

sided and capable of use with either hand wherever possible; and where this cannot from the nature of the case be brought about, then his tools should be made in such a way as to consult his idiosyncrasy; for be assured he will never on any other condition develop to the full the dexterity that is in him. And this holds good with even more force in the sphere of such of the fine arts as are most peculiarly dependent on exceptional manual dexterity for their expression, namely, music, sculpture, and painting. The inward ideal may be never so high and lofty here; it is comparatively fruitless if it find not the cunning hand to express it; and it really seems not unreasonable to suppose it almost providential that at least some portion of mankind seems to be born with pronounced manual aptitudes in certain directions. Such are the pronouncedly right or left-handed believed to be. Far from being repressed, then, this tendency needs every encouragement.

“Did ever on painter’s canvas live  
The power of his fancy’s dream?  
Did ever poet’s pen achieve  
Fruition of his theme?  
Did marble ever take the life  
That the sculptor’s soul conceived?”

And if human ideals are thus doomed to fail of fulfilment even under the most favorable conditions, what folly in us to run counter to natural aptitudes in our educational methods, as we are fairly chargeable with having persistently done in our treatment of the naturally left-handed! The writer is not without hope that what he has here contended for may possibly be of some little avail to bring about a better state of matters; the honest desire to be able to do something in this direction has, at all events, cost him much anxious thought on the subject.