CHAPTER IV.

THE RUDIMENTS OF DRAWING.

OF MANNER OR METHOD—THE ART OF WRITING, IN CONNEXION WITH DRAWING—GENERAL INSTRUCTIONS, ETC.—CONCLUSION.

"Rules are to be considered as fences, placed only where trespass is expected."—REYNOLDS.

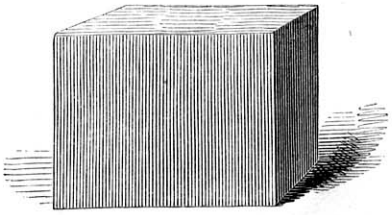
THUS far, the use of the pen, as an instrument for drawing, has been strongly urged, for reasons already explained; nor should it ever be laid aside or neglected. Too great importance is often attached to the mere imitation of MANNER, particularly in copying from the works of others; and if more thought and pains were bestowed upon the principles of design, and less upon the imitation of the touch or peculiarities of individual artists, there would be more leaders, and fewer servile followers, who, in emulating and imitating the means, lose sight of the great ends of art.

99. The test of excellence, in a method or manner, is its approach to precision, and distinctness of expression, by which an object, or thought, is most clearly represented. He that has a clear perception of the one, or the other, if assisted by proper education, will not be long in finding a manner or method of conveying it, in his own way, far better than by any he can borrow of another. It is often painful to see the toil bestowed upon a drawing, on which weeks and months have been worn away, in efforts to attain the peculiar touch of an example set before the pupil, without one thought of the sentiment, general character, or expression, of the original: to which the work, method, or manner, was only considered secondary by its author—as if, to write like Shakespeare, meant no more than to copy his handwriting.

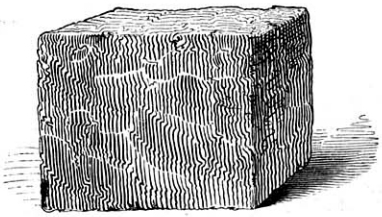
100. Should the pupil now desire to try the pencil or crayon, he may do so with profit and propriety; and he will find the use he has made of the pen has given his hand a degree of precision of touch, that he should never suffer it to lose in the use of other instruments, that are apt to lead to carelessness, because their work can be easily erased, or errors committed, readily disguised. In schools, as well as in private instruction, Indian rubber, stale bread, and all other devices for erasure, should, as far as possible, be kept out of the way; and thus errors will be avoided, by the absence of the ready means of other correction than a renewed effort, the preservation of their evidence, and consequent remembrance, and care, to prevent their recurrence in future attempts.

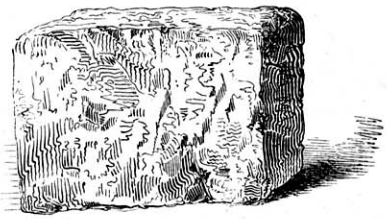
101. Although it might be better to leave the pupil to the selection of his own method, or manner, of expressing that which he desires to represent, after he has perfected its general outline, and to direct his attention to such a variety of drawings, by different artists, as may be within his reach—rather than those by any one individual hand—yet, a few hints on the subject may be found serviceable to him.

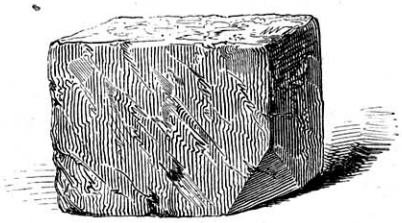
102. The instructions which have been given, in reference to the use of the pen, are equally applicable to the pencil, crayon, or chalk. The practice of the primary lessons, on straight and curved lines, will be found to have been essentially useful, in acquiring that command of hand, without which, proficiency in drawing is of no easy attainment. As in nature, objects take every variety of form and direction, so should the lines or touches, used in their delineation, have equal freedom in their direction, and always adapted to the purpose, and as expressive as possible, of the true form and character of the original. This may, at first, appear difficult; but, by observation, study, and practice, it may be soon acquired.



