Cole, Esq., C. B., under the direction of the Earl of Granville.

THE HISTORY AND FUNCTIONS OF THE SCIENCE AND ART DEPARTMENT, BY
MR. HENRY COLE, C. B.

Mr. Cole said,—It has seemed right to the Lord President of the Council and the Vice-President of the Committee of Council on Education, to direct that a series of introductory explanations of the science and art department should be given, when, since the occurrence of several changes, most of its functions may be said to have come fairly into action. At the beginning of this year the department was a branch of the Board of Trade, now it is a division of the Committee of

Council on Education. Its offices, schools, and the Museum of Art were at Marlborough House, now they are at South Kensington. Moreover, the department has become charged with the general superintendence of a museum embracing many other objects besides those of art, and several collections which are the property of private bodies.

Some who but recently have paid attention to the subject, have thought that the science and art department is a new creation of the Government, and have expressed surprise at the important item which its expenses make in the parliamentary estimates of the year. The science and art department is rather a consolidation of institutions, most of which have been long established, than the creation of any new ones. The oldest institution connected with the department is the Royal Dublin Society, which as early as 1800 received an annual public grant of £15,500. The School of Mines, Geological Museum in Jermyn Street, and Geological Survey were in process of organization from 1837 to 1851, and were placed under the Chief Commissioner of Public Works. The Industrial Museum of Ireland owes its origin to Sir Robert Peel in 1845, and was also subject to the Chief Commissioner of Works, whilst the School of Design, which is the parent of the present schools of art located in all parts of the United Kingdom, and supported mainly by local authority and action, was founded in 1837 by Mr. Poulett Thompson, afterwards Lord Sydenham, and were subject to the authority of the Board of Trade.

All these institutions had in view the promotion of scientific and artistic knowledge of an industrial tendency at the expense of the State, but they acted in different ways, independently of each other, and were subject to different kinds of ministerial responsibility.

After the Exhibition of 1851, public opinion unanimously demanded that the State should give more systematic assistance to the scientific and artistic education of the people than it had hitherto done ; and it was an obvious process, and in accordance with the working of institutions in this country, rather to improve and consolidate what existed already than to create a new institution.

Accordingly in 1852, whilst Mr. Cardwell was president of the Board of Trade, the Royal Dublin Society, Mining Museum and School in Jermyn Street, the industrial museums of Ireland and Scotland, with the department of practical art, were united to form the department of science and art under a single parliamentary authority, and were required to publish an annual statement of the results of their working.

One effect of this consolidation, signally beneficial, has been to call increased public attention to them, and generally to lead the public more largely to demand the assistance offered by them than when they were insulated. In the year 1851, before any consolidation took place, the Parliamentary votes on behalf of these institutions exceeded £40,000. Whilst for the last year, when the action has been greatly extended, numerous new duties undertaken, and the numbers of persons

benefited in various ways increased many thousands, the parliamentary vote amounted to £73,000.

The science and art department now constitutes the division of the Committee of Council on Education charged with the duty of offering to the public increased means for promoting secondary or adult education. All the functions attaching to primary education remain as a separate division of the Committee of Council, and are carried on at Whitehall. The recent transfer of the science and art department from the Board of Trade has not affected them, except to enable the President and Vice-President to render the working of any points of contact between primary and secondary education harmonious and consistent.

The teaching of the applied sciences—chemistry, physics, natural history, mechanics, navigation, and the fine arts, taking drawing as an indispensable beginning—constitutes the precise object of secondary education, developed in various ways by means of museums, schools, public examinations, payments for results, and the preparation of examples. Except in the case of the public museums, which the public enter without payment at certain times, the aid offered by the department can only be obtained by a voluntary co-operation on the part of the public, and moderate payments, varying according to the means of the applicants for instruction, afford the test that the assistance sought is really valued. Under this system all classes are enabled to take their proper share in it, and equal opportunities are afforded to the whole people for developing any talent they may be endowed with. The work thus done is mainly done by the public itself on a self-supporting basis as far as possible, whilst the State avoids the error of continental systems, of taking the principal and dominant part in secondary education.

