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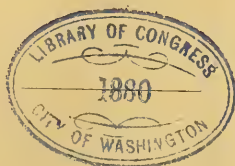
SOCIAL SCIENCE ASSOCIATION.

*Industrial and Decorative Art  
in Public Schools.*

READ AT A MEETING OF THE ASSOCIATION, OCTOBER 21ST, 1880.

—BY—

CHARLES G. LELAND.



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*Public Schools in their Relations to the Community.* By James S. Whitney.  
*Industrial and Decorative Art in Public Schools.* By Charles G. Leland.

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## INDUSTRIAL AND DECORATIVE ART IN PUBLIC SCHOOLS.\*

IT can hardly be doubted that, notwithstanding the wonderful improvement which has taken place during the present century in the conditions of life, we are almost as far off as ever from having settled two questions which may be said to lie at the very basis of social science and of social progress. One of these is the providing work—or the means of making a living—for everybody; the second, which is closely allied to it, is: “How shall we educate the young, so that, while acquiring the ordinary principles of mental education, they shall, at the same time, familiarize themselves with some practical hand-work or art, so that, when they leave school, they may either be able to do something to support themselves, or at least not be obliged, so to speak, to go to school again?” For it is, literally, going to school when the youth finds himself helpless in a workshop—not merely ignorant of the use of tools, but even of the capacities of his own hands, eyes and brain, as regards using them.

As regards the first question, that of providing work for the many, I confidently assert that we are worse off, in this respect, than any of the Oriental races of antiquity—than Greece, or Rome or the people of Europe during the middle ages. I do not deny that these people were mainly slaves or serfs, that they were barbarously treated and that many of their conditions of life were worse then than now. But, admitting this, the main fact remains—to our discredit—that there were fewer paupers among them. For the ancient owner of slaves took care that they were kept at work; and a friend of mine, who has investigated deeply the social condition of Europe during the middle ages, informs me that the degree to which the monks busied themselves in providing work for everybody, whether bond or free, was really wonderful. And you may remember that in those days, what with wars and wild ways of life, there were ten causes to create pauperism where there

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\* A lecture delivered before the Social Science Association of Philadelphia, October 21st, 1880.



is one now. The industrial efforts of the Roman Church, and its constant and merciful amelioration of the condition of its serfs, should never be forgotten.

Now, if I am asked how it was that so much work was provided for all these people, in ages when there were far fewer wants than at present, I reply that, among many reasons, the chief was that all their buildings were profusely decorated with hand-made ornamentation, and that this was mostly of a kind which could be readily learned and practised even by children, while the materials were cheap and easy to obtain everywhere. Supply and demand acted and reacted, until a universal public taste existed—the result of which was, incidentally, such a general knowledge of art, that the most enthusiastic believer in universal progress is forced to admit, with Dr. Ray Lankester, that—as regards this, the chief principle of culture—the word has fallen behind into mere imitation.

Let those deny it who may, the fact remains that labor-saving machinery, despite the incredible multiplication of new wants, and admitting the immense services which it has rendered to man in increasing his comforts, has on the other hand degraded art and, what is worse, greatly increased the number of idlers. Under the old system, there were, let us say, fifty men employed at one kind of work. A machine is invented which supplies far better work at lower prices, and requires only one man to work it. Of course, this man is the best, physically and mentally, of the fifty. Now, out of the forty-nine, there will be many good workmen who are not at all qualified to become foremen and to run machines. A man may be an admirable artist but no “mechanic,” as the word is properly understood. The result of all this is, that while some are thrown out of work, on the other hand, the successful candidate is expected to feed more idlers than he did before. Reflect on this. It is very creditable to the American mechanic that he spends almost four-fifths of his earnings on his family, while his English rival only divides his wages equally with them. But there is a dark side to the picture in this, that the children of the American mechanic do not all work, that too many of his girls take to aping idle gentility, while the boys, at least, live by their wits or by some calling which is not strictly productive.