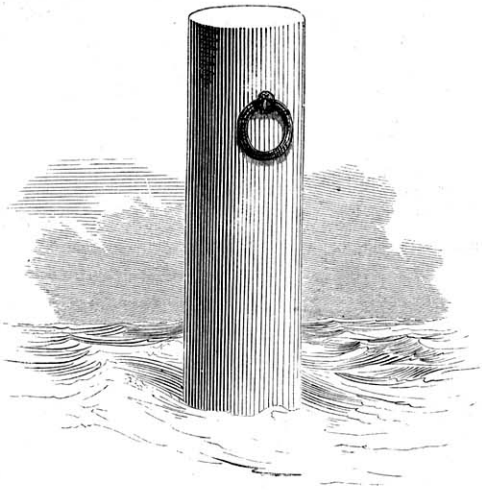
Suppose, for example, we desire to represent a square block, with a smooth, even surface: the greater degree of evenness and regularity that we can preserve in the lines, the nearer we will approach its faithful resemblance; and if, on the other hand, its surface be broken, or uneven, we must have recourse to lines, by which that character can be most readily expressed.



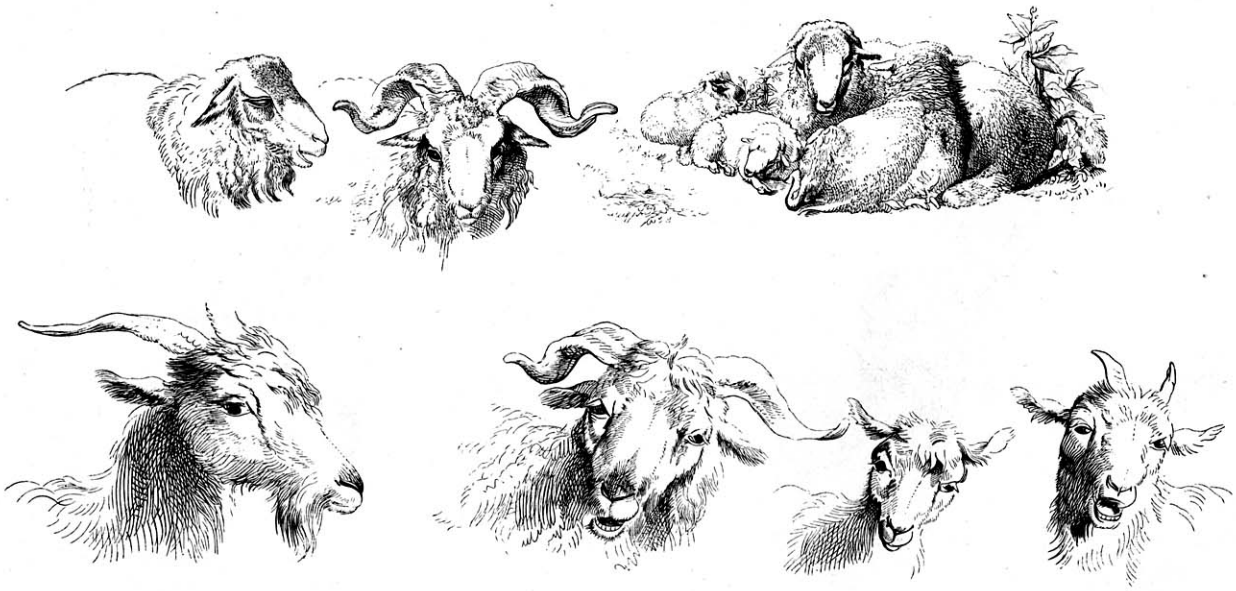




To represent a rude stake, water-worn and scraggy, far different lines are requisite, than if the object of imitation were a smooth and well-rounded post.

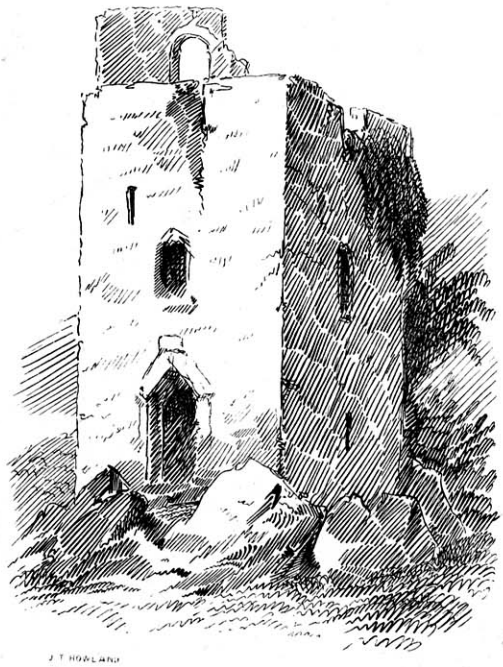


It would be in vain to attempt the representation of the effect of a brisk breeze, and a dead calm, upon the water, by lines similar in character; or, by the same touch, to express the woolly