It has been said, and particularly in reference to drawing, that the state is instructing people beyond their stations. I will only say, that Adam Smith half a century ago observed, that, “there is scarce a common trade which does not afford some opportunities of applying to it the principles of geometry and mechanics, and which would not therefore gradually exercise and improve the people in those principles, the necessary introduction to the most sublime as well as to the most useful sciences. The public can encourage the acquisition of those most essential parts of education by giving small premiums and little badges of distinction to the children of the common people who excel in them.”

Some pains have been bestowed to take care that the facilities in obtaining increased knowledge in science and art offered by the State shall not weaken or supersede individual exertions, but, on the contrary, aid and stimulate them by doing only those things which must either be done by some central authority or would be left undone.

The argument is still held, but with less pertinacity than heretofore, that the State ought to abstain from all interference whatever in public education. One

ground is, that everything possible should be left to the *laissez faire* principle, and another, that whatever the State undertakes it must necessarily do less well than the individual could do it. Both these positions, true as broad principles, have in respect of public education been so unanswerably controverted by the first and most liberal of modern English writers on *Political Economy*, John Stuart Mill, that it is only necessary to refer to his work, where he proves that education is one of those things which it is admissible in principle that a Government should provide for the people, and that help in education is help towards doing without help, and favorable to the spirit of independence.

Passing from the question of general education to the specific action of the department, it will be right to give some instances of its functions which could not be carried out by any private agency. Neither Navigation Schools nor Schools of Art, in the present state of public intelligence, could well exist without the assistance that the State affords to them. The collecting of casts and examples of art from the national museums of other countries could only be systematically carried on by a government agency. Already the French Government have permitted electrotypes and casts to be taken of the finest original works in the Louvre, Hotel de Cluny, and Musée de Artillerie, at Paris, and these repetitions may be seen in the Museum. Arrangements have been made to obtain similar privileges in Dresden, Berlin, Frankfort, Vienna, &c. Thus in a few years copies taken by means of electricity and photography of the great Art-treasures in Europe will be collected for the benefit of this country; and, by a self-acting process be distributed as prizes to local museums and schools, and thus will lay the foundations for the establishment of local museums of art, wherever the people themselves may make the necessary arrangements for housing and preserving them. Another instance of the necessity for a central action, which may be open to public criticism and above the suspicion of partiality in administration, is shown by the establishment of the educational museum. This museum is for the most part the assemblage of books, objects, and appliances for aiding education produced by different agencies, all competitors with one another. The producers of educational books and apparatus here willingly submit in competition to the public the publications they have issued. The public here consult and compare together the different models of schools recommended by the National Society, the Home and Colonial Society, the Homerton College and others.

The total national expenditure for promoting public education and science and art in every way through the primary division of the Education Board, the British Museum, National Gallery, grants to universities, and grant to this department, may be taken at the present time, to be in round numbers a million of pounds sterling, which divided among our population, say, of 30,000,000, makes the contribution of each to average nine pence per head per annum. It is difficult to calculate the annual value of the production of this country; but I think, seeing that our imports and exports last year amounted to £288,545,680, it is not an over estimate to place it as being worth £400,000,000 a-year. The State contribution

towards education, science and art, which vitally influences this enormous amount, therefore, bears the proportion of the outlay of one pound on behalf of education, science and art, for every £400 of production, or one penny in every £1 13s. 4d. The annual parliamentary vote for the science and art department only being under £75,000, is less than a five-thousandth part of the estimated annual production, and is about a thousandth part of the annual taxation of the country. It is as if a man with £1,000 a-year devoted £2 6s. 3d. a-year to the general education of his children, and gave them the additional advantages of drawing lessons and a little navigation, at a cost to himself of 3s. 9d. a-year. In the same proportion the agricultural labourer, who earns only £25 a-year devotes 1s. 3d. to the education of his family, and has to deny himself the luxury of half a pint of beer in a year in helping his children to a knowledge of drawing and enabling them to cut and rule straight lines.

