

ment, comes the demand for drawing as a means of expression in other studies, in language, number, nature study, etc. This latter movement has been somewhat erratic and fitful, but it has become an important force in the promotion of Form study and Drawing, for educators are coming to see that drawing in other studies can have no solid foundation without the regular development of Form study and Drawing.

This brings us to the third state in evolution, the introduction of form study and the presentation of drawing on educational grounds. This stage is now commanding universal attention, and all progressive educators give Form study and Drawing an important place in the school curriculum.

But, having now passed through the three stages of, first, drawing as an accomplishment for the few; second, industrial drawing for workers; third, form study and drawing as a means of mental development; there remains another stage on which we are just entering. This stage concerns the spiritual value of art and hence the cultivation of form study and drawing for all on the æsthetic side. This movement has been foretold and heralded and is now beginning to make itself felt in general education.

The great English artist, Fusell, said, "A genuine perception of beauty is the highest degree of education, the ultimate polish of man, the master-key of the mind; it makes us better than we were before."

We have a further testimony in a history of the South Kensington movement from which I quote the following:—

"To Sir Henry Cole is justly attributed much of the success of the Great Exhibition of 1851; while the successful founding and development, both of the 'South Kensington Museum,' and of the 'Science and Art Department,' are conceded as the triumphant results of the far-seeing public spirit, and the indomitable energy and perseverance of this remarkable man. . . . He pictured an England whose toilers, admitted to participate in the benefits of civilization, found relief in refined enjoyments from the depression resulting from the minute division of labor into dreary, monotonous tasks without variety. . . . Like the great English reformer who vowed that he would make things plain for a ploughman which had been reserved for the understanding of a cultivated few, Henry Cole lived to make the poor sharers in the best benefits of modern civilization. He set himself to make common those refining agencies which tend to cheer and sweeten the dull monotony of excessive toil and hopeless poverty. Hence his efforts to stimulate the