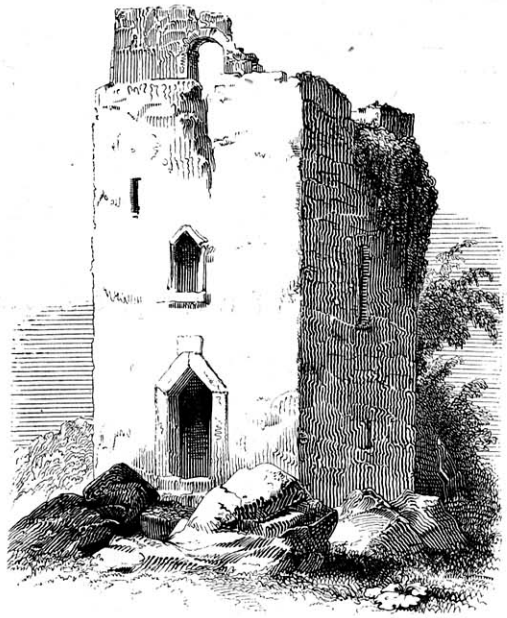


and rounded form of a sheep, and the hairy covering, and more abrupt lines and action, of a goat.

103. The imitation, by beginners, of off-hand sketches, or memoranda, by practised artists, however spirited, and often effective, should be discouraged. They are, frequently, little more than the short-hand notes of a writer — intelligible to him, but only conveying, to others, faint and uncertain ideas — dashed off in a moment of haste, or under circumstances that would preclude



the possibility of doing more at the time, intended for the private use of the artist alone, and serving to preserve the recollection of the subject upon his mind, for future elaboration. To him, such sketches are invaluable; but, for the use of others, something more is required. A



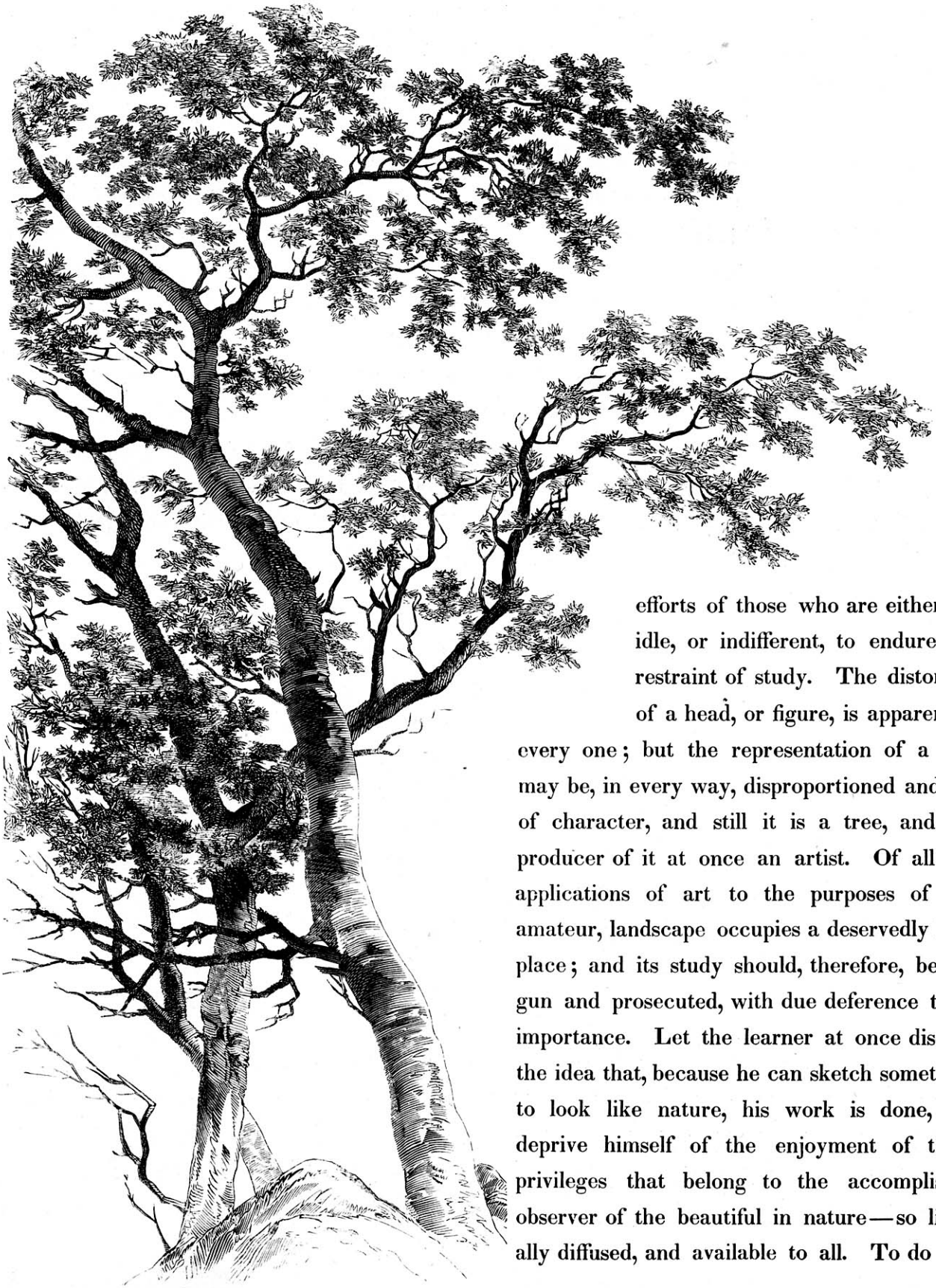
drawing and a sketch are two different things. Although one must learn to draw, before he can sketch, the capacity for one is dependent upon the other.

