

artists' conception, which seeks an objectivity, a reality, in the statue. Third, the statuary's art and the art of education have little in common. In support of the first objection, it need only be said that the ancient Greeks were accustomed to paint these statues, and hence there was no necessity for them to make ornaments of every cloud, spot and vein in the marble; and all will agree that the modern sculptor, after he has exercised a somewhat commercial spirit in picking out a sound piece of marble, is not likely to be turned from his original conception by any of the clouds, veins or spots in it. If he finds the piece of marble he has selected to be defective, he throws it aside and takes up a second piece, and surely no one would justify the teacher who would think of following his example in this respect.

In the second assertion there is a dilemma. If the statue lies hidden in the unhewn marble, it is in the amorphous form of molecules of carbonate of lime cohering in a mass, and if this is to be called a statue, then the term statue may be taken to represent the abstract notion of cohesion under all circumstances. The future development of the man, as we all know, lies in the germ of the child's mind, and surely no one would care to maintain a comparison between amorphous dead matter and mental activities capable of growth. But the statue, which, as everybody will readily confess, is not a mere conglomerate of lime, but a conception realized, is not in the virgin block of marble; it is in the sculptor's mind. And here we have the second horn of the dilemma, for no one would be so foolish as to say that the future of the child as an intelligent being, when the process of training begins, lies within the ken of teacher or parent, as the statue lies within the statuary's conception before he touches the marble with his chisel. The teacher, in his dealings with the child, may have to turn out of his course on account of some peculiarity of disposition, some mental defect or excellence, which appears as the process of training proceeds. Not so in the case of the sculptor. The whole responsibility of hewing out a good, bad, or indifferent statue lies with the statuary. With him, an excellent statue proves a skilful artist, a bad statue, an unskilful artist. But who will persevere in saying that a like responsibility rests upon parent or teacher? It is true that the parent is often blamed for the waywardness of a son, and for