

"But where did he get the design on the manilla paper? I suppose you gave it to him?"

"Not at all; we never do that; each boy must find his own feet here, and walk on them. We don't lecture them, or give them anything in the way of designs. All we do is to press the button; and they do the rest."

Let's walk over to Tonsle's desk and hear the talk. The teacher commands of him where he got the design? He replies that he made it at home. From what? she asks. Out of his head, he replies—meaning of course, that he had called forth from his memory and combined various units of design which he had locked into his brain by making them with the hand—on paper, in chalk, in clay, in wood—as well as by seeing them in various combinations on the wall and blackboard. And now he tells the teacher that he is looking around for ideas for improvement of the design before he commits it permanently to the clean white paper before him—for he knows he must not rub out, or smudge, or fix up the design, but must execute it freehand in bold outline.

So here is young Tonsle, the street Arab, who very likely would have developed into a criminal,—here he is, an embryo artist, an original designer, doing work which to him has as much significance as though he were a great painter preparing for a "sitting" of the sovereign or president. He is transformed; he is saved to society; in a year or two he will be making good wages in a machine shop, or designing in a carpet factory, or working in an architect's office,—doing respectable and profitable work for himself and the race, an ornament to society and a credit to his teachers.

This is education—the developing of the fundamental powers of head and heart and hand.

I attended the closing of one of Prof. Tadd's night school, on April 29th, 1902. The attendance up to that time had been regular, and the roll-call was complete the last night. The same remark applied to his other night schools for manual training and art work; yet the free public night schools held under the auspices of the Board of Public Education—in which were taught the ordinary English branches—had been closed a month previously for lack of pupils.

THE PRACTICAL IMPORTANCE OF DRAWING.

Drawing is a tool of universal application. Carlyle declared he would rather have known how to draw than to read.

Any one can learn to draw who can learn to write—this is the positive statement of artists and teachers of penmanship whose opinions are entitled to weight, such as Rembrandt Peale, Prof. Minifie, J. Liberty Tadd. This is certainly not the opinion of the mass of people, who believe that some special gift is necessary before a child can learn to draw.