104. What can a beginner learn, by the imitation of such a sketch as the following?—and yet, it is a fac-simile, the size of the original, of Wilkie's first sketch or idea, of his picture of the Rabbit on the Wall. To the eye and understanding of the artist, every line may have had purpose and meaning; but, beyond the interest it excites, as the germ of a finished work of art, it is, in a measure, valueless: and as an object of imitation for the student, it certainly presents but little, from which he can derive advantage. Even in sketches more defined and intelligible, where often are found, combined, a degree of grace and sentiment, rivalling more finished productions, there is still a freedom of line, and manner, belonging to an experienced hand—one well schooled and practised in design—and evidence of disregard to mere manner, or method of expression, which none but a master in art dare attempt. This very freedom, and capacity of reaching, at once, the higher attributes of art, by means so simple, yet certain, is attainable only by first learning to draw with accuracy and precision; by a perfect understanding of the use and power of lines, as well as practical ability in their direction. Many a mere beginner could produce more regular lines, and, in the common perversion of the term, a more "finished" drawing, than that of a Mother and Child, presented on the next page, from a pen-and-ink sketch by Guercino; yet, such a sketch could only be produced by one who could do more. Its excellence does not alone consist in its manner, or mechanical execution, which we might imitate for ever, without advancing one step to the ability of originating one comparable to it, in point of grace, character, and expression, unless we possessed, like Guercino, well-grounded knowledge, feeling, and capacity, far beyond the mere counterfeiting of another's hand. With an understanding of the principles of design, familiarity with nature, and a sense to appreciate the beautiful; with the possession of that command of hand, the importance of which has been so earnestly urged upon the pupil, and the means of its attainment placed before him; with careful observation and practice, he will soon acquire a facility of expressing himself, which, growing into a habit, will establish a *manner* for himself, far more serviceable, and better, than the imitation of that of another, however excellent or effective it may be.

105. Not that the pupil should consider the works of others unworthy his study and emulation; but he should learn, rather, to value the higher attributes of a work of art, above the less important peculiarities of the artist's hand, which are often the result of change of purpose, or

accidental circumstances, or carelessness in the production of a sketch. Many a beautiful idea has been suggested by a few random lines; even by an accidental blot, or stain, upon the paper, which the sensitive eye, and fertile imagination, of the artist have detected, and his ready hand developed with a few touches, that defy imitation. Often, in sketches, the artist may appear to have dashed forth, in bold explorations, in search of happy combinations of line, effect, and expression, upon which the beginner should venture with caution, and never from mere affectation. Let him study the spirit and motive of good sketches, whenever he can meet with them; but, let him learn to draw, before he begins to sketch.

