

grade certificate. Some of the greatest bunglers in the school-room can point to a normal school or college diploma, or a permanent certificate. This statement is made from personal observation. Let a man hold tenaciously to another's plan, and he is a failure; let him dare to strike out for himself and he may succeed.

The sinew of tact is education. Success will not perch upon his banner who lacks either. Yet a moderate education combined with tact will insure a greater measure of success than a liberal education without tact. Where this quality is lacking in the teacher everything is a drag, and ere long there is developed a monotony in the daily routine of study and recitation which has contributed a vast number to the pitiable band of mental dyspeptics to be found among the American youth of the nineteenth century.

Yet what can be done? The certificate of the applicant for a school does not indicate his tact, and hence, how is a Board of Control to judge? True, we have "Theory of Teaching" on the certificate, but is not that a dead letter? If the applicant has had no experience in teaching he receives "none" for "theory;" if he has taught one or two terms he receives "middling;" more than that is "good," and the next time he is examined his "theory" mark is No. 1. What an absurdity!

The "theory" mark should embrace tact, and should be obtained by examination, as well as the mark for any of the branches he is authorized by his certificate to teach. Nor would this be a difficult matter. County superintendents are, or at least should be, practical, skilful teachers. Such could easily direct the proper questions for ascertaining the amount of tact an applicant will employ in his "Theory."

The common school system is moving on, but still there is much deplorable dragging. The machinery often screeches like the "hot box" of the railroad train. It needs lubrication.—*Pour on more tact.*

### Free-Hand Drawing.

The following is from the late report of Mr. A. P. Stone, Superintendent of Schools, Springfield, Mass.

Hitherto, drawing has been taught and practiced to some extent in a portion of the schools, but not, I think, as a universally recognized and required exercise in the programme of school work for all the schools. Sufficient progress has been made to convince those who need convincing, of the desirableness of incorporating it more fully into the regular duties of every pupil, from the Primary grades to the High School. Within the memory of the present generation, public sentiment has undergone a great change in regard to drawing. As too often taught, or rather practiced, in our schools, not many years since, it was looked upon as an accomplishment in name rather than in reality, and as adding little or nothing to one's culture or useful knowledge. It was little else than copying, and very blindly and mechanically at that, without any knowledge of its principles, and rarely enabling those who pursued it to make it a useful art. It is now taught differently, and largely for a different purpose. Its simplest elements and principles are brought within the comprehension of children and youth, as easily as are those of arithmetic; and it is found that practice in drawing gives facility and accuracy in execution as readily and surely as in penmanship or in the mechanic arts. Its object is not, as now so generally, to make artists of those who learn it, although it is serviceable for that, as to make artisans, and to enable all persons who may have occasion for it, to embody the

conceptions of the mind in beautiful and useful forms. Hence, drawing, and especially industrial drawing, has of late been rapidly introduced into the public as well as the technical schools of our cities and large towns. The bearing of this subject upon the productiveness of a people, and upon their ability to compete successfully in the markets of the world, is of vast importance in this age of activity in the useful and ornamental arts. It is doubtful if any branch of education is to-day receiving more attention in this commonwealth, than industrial drawing; and the same is true in the progressive and productive countries of Europe. Indeed, it is now regarded as the principal key to success in manufactures, in respect to superiority in design and finish.

Prof. Ware, of the Massachusetts Institute of Technology, says: "At the Universal exhibition of 1851, England found herself, by general consent, almost at the bottom of the list, among all the countries of the world, in respect to her art manufactures. Only the United States, among the great nations, stood below her. The first result of this discovery was the establishment of schools of art in every large town. At the Paris Exhibition of 1867, England stood among the foremost, and in some branches of manufacture distanced the most artistic nations. It was the schools of art, and the great collection of works of industrial art at the South Kensington Museum, that accomplished this result. The United States still held her place at the foot of the column."

The report of the French Imperial Commissioner upon technical instruction, says: "In some countries, as in Wurtemberg and Bavaria, (Nuremberg,) drawing is the special object of the schools; and the impulse it has given to all the industries requiring that art is sufficiently striking, and so generally recognized as to render evident the usefulness and necessity of this branch of instruction. A glance at the immense variety of children's toys with which Nuremberg supplies the whole world, will suffice to show the progress due to this diffusion of the art of drawing. The very smallest figures, whether men or animals, are produced with almost artistic forms; and yet all these articles are made in the cottages of the mountainous districts of the country. They find employment for the whole population, from children of tender age, as soon as they can handle a knife, to their parents; and this home manufacture, which does not interfere with field work, contribute greatly to the prosperity of a country naturally poor and sterile." It has recently been said, by one who ought to know whereof he asserts, that some of the great failures which have recently occurred among manufacturers are largely or wholly due to the fact that the companies have been obliged, of late, to sell their goods below cost because of inferiority in design. Other companies manufacturing the same kind of goods, but of superior design, find no difficulty in disposing of all the goods they can produce, and at a large profit.

A writer in a recent educational journal, in answer to the question why there is such an interest in art education, says: "It is because the great industrial exhibitions of the world, from the first one at London in 1851, to the last at Vienna, show, beyond a scintilla of doubt, that such an education is a leading factor of national prosperity. Because a large class of American manufacturers have discovered that under the leveling influence of steam transportation and telegraphy, they must be completely driven from even the home market, unless they can carry to that market in the future more beautiful products than hitherto. Indeed, nothing is so saleable as beauty. Because American artisans are learning the more artistic the work they can do, the better the wages they can command; that, in truth, there is hardly any