

An eminent writer on Architecture has very truly said: "One workman is superior to another, other circumstances being the same, directly in proportion to his knowledge of drawing, and he that is ignorant of this art must in many respects be subservient to others who have obtained that knowledge."

Prof. W. N. Hailmann, Ph. D. says, "Art represents the highest formulation of thought. In art man formulates his most delicate and far-reaching abstractions. A mental act is incomplete unless through its feelings and thinkings and willings it reaches the corresponding deed. The hand is the projected brain, through which the directing thought achieves the heart purposes of man. The man mediates inwardly and outwardly between man and his environment, makes him and his environment one, stimulates and establishes thought, awakens brotherly love, and the aspirations of brotherly love."

Sir William Hamilton said, "The primary principle of education is the determination of the pupil to self-activity." This principle is better worked out by drawing than by any other school study.

Mr. Chas. G. Lehard, the originator of the Public School of Industrial Art, Philadelphia, is himself an excellent illustration of the argument on which he founded that School, viz., that Art is a universal instinct, and that all humans can learn to draw. He was 56 years of age when he organized and conducted the actual teaching of Drawing and Art work in 1878; yet, writing of less than ten years before that he says: "At this time (1870) I could hardly draw save in a very humble fashion indeed, and little dreamed that I should execute for expensive works illustrations which would be praised by my critics, as strangely happened to my 'Gipsy Sorcery.' For it actually came to pass that a very well known man of letters, while he spoke of my style as 'trigamere', 's'—'nised my pictures.'"

The Committee on Pedagogies of the National Council of Education, held at Nashville in 1889, reported as follows:—"Your Committee would further suggest that no justice has yet been done by the advocates of Manual Training to the claims of Industrial Drawing as a training for the hand and the eye and the esthetic sense. If the pupil pursues this study by the analysis of the historical forms of ornament, and acquires familiarity with useful outlines and a genuine taste for the creation of beautiful and tasteful forms, he has done more towards satisfying the economic problem of industry than he could do by much mechanical skill. The great problem in the industry of nations has come to be the esthetic one—how to give attractive and tasteful form to productions so as to gain and hold the markets of the world. Drawing is the best means of acquiring familiarity with the conventional forms of beauty in ornament—forms that express the outlines of freedom and gracefulness, and charm all peoples, even those