106. While on the subject of *manner*, it may be expected that something should be said with reference to trees and foliage; but all the rules and recipes, that ever were promulgated, can not teach one to draw the most simple weed, without a feeling and capacity for the imitation of form. Landscape is too often regarded as a sort of safety-valve, to let off the exuberant



efforts of those who are either too idle, or indifferent, to endure the restraint of study. The distortion of a head, or figure, is apparent to every one; but the representation of a tree may be, in every way, disproportioned and out of character, and still it is a tree, and the producer of it at once an artist. Of all the applications of art to the purposes of the amateur, landscape occupies a deservedly high place; and its study should, therefore, be begun and prosecuted, with due deference to its importance. Let the learner at once discard the idea that, because he can sketch something to look like nature, his work is done, nor deprive himself of the enjoyment of those privileges that belong to the accomplished observer of the beautiful in nature—so liberally diffused, and available to all. To do this,

there is but one course to be followed. Nature beckons to him, and invitingly spreads forth her varied charms, to tempt him to her sunny fields—at once his teacher, and bountiful provider of all that he requires.

107. How must I draw an oak—how an elm—and how shall I touch a hemlock-tree?—are questions that too commonly weary the ear of the drawing-master with their repetition; and his reputation frequently is endangered, most unjustly, if he can not only tell his pupils, but teach them how to do so, too, in one short half hour; and yet they themselves, perhaps, do not know the tree, when they see it in nature, much less, when it is represented in a drawing: and if they do, it is more by the shape of the leaf than the general form and character of the tree itself. Let this sort of quackery have no place with those who pursue the study of art with sincerity. Let them learn the first and leading principles of Design; let the eye be quickened to the keen perception and just consideration of form, and the hand ready and certain in its delineation; and then let them go forth, sketch-book in hand, into the fair fields that nature has provided, in her Free School of Art. One group of weeds, by the road-side, or along the murmuring brook, will teach

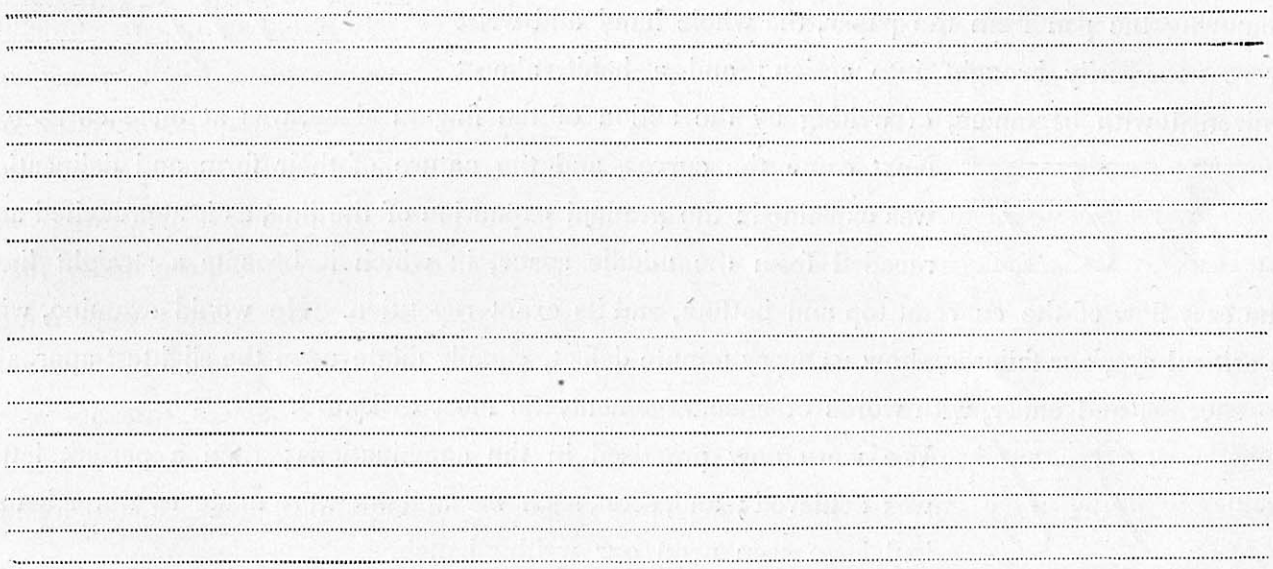
them more wholesome lessons of the "way to draw them," than all the books that ever were published on the subject. Then, and not till then, will the drawings and manner of others, in the delineation of such objects, be intelligible and useful to them: for, how can they judge of the truth of its representation, when they know nothing of the reality. Drawing is not to be taught like tambour-stitch and crotchet.