A few years ago I should not have known how to suggest even a partial remedy for this evil. But I think that at last something

may be done to cure it. The same agencies which developed science and labor-saving machinery, I mean the great agencies of culture, have not only developed a taste for decoration and a renaissance, as it is called in art to distinguish it from the renaissance of the fifteenth and sixteenth centuries, but are also rapidly proclaiming that every object to be really artistic, must be hand-made. Let me give you an illustration of this. There is a firm of artistic metal workers in London, that of Barkentin and Krall, which is employed by the Ecclesiological Society, and which is perhaps the first in England. At this establishment they make anything from a crown for royalty, or a tiara, or church plate, down to shovels and tongs and pokers, and all purely artistic and elegant. But they will supply nothing which is not *hand-made*. This is not a fleeting fashion of the hour, this demand for the hand-made. It is destined to grow with the growth and strengthen with the strength of art, until it shall be directly recognized, even by the multitude, that no machinery-made *fac simile* whatever has any claim to be considered as artistic as the word should be understood.

This same nineteenth century revival of earlier art, not only calls for the hand-made, but also for the decoration of houses in a style which shall be within the means of the poor. For the world has begun at last to understand that in all the great ages of culture, whether of Greece, or the East, or in Europe, art was never yet taken down to the people from the higher classes. On the contrary, it has always risen to the higher classes from the people. Raphael and Michael Angelo never made a lower class artistic—it was an artistic lower class which created them. This is the mistake under which the world has worked for two or three centuries—that art and art industry can be brought back again and down to the humble multitude from the ideal heights to which it ascended in ages when every man was in his soul an artist.

Now I am convinced by study and experiment that there are certain manual arts, by the practice of which a vast proportion of idlers may find profitable employment, and which being easy to acquire may be introduced into all schools, where they would serve to train the young to more serious and practical trades or callings, just as their reading, writing and arithmetic prepare them for their mental duties. For,—I repeat it,—no education can be considered as complete when its subject has not learned to *make* anything, or

to use his hands, or exert his creative faculties. This, I assert has been wanting,—and there are many here present who have been long aware of it. But the difficulty has been to know *what to teach*. In many cases the regular trades, such as shoe-making, carpentry, or smith-work, are utterly inapplicable. They require too much time or physical strength, or cannot be harmonized with the studies and discipline of a school. And this reflection brings us again to the thought that what is wanted are arts especially adapted to the weak, the young, and the lesser gifted in every way. I tell you plainly that there is a great mistake, and a very inhuman one, in the American idea of industry, and it is expressed by the word "Excelsior." You are taught in popular poetry and by popular example, to adore the successful competitor, to worship the one millionaire of a million, to exaggerate the splendor of success,—or to admire the man who "dies in the harness" in striving for success—and to give no thought to those who are less than leaders. I confess that my sympathies are not so much with the man gifted with a superior and indomitable will, as with the many who are just as deserving but less fortunate. Now what I would urge is that the public, abating somewhat its insane worship of mere success, shall show more sympathy with the less successful competitors for fortune or fame. And this can be done by creating work for them in proportion to their powers.

Now, as to the kinds of work which are easy to learn, and which fulfil all the conditions which I have specified. A few of these are making or laying mosaics for pavements or walls, Scagliola work, embossing sheets of soft leather by the process formerly known as *cuir-bouilli*, superficial panel carving, *repoussé* work or the hammering sheet metal, stenciling walls, ceilings and wood-work-moulding in papier-maché, and modelling in clay and other substances. These are only a few of the handicrafts which may be cited as fully illustrating what I have said. Many others more or less practical will suggest themselves, and there will be various conditions and demands for different kinds of labor in different communities. But I cite these because they supply articles which are greatly in demand, since in fact they answer to the chief wants in the new styles of house decoration.