The department fully recognizes the broad principle that, in all its proceedings it is itself the servant of, or rather perhaps a partner with, the public. Having essayed to discover what appear to be public wants in the promotion of science and art, the course of the department is matured by the Committee of Council on Education and published; and it rests wholly with the public to accept or not the offer of assistance thus made.

The establishment of a local school of science, navigation, or of art, originates entirely with the locality that wants it, and before the department acts, certain things must be done, suitable premises must be found, and a certain constituency registered as being willing to be taught for a given time. The department then grants partial aid in furnishing the necessary examples, recommends a master, who is appointed by a local committee, if approved, inspects the working, tests the results by examination, and awards prizes. This partnership having been thus matured, all the advantages of the central museum and library, and any experience the department may have to offer, are placed at the disposal of every school, to use as it finds occasion.

The number of navigation or science schools of all kinds at the present time in connexion with the department is twenty-two. The number of schools of art throughout the United Kingdom at the present time is sixty-five; and, according to the last returns, they were the means of educating upwards of 35,000 students in drawing and painting. Those numbers include children in poor schools under instruction in drawing. Since the schools of design were expanded into schools of art, and made to embrace the teaching of drawing in public schools, the progress has been as follows:—In 1851, 3,296 students learning drawing cost the State £3 2s. 4d. each. In 1856, 35,000 students cost the State about 15s. each, as nearly as can be estimated. But this number is really insignificant, being a trifle more than 1 in 1,000 of the population, and it is disheartening to feel that, according to the present state of public feeling for art, perhaps half a century must elapse before every mechanic will have had the means in his youth of acquiring those elementary principles of art which would improve the daily work of his future life.

It is not made necessary to create separate and special schools for teaching elementary science and drawing. Rules are established whereby they may be introduced into primary and existing public schools. Ten or fewer primary schools, offering in the aggregate 500 children for instruction in drawing, may obtain the services of a certificated teacher of art, and the aid of the department. This is a temporary measure until the general schoolmasters have acquired the power of teaching drawing concurrently with writing. The primary division of the education board will add eight pounds annually to the schoolmaster's certificate allowance when he is able to do this. It will be a great step when one town can show that drawing is taught in all its public schools; the schoolmaster teaching the elements, and the art master of the district teaching an advanced class and inspecting the whole. Besides this direct action, the department further aids by examination and prizes. There are three grades of examinations, and every one, however taught, is free to offer himself or herself for examination and take the prize attached to the grade. These prizes begin with a pair of compasses and terminate with ten pounds worth of works of art given to the School of Art which produces the student who successfully competes with all the other students of the whole schools.

These prizes themselves exert a beneficial influence generally. A trade in cheap drawing instruments and drawing boards has almost been created since these prizes were instituted. The electrotype reproductions being in the general market, cannot fail to improve public taste. And the publication of such works as Owen Jones' on ornament is assisted by them, without engaging the State in the business of a publisher, as on the Continent.

The suggestion of improved diagrams and examples is another function of the department. It is not too much to say, that the publication of diagrams like Professor Henslow's for botany, Mr. Patterson's for zoology, and Mr. Marshall's for physiology, all suggested by the department, but published in the ordinary channels of trade, are the best which can be shown in Europe. In the Paris Exhibition there was no parallel exhibition to our own of the aids for teaching science and art, and this result is due to the abstinence of the department from invading the province of the tradesman, which is too common abroad. In the use of these examples by poor schools only, the department is authorized to grant an aid of about forty per cent. Since this system was instituted in 1852, upwards of 1,500 public schools have been assisted, and all the private schools in the country have had better examples placed before them.

