

which he does not understand. He should not only learn to do a thing, but the reason for doing it.

8. In the order of instruction, the rendering of pure form should take decided precedence of light and shade.

9. Instruction in drawing should not be limited to any one kind of drawing.

10. In order to develop the taste of the learner, the drawing-copies and models should be as beautiful as it is possible to make them. This is a matter of the utmost importance.

11. The pupil should be constantly exercised in making original designs, — original applications of all the principles he acquires.

12. The study of the human figure should not be made the foundation of art-industrial education. It should not form the beginning of art-instruction for any purpose.

13. Those teachers succeed best who recognize instruction in drawing as an integral part of general culture, and treat it according to systematic pedagogical principles and methods.

14. The instruction, in order to reach all, as demanded both by general culture and by industry, should be made universal, and should begin in the primary school. Special applications should be reserved for special schools.

TWO OBJECTIONS.

Without doubt, two objections will be made to the general drift of this discussion. The one will come from those who hold that the public schools should aim at general culture, at mental discipline, giving little heed to the amount of information imparted, and no heed whatever to direct business or industrial results. To form, not to inform, to make men, not workmen, is, in their judgment, the only thing worthy the consideration of a public educator. But there is another, and, it is believed, a more sensible view, which holds that to make a good workman is to make a man; that the acquisition of useful knowledge does not stand in the way of mental discipline; that the public schools should aim 1, to teach the things of direct use to the largest number, and, 2, to teach these things in such a way as to afford the utmost amount of mental discipline. A knowledge of the practical applications of drawing and art is of direct use to vast numbers.