To those who are not practically familiar with them, these arts may seem or sound difficult. From my own experience, and from



experiments with the young, I confidently assert that every one of these handicrafts may be acquired in a week or two by any youth of either sex, to such a degree as to render the work profitable, or at least to make proficiency more than probable. Once in England I was representing this to a lady who was really clever in such matters. "I can believe," she said, "that I could with very little teaching master embossing in thin brass sheets, or superficial wood-carving, or stencilling. But I do not think I could learn to make mosaics. It seems to require too delicate a sense of art and more skill than I could ever acquire." I replied to her, "Most of the mosaics which you see sold for house-decoration are made by the lowest, most brutal and ignorant creatures in existence—by female convicts in the prisons. They are employed at it because it is easy, and suited to their extremely limited capacity." I need not say that after this my friend had nothing more to object as to the superior genius required for setting common mosaics. If you will reflect an instant, you will perceive that the placing cubes of colored stone the third of an inch in length in a bed of cement, according to a pattern in which they are all laid down, is not more difficult than to move the squares about in a game of fifteen. Neither is it a very difficult matter to learn to make these little cubes by breaking them with a hammer on an iron bar. In London they are sold ready made of every color, by *Salviati*. In America, where marble and other stones of every color are so abundant, the material should be very cheap. There is an elegance and a character, with an assurance of durability in a mosaic picture which renders it very attractive. Among the ancients there must have been scores of thousands of people employed in this work, for no Roman villa has as yet been discovered without mosaics. There are hundreds of them as yet lying buried in the city of London. Those who are familiar with Roman, Byzantine and Lombard mosaics will agree with me that we have in this an art, which, when patterns are supplied, may be cheaply practiced by the poorest persons.

I dwell on mosaic, because it is a type of the other arts which are capable of being introduced into schools. It is easy, the materials for it can be everywhere obtained, it is in demand. It may be urged against me, that as soon as there shall be a wide-spread and popular demand for it, it will at once be made by machinery;

that it will be cheapened and vulgarized. But the truly cultivated, and this class is increasing rapidly, will not have the vulgar imitations. It seems to be ordained by a special providence that all men who undertake to manufacture works of art by machinery, shall be cursed with bad taste and only minister to the ignorant. And, in fact, since it has become fashionable for the devotees of culture, to boast that they have nothing in their drawing-rooms which is not hand-made, we may trust to the multitude to do for fashion's sake what no sense of art would ever suggest. Here, however, is something for every teacher of every kind to think over and inculcate. *You* are the true ministers of culture; you can, in this reform of which I speak, effect incalculable good, by showing all within your influence, that the simple giving the preference to hand-labor in decoration, to the machinery-made, would suffice to give a living to all who are turned out of work by machinery. For, it cannot be denied that when the world recognizes the great truth that nothing is *truly* artistic which is not hand-made, and which does not directly indicate the touch of the original artist, then a great contribution will have been made to a solution of the labor question.

But, as you are eminently thinking and reasoning people, there is a question which I am sure has already risen in your minds. Where is the art to come from which is to direct the practical execution of all these decorative arts? Where, for instance, is the mosaic worker to get his patterns, or how is the brass worker, if he has them, to copy them, knowing nothing of drawing? To this also, I can give a satisfactory answer. Whether they are to be supplied by Government with Patent Office and Educational Reports, by Legislatures or private or municipal generosity, one thing is certain, that printed patterns suited to such elementary work as that of which I speak, costing on an average about as much as a daily newspaper, would hardly be wanting. I think that I could undertake to collect among the public-spirited men of our city, money enough in a day to supply our schools with patterns for a year. As for applying them to wood, to sheets of metal or leather, the process is purely mechanical and very easily learned. It cannot, of course, be denied that the student of the minor arts must learn to draw a little. But, as all who are here present know, simple decorative or ornamental drawing consisting merely of lines,

is not only easy to copy, but also easy to learn in its elementary principles, and that the child who can trace a spiral or a serpentine line with tolerable steadiness, may, in a few lessons, be brought to design patterns fairly enough.

