

copy books and drawing models, imitations of copies, etc. In some schools, systems of geometric forms (wooden ones) are used during the entire eight years of the school life of the child by teachers who have never been able to draw from the beginning.

"Can anyone fail to realize how tired and weary the children must become of these things, and especially when they do not find any vital connection in them with their work? We cannot expect the children to do this when we find teachers unable. All artists know how unreasonable it is to expect a product in drawing from children if they receive only a few homeopathic doses of 'construction', 'representation' and 'decoration' a few minutes a week. The artist knows how many hours of study and actual delineation must be given before even an ordinary amount of capacity is achieved.

"The whole subject, however, assumes a very different aspect when drawing is used as one of the chief instruments of impressing the organism through all its various sense channels, and is also used as one of the chief instruments of imparting knowledge in all its various branches, being a mode of thought expression, just as speech and writing are modes of thought expression.

"Meissnier thought drawing one of the bases of primary education, and said:—'To what heights might their intelligence be trained by simply teaching them to see? I would have drawing made the basis of education in all schools. It is the only language that can express all things. An outline, even ill-shaped, conveys a more exact idea of a thing than the most harmonious sentences in the world. Drawing is absolute truth and the language of truth should be taught everywhere.'

"I like my pupils and teachers to understand the distinction there is between sketching from nature and designing. In the one case we put down *facts*, and in the other *ideas*. There is a tendency for many pupils to sketch only from nature. We get our ideas by thinking as well. More time should be given, then, to dwelling on our impressions and to systematic mental reproduction, and to giving expression to these ideas constantly by designing and creative work.

"To get good art work we must have good ideas, and they must be tangible and concrete ideas that we can instantly revive at will—that will recur automatically to the mind when needed. We can revive expression of things, and we ought to be able to revive ideas in the mind. They must be placed there first. They must be firmly locked into the mental fabric by the systematic performance of deeds, not only once, but many times. The more experience I have the more I can embody in these ideas: facility of expression giving accuracy of perception. The more I know of history, countries, religions, governments, climates, habits, the more of value I can put in my work.