108. It is not only difficult, but impossible, to adapt any work of instruction to the various capacities and character of mind, upon which it is to operate, or, to devise any one system that will be applicable to every individual case; but, with the exercise of proper judgment, on the part of teachers and pupils, the elementary principles, which it has been the object of this work to present, in as plain and intelligible a manner as possible, will be found available to all. Children, and those who do not show aptness in comprehending the principles, and their practical application, should dwell on each lesson, and repeat it over and over again—always with care. One step, surely made, if it be but the drawing of a simple straight line, or curve, the next is half accomplished; and thus, progressively, should they be advanced. It is based upon no fanciful theory, that "any one who can learn to write can learn to draw;" but a truism, which the author pledges himself to establish, beyond a question, if aided by the intelligence and co-operation of American teachers, and those who have charge of the education of youth. It is within the means and capacity of all teachers, to instruct their pupils in the rudiments of drawing; and that, too, by an actual saving of labor to themselves, if the improvement of those under their charge has aught to do in the account. The least-pretending country schoolmaster would indignantly repel the insinuation that he did not know how himself, and could not teach his boys and girls, to write—and owns, without the slightest idea of deteriorating from his capacity as a public instructor, that he knows nothing of drawing; and yet, in his daily practice, he blindly teaches to draw, every time he sets a copy, and criticises the imitations thereof made by his scholars.

109. The author may be here pardoned a personal indulgence, in reverting to his own schoolboy days, if on no other score than that of expressing his grateful recollection of his writing-master. In the thoughtlessness of boyhood, and the unconsciousness of the extent of the benefit then bestowed, his very name has been obliterated from his memory; but too often, in later years, has the influence of his lessons been felt to suffer his grateful recollection to pass away. He came to our village-school, unheralded and unknown—if I mistake not, on foot—a silent, sad, and unassuming man, who, for a pittance, offered to instruct a class in writing. He showed no unmeaning, flourished specimens, but wrote a line upon our teacher's desk, with an ease, and grace, and precision, that gained his engagement. Whether it was his gentleness of manners, his kind encouragement, the winning of his ways, or the magic influence of his system of instruction, writing became at once a delight, rather than a task; for we all set to work, with an earnestness that made us forgetful of the hour of playtime and recreation. He stayed but a few weeks and went as he came, bearing with him many a boy's heartfelt blessing and farewell. He could

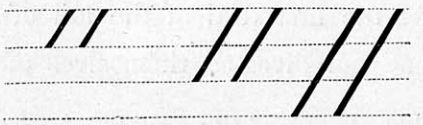
not draw, perhaps, in the common acceptation of the term; and yet he taught, by a method well worth the imitation of teachers, the first principles of drawing: and thus it was:—

110. In the first place, the old-fashioned "copper-plates," over which we had toiled so long, in comparatively profitless labor, were laid aside, and each scholar was supplied with a quire of fair, smooth letter-paper; for it was a maxim with him, that "young workmen should have good tools." We were then taught to rule it in lines, and only on one side, thus:—

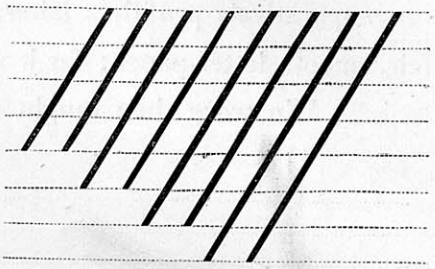


Those that were awkward were helped by him. Neatness was strongly inculcated, and considered as essential—a blot or a smudge, and all was to be done over again; and thus the habit was, from necessity, soon acquired and maintained. Soiled, inky fingers, and blotted copy-books, were seen no more; and, what can not be said of all school-boys, we went to our work with clean hands, at least. Steel-pens were not then in use; and he taught us to trim our goose-quill, to regulate its nib to large hand and small, how to prevent its tricks of spattering and blotting, exactly how far to dip it in the ink, and how carefully to lay it aside, well wiped, for another day He had no arbitrary method of holding the pen, as if all hands, and the length and action of all fingers, were alike, but simply showed us what we had to do, and left to the natural action of the hand to find its most easy command of the pen.