With very cheap mosaic work, such as is made by small children in Italy, and by female prisoners in London, you may have artistic floors and walls which may be washed and dried far more easily than wood. Almost as easy an art is plain panel carving. Very effective work may be made by merely picking or stamping designs in wood, and then oiling them. The trouble with all carved wood work, as with all other kinds of decorative art, for more than a century, has been that all upholsterers and mechanics seem to have striven, as one man moved by a single mind, to make purchasers believe that all excellence consisted in expense. Now, the truth is that if the design be only *truly* artistic, and if it be only stamped or lightly sketched with the gouge on the wood, it will do very well to make up into cabinets or wall-panelling. What the world wants for the poor is more design and less work ;\* what the cabinet maker wants is to sell as much work as possible, and exclude rivals from the business. He does not care to see the poor supplied with artistic though rough furniture, for this would spoil his business with the rich, who would want still more refined designs, which he could not supply.

And this brings me to another question, which is, however, most intimately connected with all I have said. It has become a very serious source of complaint that the supply of apprentices to handicrafts or arts is failing. We may inveigh as much as we please against the growing gentility or folly of the youth of the age, we may be disgusted at their impatience of wholesome discipline—the fact remains the same, and all we can do is to look about for a remedy. The artisan wants youths who are in a degree *prepared* to work for him. Hitherto he has prepared them himself; now he hardly knows what to do. *Why not prepare them for him in our schools?* It is wonderful as it is true how *very* far a little practice in any art will go, when it is influenced by the ordinary training of a good school, towards preparing youth for the workshop or atelier. This solution of the difficulty should suit, I think, both master and man. Thirty years ago, I said that it seemed to me that the Polytechnic School would be the true university of the

future, and every advance in education since then has confirmed me in my opinion. Now, why should not our public elementary schools serve to prepare boys properly, that is to say, practically, for either the university or for the workshop? There was never a man or woman in this world who was not better off for being able to make something. This is so generally recognized as true that it is wonderful that there are so very many who can do nothing of the kind. How many youths or girls are there, who when they particularly want a little money know how to earn it? A girl can perhaps do a little plain sewing, or play a little on the piano, or paint a little, but out of all this she can hardly extract a dollar. Yet there are all about her people who cannot afford carved dados, mosaic floors, stamped and gilt sheet-leather covered furniture, all of which that girl could give them for a price within their means, and which would give her a living—all after a little steady application. It is a fact that in the poorest cottage where there are children past infancy, it would be possible to have Pompeian floors, carved dados, stencilled walls and ceilings, and plain oak furniture, but still artistic, covered with antique patterns, Spanish stamped and gilt leather, at no greater cost than that of the wood, leather, stones, and white or colored washes needed. They are now imitating for the saloons of Belgravia the tables and chairs which the Tyrolese and Bavarian peasants manufacture for themselves; for there is a kind of pinned or bolted joinery which is as easy to make as it is elegant and durable. You have only to teach people how all this is to be done, and they will do it.

You may think that I exaggerate the ease with which all these decorative arts may be taught to children. But in the opinion of George J. Robinson, the celebrated artistic decorator, of London, all these branches, especially mosaic work and stencilling, are perfectly within the reach of the young. Mr. Karl Krall, the first metal worker of my acquaintance, thinks the same as regards repoussé work or embossing and chasing. Mr. H. McDowell, who recently modelled to order several members of the Royal Family, thinks the same of modelling. All of these eminent artists contributed chapters on their specialities to a book which I have written expressly to forward the cause of artistic education. They are as earnest as myself in the faith that art should be practically taught to the young, and Mr. Krall was so impressed from my ex-



periments in tuition and their success, that he assured me last December, that in future his firm would make a speciality of supplying amateurs with materials and tools, and give them instruction. But if you would have a guarantee at home of the practical possibility of all I have said, I can refer you to my friend, Mr. Frank Furness, the architect, whom you all know by reputation, and who fully authorizes me to give it as his opinion, that the young of our schools are perfectly capable of manufacturing such work as I have described.