The public attendance at this museum thus far has been very remarkable. Since the museum was opened in the middle of last June the average numbers attending monthly have been upwards of forty-four thousand. At Marlborough House during the year 1855, being the last before the removal, the average numbers attending monthly were seven thousand eight hundred. Should the rate of the present numbers be maintained they will be above half a million in the year, and exceed the numbers who visited the British Museum in 1854 and 1855, as well as

the visitors both to the National Gallery at Charing Cross, and Marlborough House, which together, in 1856, were only 435,990. It had been predicted that the numbers who attended the Museum at Marlborough House would not be maintained here ; but the facts have disproved the prophecy, and now it appears that, notwithstanding the supposed disadvantage of site, the attraction having been increased has more than overcome the diminished facility of access. This fact adds another proof to those signally shown by the Exhibition of 1851, and still more by the Crystal Palace at Sydenham, which have proved conclusively that it is the attraction and not the site which regulates the numbers of visitors. At the Crystal Palace thousands incur the cost of travel, and pay for admission, exceeding the total of all the visitors to all the gratuitous public museums in the metropolis. Since this Museum has been opened, the rate of attendance has proved that, as respects the convenience of the public, its site is as good as that of Russell Square, Marlborough House, or Trafalgar Square, or the Adelphi, all of them sites which, on a plan, seem to be more in the centre of the population, whilst they are more smoky certainly. The numbers who have thus been led to visit the models of patented inventions at South Kensington have, in the proportion of thirty to one, exceeded the visitors to the Annual Exhibition of patented novelties which takes place in the rooms of the Society of Arts in the Adelphi, in theory a central situation most easy of access. No doubt the visitors to the patented inventions have been largely augmented by the visitors to other collections.

But it is not only as a metropolitan institution that this Museum is to be looked at. Its destiny is rather to become the central storehouse or treasury of science and art for the use of the whole kingdom. As soon as arrangements are made it is probable that any object that can properly be circulated to localities, should be sent upon a demand being made by the local authorities. The principle is already fully at work, and its extension to meet the public wants depends altogether upon the means which the public may induce Parliament to furnish. It may be hoped by this principle of circulation to stimulate localities to establish museums and libraries for themselves, or at least to provide proper accommodation to receive specimens lent for exhibition.

Mr. Sheepshanks' noble gift of pictures establishes either Kensington as the central receptacle for them, or if not Kensington then Cambridge, whilst it permits the loan of them to local schools of art. Mr. Sheepshanks has thus laid the foundation of a system whereby national pictures may be circulated to country galleries. If sufficient houseroom be provided by the nation at Kensington, doubtless other public benefactors will follow Mr. Sheepshanks good example, and make other gifts from which every local gallery of art may derive its share of advantages.

For more than fifty years, long before railways offered increased facilities of transport, the principle of lending pictures to the British Institution in London has been successful in action, and the most precious works of art from private galleries have been ungrudgingly stript from the walls of their owners and lent annually for

the benefit of a limited public. Annual exhibitions of modern paintings, lent for the purpose, take place in Liverpool, Manchester, Birmingham, Glasgow, and elsewhere. And what the wealthy classes have thus done for themselves may now be done for the benefit of the poorer classes in their own localities, though the instrumentality of the South Kensington Museum acting in concert with local aid.

The number of works of the highest art is limited, and it cannot be expected that every local gallery can possess many of them, but the mode of circulation alluded to would afford to every local gallery the qualification of having each some *chef d'œuvres* in turn. The circulation of pictures has yet to be commenced, but other works of art have been sent round to local schools of art for some time past. A collection of examples from the museum of ornamental art, aided by loans of Sévres porcelain from Her Majesty's collection, is now being circulated to every school of art, where it remains for exhibition for a few weeks. Where the local appreciation of its value is lively, and local proprietors of works of art assist by loans the exhibition becomes a source of profit to the school. Hanley in the Potteries, for instance, by means of the department's exhibition, coupled with Mr. Ricardo's pictures, attracted above 20,500 visitors and secured about £20 profit, which was applied to the benefit of the school. At Birmingham the number of visitors was 12,000, whilst the total number of visits which have been made to the travelling museum since the plan was commenced has been above 135,000.

