

is ignored, we have only to refer to the reports of the Committee of Ten and the Committee of Fifteen; and further I am not aware of any scheme of correlation of studies in which the subject is, in any way, adequately recognized.

But I believe a change is coming. Sooner or later it will be seen and practically recognized that what man has done in his arts is to a young mind in the formative stage what fertile soil is to a young plant. And when that time comes, men will no longer try either to cultivate rose-bushes on a strictly primeval diet of granite, gravel, and rain, or to cultivate human souls on a strictly primeval diet of nature-study and untrammelled frolic.⁵

They will accept for the children under their care the advantages that lie in being heir of preceding ages, and use these advantages as a means whereby the new life may grow up to still higher forms of personal development and productive activity.

The second obstacle to be surmounted (the imperfect equipment of public-school teachers for carrying on art instruction in the classrooms) will be done away as far as and as fast as the leaders come to appreciate the

⁵ I heartily believe in the introduction of various lines of nature study into the public schools. In city schools particularly such studies are an indispensable help in bridging the chasm between the child and his natural environment, and giving him at least a suggestive glimpse into the marvels and beauties of the natural world. What I do object to is the extreme ground taken by some educators (an extreme precisely opposite to that of the old-fashioned word-for-word text-book memorizing) wherein it is fancied that the study of nature is education! 'y all-sufficient; that language and number study can be sufficiently and successfully developed as mere incidentals to nature-study, and that drawing, used as the handmaid of the natural sciences, can constitute art instruction. Against this misconception of what art means, and what art study ought to be in a course of education, I believe a strong protest should be made.

true nature and importance of art as a fundamental feature of educational work. For the grade teachers of our American public schools are essentially capable and loyal. They are able and ready to learn whatever it is necessary for the good of the schools that they should learn. But they need definite assistance and guidance. Suitably planned courses of study will do much to help; courses arranged not hastily or perfunctorily by people with narrow views of the subject and with slight acquaintance with the experience of others in similar work, but thoughtfully and intelligently by persons who can comprehend both the physical nature and the spiritual nature of the child. Only those who are engaged in this work know how narrow are the limitations that surround them. The best that exists to-day is but a stepping stone to what should be done and what can be done as soon as a better understanding of what art means exists among the teachers. Rightly planned courses of study, reinforced by suitable working materials, and art examples, good and abundant, to which the children themselves may have ready access; the whole interpreted by a wise and sympathetic supervisor, who knows his subject, and who understands child-nature in hearty, affectionate fashion—I tell you, my friends, we have as yet seen only the beginning of what a power art education may and ought to be in the inward uplifting to useful and noble work of the successive generations of children who pass through the public schools of our land.

To summarize in a few words the points we have been considering, let us remind ourselves:

That evolutionary science, ontological philosophy, and empirical psychology, in their truest interpretations, practically agree in declaring that man is the highest of all finite