I trust that you all, however, distinctly understand that what I am specially advocating is not the practice of sundry small arts, nor even Art itself, but the introduction into all schools of *manual industry* in any forms which may conduce to develop ingenuity and cleverness. If you take one person with another it will be found that in going through life, that man or woman has great advantages who can discern relative distances by the eye, transfer or draw patterns, effect household repairs, and judge with some accuracy where *taste* is concerned. And here I may remark, incidentally, that I am not sure but that all future mothers of families might not be taught to advantage in schools, the mystery of mending broken china, glass and toys, or furniture. The exercise of our creative or constructive faculties is the result of an instinct which is strongly manifested in youth, and, when properly conducted, it enlarges and strengthens the intellect. It is the boast of the Yankee that he excels in this ready constructiveness, this handiness, this ability to whittle, and tie, and in every way develop and conjugate his great national active verb "to fix." It is seriously a pity that such a decided talent should not be properly trained in schools. It is this constructive talent, this great gift of ingenuity, which has more than any other cause made the American nation practically great. Every one who possesses it has shown it in youth, and youth is the time to secure it. Is it not wonderful, that with such known and admitted facts, we have never regarded manual ingenuity as a subject for elementary education? Many an inventor, many a great architect, many an artist, and very many a practical mechanic who is now lost to the world in the great mob of middlemen between producers and consumers, might have been redeemed from nothingness, had his boyish instincts been quickened by early culture. It has been shown, and I think wisely, by the disciples of Froebel,



that drawing should go with writing in infant schools, or even precede it, since literal imitation in man precedes symbolism. Now, this brings us to a very important and interesting subject. Some years ago, the British Government, finding that art could not be brought down from Raphael and Perugino in national galleries to the people, and that art was necessary to save manufactures from ruin, resolved to establish art-schools. Now these were well, as far as they went. But they do not go far enough. It is a grand thing to be able to say to a youth who has shown decided genius: There is a capital school, with casts from the antique, and lectures; go and be educated for nothing. And many have gone and become artists, and the world has profited thereby. Yet it is as plain to the British Government of the present day as it is to every thinking man, that art industry, despite the schools, does not advance rapidly enough—nor is it sufficiently universal. In fact, you might as well propose to most poor boys or girls a course at Oxford or Cambridge, as one at the South Kensington or Manchester. How are they to live at these great schools, perhaps in cities distant from their homes, while they are being educated? Perhaps they are, however, gifted, almost unconsciously of their own abilities. Now, a very small amount of technical or artistic education in the schools would soon settle the question as to their talent. Mere *drawing* will not do this. But elementary drawing as a part of hand-work in all schools, would soon make art universal, and vastly enlarge the scope of our national industry.

There are people who are ignorant enough to believe that drawing, and, indeed, all exercises of the constructive faculties in children, are a kind of play, and that they consequently detract from legitimate study or industry. Now this remnant of old-time barbarism, which regards everything as wicked which is not disagreeable, is so far from being founded in common sense, that, on the contrary, investigation shows it to be utterly at variance with truth. For it is a fact, that minds which are by nature sluggish, or, as it were, under a cloud, may be raised to great quickness of apprehension and have the cloud blown away, by merely mechanical exercise, and this quickness of perception may in turn serve as the ground for, or be developed into, great and varied intellectual powers. This is very curiously shown, as I have set forth in a lecture on Eye Memory, or Visual Perception, in the manner in which many thieves train boys

to become quick-witted and observant. The preceptor takes in his hands a number of small objects, such as keys, coins, beads or buttons, and opening and closing his fingers very quickly, makes his pupils tell what they have seen. Now there are people who would say "Well, and what if they do become quick and observant at such a trifling game? It would not make them clever in other respects." But the master-thief knows better. He knows that when those boys are sent out to beg, that their eyes, slow before, will now be ever watchful, like foxes looking out for prey. He knows that if they gain admission to a kitchen, and obtain one second's glimpse through a half-open door of a drawing room, in that glimpse they will take in all that is in the apartment and, returning, give him from memory a complete catalogue of all that it contains. Now I believe that in like manner quickness of perception may be gained by the practice of manual arts, just as it is stimulated by certain games, and that a boy or a girl will become a better arithmetician, a more accurate observer of maps and boundaries, and a far better writer, for being trained to some technical pursuit or art.