The library of art at South Kensington is now also made the circulating library for the whole of the United Kingdom, and every school of art has the privilege of borrowing the most valuable books, prints, &c., upon the single condition of guaranteeing their safe and punctual return.

In conclusion, I may say that the Department maintains two principles of administration which are essential to all sound management, and both of nearly equal importance. Individual responsibility in the working of this department is carried out as far as seems possible. A President in the House of Lords; a Vice-President in the House of Commons, with individual directors, personally responsible, who are appointed over each of the museums and schools of science in London, Dublin, and Scotland. There is an inspector-general for science, and another for art, by whose advice the Committee of Council is guided professionally. Subordinate to them, but preserving the principle of individual responsibility, there are a head of the training school for art, and separate keepers of collections of art and education. In the relations with local committees provision is made to insure clear responsibilities and adequate publicity in the proceedings. The masters of the schools of navigation and art and science are appointed and dismissed by the local committees. There is no divided authority; whilst the department merely recognises results, about which there can be no dispute, and rewards them. Publicity is indeed the keystone of the action of this department; and it can only prosper in proportion as the public is made acquainted with its proceedings and values them.

It may be asserted that there is not a single detail in the action of this department—in its schools, examinations, award of prizes, museums, and libraries—which does not invite the fullest publicity. Every purchase in the Museum and library is publicly expressed, and may be criticised. Even the prices of the articles are published. The schools, both metropolitan and local, are open to all, and the course of teaching seen. The works produced are publicly exhibited in town and country. The prizes, awarded by judges beyond suspicion, court public criticism. All the rules upon which payments in aid are made to localities and masters, &c., are amply set forth in a directory, a counterpart of which is furnished only, I believe, by one other government department, namely, the Post-office. So far, indeed, from being open to the charge of any concealment, I believe the department may be, if anything, chargeable with needless publicity. If this be error, it is one on the safe side. I am sure I represent correctly the views of my superiors, the Lord President of the Council and the Vice-President of the Education Committee, in declaring their feeling to be that, as the department is subjected to public investigation, so will its action be healthy and the fulfilment of its functions complete.

Appendix C.

EXTRACT FROM THE "REPORT ON A SYSTEM OF PUBLIC ELEMENTARY INSTRUCTION FOR UPPER CANADA," BY THE CHIEF SUPERINTENDENT OF EDUCATION, 1846, pp. 121-125.

There are several other subjects which come legitimately within the range of Common School Education,—which have as yet been introduced into very few if any of our schools, but which, I conceive, ought to be taught in all the Model Schools, and to as great an extent as possible, in at least every Village Common School. Nor do I despair of seeing them occupying an important place in many of the country Schools.

7. The first of these is, *Linear Drawing*. What has been incidentally said on this subject, when speaking of writing and geography, shows its importance, and the facility with which it may be taught and learned. It is a delightful amusement for children; it contributes to good writing; it is essential to the proper study of Geography; it is an introduction to Geometry; it quickens the important faculty of observation; it teaches the eye to judge correctly of the dimensions of magnitude, and the mind to appreciate the beauty of form,—an element of cultivated taste; it gives skill to the hand, strengthens the memory, improves invention; enables one at once to understand all drawings of tools, utensils, furniture, machinery, plans, sections, views of buildings, and the power of representing them, as well as agility to execute all the drawings of the Surveyor and Engineer. All this may be done by lines, or linear drawing.

Beyond this Common Schools cannot be expected in general to advance.

But from outlines of perspective, many pupils will doubtless be disposed and enabled to advance to lights and shades, and colours.*

Mr. David Stow, in his account of the training system established in *Glasgow Training Seminary*, observes that "Linear Drawing and Sketching is done on slates and on paper, and may occupy half an hour twice or thrice a week, in an ordinary English School. Drawing simple lines, and outlines of the forms of objects, natural and artificial, especially of buildings and articles of furniture, exercises the eye, improves the taste, and gives correctness of observation, which may, in future life, greatly aid the mechanic in his particular trade or calling. Several boys have been apprenticed to calico-printers, in consequence of their sketching powers having been developed in the Model School of the Senior Department of this Institution."