I will now present to you, as the last consideration, that which was the first, which occurred to me some years ago, when I resolved to do all in my power to popularize the practice of the minor arts. It is their moral influence. Do we not all know that there are countless thousands of young people who have no way of employing their leisure hours, save in idleness, folly and dissipation? They can make nothing profitable; they can do nothing which has aught in common with culture; they cannot even amuse themselves rationally or decently. Give any one of them the smallest art, let him or her believe that some proficiency has been obtained, but above all let the practitioner find a little profit as well as pastime in it, and you will have done much to defeat the devil.

If it be advisable to supply rational amusement and profitable pastime to the merely idle, what shall I say of the large class who have taken the first steps in vice, who live in lazy ignorance, and who take the second and all succeeding steps with terrible rapidity, simply because time hangs heavy on their hands? It is wonderful to one who knows the world well, to reflect how many of these semi-unfortunates are kept back from plunging headlong over the Niagara of despair simply by some thread of art, some little tie of industry. Truly, idleness is the tap-root of all evil.

From a moral point of view, it seems to be really necessary that for the idle, and all outside the social pale, attractive arts should be provided, since it is hardly to be hoped that they will take up serious trades for pastime.

As for my summary, it is double. As regards the expediency of training all children to use their constructive faculties as correlative to the mental, the marvel is to me, as it has been to many, that it has not long been a recognized element in all education. As regards the practical disposition or profitable sale of the results of art-work, you will observe that at every turn we find hand-work in art ruined, oppressed, and demoralized by the machinery which in all matters of mere physical comfort has done so much to elevate mankind. Therefore, I urge you to encourage the New Fashion which embraces the True Faith, that as, according to Goethe, man is properly the only object which interests man, that only is purely a work of art which brings us into direct sympathy with the artist. I do not mean by this the extreme and immoral doctrine of art for the sake of art, or the making mere cleverness an excuse for anything. But I do mean that just as much as imitation in the sphere of usefulness is a reality, just so much in the sphere of art is it a sham, a foe to industry and humanity. I have been much gratified in returning to America, to find that there is a popular admission of this principle in the phrase which calls any kind of a gaudy humbug, or stigmatizes all shoddy displays of art or style as a Chromo. Second-hand, imitative art is at present the only serious impediment in the way of employment for many thousands of youth, who but for it would soon find profitable employment. If all who teach in this country, whether from the school, the pulpit, or the editorial chair, would join in putting down "Chromos" and similar shams in every form, we should soon see hand-work in art properly appreciated.

It is many years since I began to reflect seriously on the expediency of making hand-work of some kind an element of the education of children. In looking about in life, I found that very few people have any practical skill as regards making or repairing objects, and that those who manifest it are regarded as being "very ingenious" and especially gifted. Apart from all its practical utility, I found that this manual dexterity could be taught to young people generally, and far more easily than reading or writing. Many ap-

plications of it are tolerated of semi-amusements or accomplishments, in the form of "fancy work," but it has not been regarded as capable of exerting a serious influence in education. Yet I found that *physical* quickness, and aptness were conducive to mental quickness, and that the motive power of thought could be quite as well developed by using the hands as by some studies in vogue. The idea in a practical form was not new. Among the Norsemen, who were a highly vigorous and clever race, champions boasted not only that they could fight, but that they could carve in wood and walrus bone, forge weapons, and paint their ships; while in the scheme of the ideal education of knights and gentlemen, as described by Rabelais, we are told that they learned carpenter's work, painting, and sculpture, and went about to factory and shops to make themselves practically familiar with all kinds of mechanical callings and arts, such as casting and working metals, the labors of lapidaries and goldsmiths, weaving and clock-making. It was not until a later and lazier age that ignorance of such arts became characteristic of gentlemen, or, as Thackeray says, really creditable to them. And at the present day there are thousands of men who are so contemptibly vulgar as to boast—or who would like to be able to boast—that they had "never done a day's hard work in their lives." And in the best and most cultivated society, ladies and gentlemen are regarded as highly accomplished who, nevertheless cannot turn their hands to anything. In this respect the world has fallen behind the Middle Ages, and grown snobbish by making ignorance characteristic of superiority to "the lower orders." There are many in every community who regard indifference to mechanical skill, or ignorance of it, as really characteristic of gentility, while those are few indeed who consider it as essential to "an education." We may call ourselves what we please, and adopt what form of government we please, but until *hand-work* is as respectable or as highly honored as a knowledge of dead languages, or the semi-useless accomplishments in fashion, I shall believe that as regards the chief characteristic of republicanism, the world has made no advance whatever. It is not enough that it is highly creditable to a gentleman that he is able to use his hands as well as his head; the day is coming when it will be very *discreditable* to him if he can not. Now, I ask you if you do not think that the introduction of industrial and decorative art into



education would go far to remove the aversion to labor which still practically prevails in society? The world is chiefly governed by second-hand ideas, just as it has been chiefly clad in second-hand clothes, which have gone from parent to child, or from master to servant, and so on downwards *ad infinitum*. This scientific and common-sense age of ours aims at something better; it is endeavoring to substitute newer, stronger, and cheaper suits, even if less elegant, for the worn-out finery of the past. Make work an integral part of every education, in every school, and you will not see society burdened with young men flying from hand-labor as if it were destruction, and seeking gentility, though on the most starving terms, as if it were salvation. If I am asked who will purchase the additional stock of all these genteel middle-men, or clerks or salesmen become manufacturers, I reply that society can more easily support ten producers than one produce broker. When the non-productive middle-men are in great excess, the result is seen in over-stimulated business, and in the consequent plethoras and surfeits of stocks which lead to panics and long-continued stagnation.

It is with very great pleasure that I have availed myself of this opportunity to meet so many who are practically interested in the great cause of education. The progress of society and of culture means the gradual promotion of the teacher in dignity in the social scale. The scholars and men who have made history, whether as writers or actors, and with them statesmen or artists, are after all, one and all, only great from light reflected from *past* ideas, or works which they have left in the past. In the hands of the teacher lies the whole *future* of mankind, its ways and the working of its will. Should the coming century carry out that which the past century has promised and begun, then the day is rapidly coming when the teacher will take precedence of all those callings which we now regard as preëminent. In that day, all who have done their duty will be remembered. Hitherto you have cultivated the head and heart; in the future you will train the hands to co-operate with them. Is it not indeed remarkable—if you will pardon me one last reflection—that in a world in which the majority of people are, or ought to be, workers, neither work itself nor any practical preparation for it, finds any place in our ordinary education? I know that it is currently said that a boy should acquire book-learning at school, because he will find no time for it after the active business



of life begins ; but, I believe, there are millions of exceptions to the rule, embracing all except the hardest worked children of toil. In fact, there is as little reason that a child should not be prepared for hard work at school, as that a man should entirely cease reading after his education is at an end.

I am, you all know, far from being the first to urge the introduction of work into schools. Years ago, Governor Hartranft urged it with unwearied zeal, and many of our leading men have approved of it. To effect such a great reform in the whole system of education, requires time ; but I am sure that, both in England and in America, the time has come for the public to accept this idea. Thanking you most sincerely for your kind attention, and soliciting from you any comments which you may be pleased to make on my remarks, I now conclude.

CHARLES G. LELAND.





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