The following important facts are stated by Professor Stowe, in his Report on Prussian Schools, to the State of Ohio Legislature, and will supersede the necessity of any further remarks from me on this subject :—

"The universal success and very beneficial results, with which the arts of drawing and designing, vocal and instrumental music, have been introduced into the Schools, was another fact peculiarly interesting to me. I asked all the teachers with whom I conversed, whether they did not sometimes find children who were incapable of learning to draw or sing. I have had but one reply; and that was, that they found the same diversity of natural talent in regard to those, as in regard to reading, writing, and the other branches of education; *but they had never seen a child who was capable of learning to read and write, who could not be taught to sing well, and draw neatly, and that, too, without taking any time which would at all interfere with, indeed which would not actually promote his progress in other studies.* The first exercises are in drawing lines, and the most simple mathematical figures, such as the square, the cube, the triangle, the parallelogram; generally from wooden models, placed at some little distance on the shelf before the class. From this they proceed to architectural figures, such as doors, windows, columns, and façades. Then the figures of animals, such as a horse, a cow, an elephant,—first from other pictures, then from nature. A plant, a rose, or some flower is placed upon the shelf, and the class make a picture of it. From this they proceed

* Mr. Wyse, in his *Education Reform*, remarks that "at Fribourg in Switzerland, the course of drawing forms three distinct series. The first is called the *Mathematico-Mechanical*. It consists of lessons of right lines, curves, planes; then copies of the cube, prism, cone, sphere, &c., &c., finally of instruments of general use, machines, orders of Architecture. 2nd. The *Vegetable*.—It comprises the most simple and interesting plants, either indigenous or exotic, beginning with the parts most easy to copy, and gradually advancing to the more complicated. 3rd. The *Zoological*.—It presents the animals in a series analogous to the preceding. At the bottom of the scale is the caterpillar; at the head, man; these three are subsequently combined; the caterpillar or butterfly with the flower; man with Architecture, &c.

"Accompanied with a text, they are material assistants in the study of Geography, Natural History, &c.

"They pursue these three courses both after models or copies, and after nature."

to landscape painting, historical paintings, and the higher branches of the art, according to their time and capacity. All learn enough of drawing to use it in the common business of life, such as plotting a field, laying out a canal, or drawing a plan of a building; and may attain to a high degree of excellence.*

* It may be worth while to add the following programme of the course of drawing taught in the British and Foreign School Society's Borough Road School, where great numbers of the children of the laboring classes are instructed.

"1st. Geometrical drawing with instruments, intended to teach the boys the construction of such problems as are most required among carpenters, masons, and handicrafts-men, in general.

"2nd. Lineal drawing, executed by hand alone. Here two objects are specially aimed at, (1) the training of the eye; and (2) the training of the hand. The first is accomplished by questions from the monitor, as to the length of lines, the size of figures, and by requiring the boys to divide lines into halves, thirds, and quarters. The second is of course secured by the practice of the boy in drawing any assigned copy. The monitor is furnished with a pair of compasses and a graduated ruler, and corrects the attempts of the boys with perfect accuracy.

"3rd. Botanical, animal, map, and general drawing from copies and specimens.

"4th. Drawing from objects, with the illustration of the main principles of perspective.

"5th. Architectural and plan drawing, including the various parts of a common building, such as stair-cases, closets, &c., as well as the different styles and orders of architecture.

"No. 1 is practised with slate and pencil, and the others, in the first instance, on the black-board with chalk, and afterwards on paper with pencil and crayon. In connection with these, and especially with Nos. 2 and 4, mensuration, and some of the simpler elements of mathematics are taught, and when known submitted to a practical application."

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