The paper ruled in pencil, we began our first lesson—to draw a straight line, with a firm, decided hand: first, the distance between two, then three, and four ruled lines;



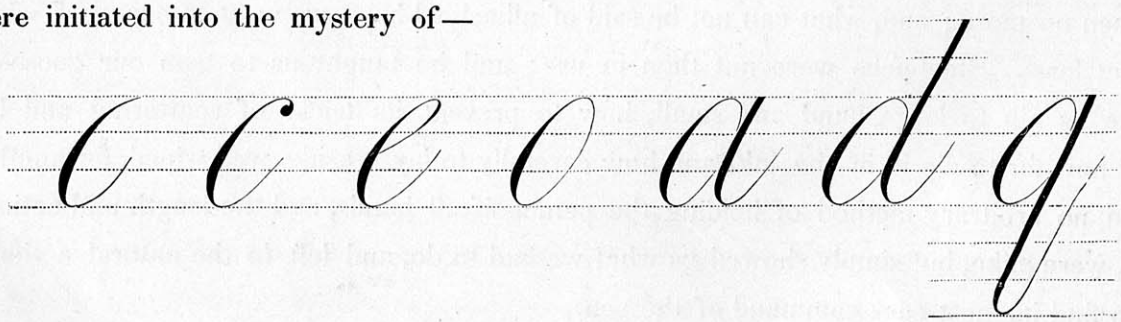
observing to press the pen at top and bottom, so as to expand the nib, and produce the proper degree of angularity in the terminations; holding it with even pressure, to maintain an equal width throughout the line. It was a difficult, and seemed almost a hopeless effort, at first; but after a page or two, carefully practised, there was not a boy in school who could not do it—and well. Then the lines were gradually extended to eight spaces. We had not reached the end of this lesson, before each one assumed, unconsciously, an easy manner of holding the pen; for, as the lines were to be continued without stopping, or removing the pen from the paper, the whole hand and wrist were necessarily brought into action; and a habit, almost universal with beginners, of writing by the action of the fingers alone, was at once corrected.



Next came the curves, and the nature of their form and delineation was explained: the gradual expansion of the line, as it approached and receded from the middle space, in which it became a straight line; the easy flow of the curve at top and bottom, and its exact repetition. He would examine, with a critical eye, our failures, show us every minute defect, equally dilate upon the slightest approach to success, and cheer, with words of encouragement, the most awkward.

We were now practised in the combinations; then a perfect letter was achieved; and, soon, such *ms* and *ns* were made as never before had been seen upon our writing-bench.

Something had been done; and we were indulged with a page or two of practice, before we were initiated into the mystery of—



At the first trial of the tail of a *g*, a serious difficulty was encountered, especially by those who had not divested themselves of the old habit of dependence on the motion of the fingers alone:

for, now the whole hand, wrist, and arm, were brought into action; but two or three copies,

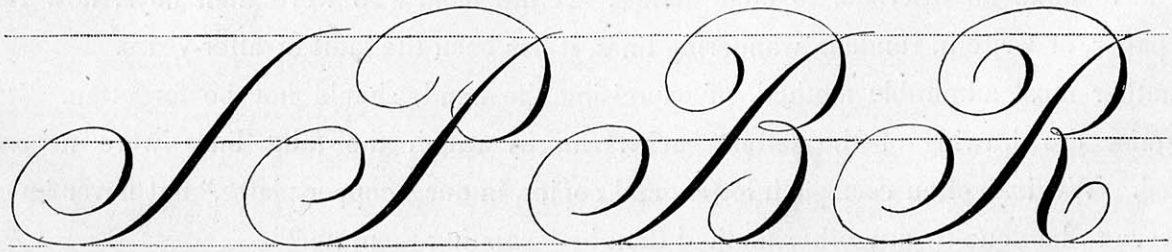
thus practised with care, and under his critical direction,

soon enabled us, in a great measure, to surmount it; and then we were well prepared

for , etc. Every letter was to be formed with a slow,

steady movement of the hand; its peculiarity of form to be studied, as well as the application of portions of each letter to the formation of others. We were taught, first, to know how each letter should be made; and then practised to make it, by beginning with its parts, and combining them into a whole. From the most simple, we were gradually advanced to the most difficult. Nothing was passed over, or slighted; and when the small alphabet was mastered, we were considered prepared for capitals and small hand.

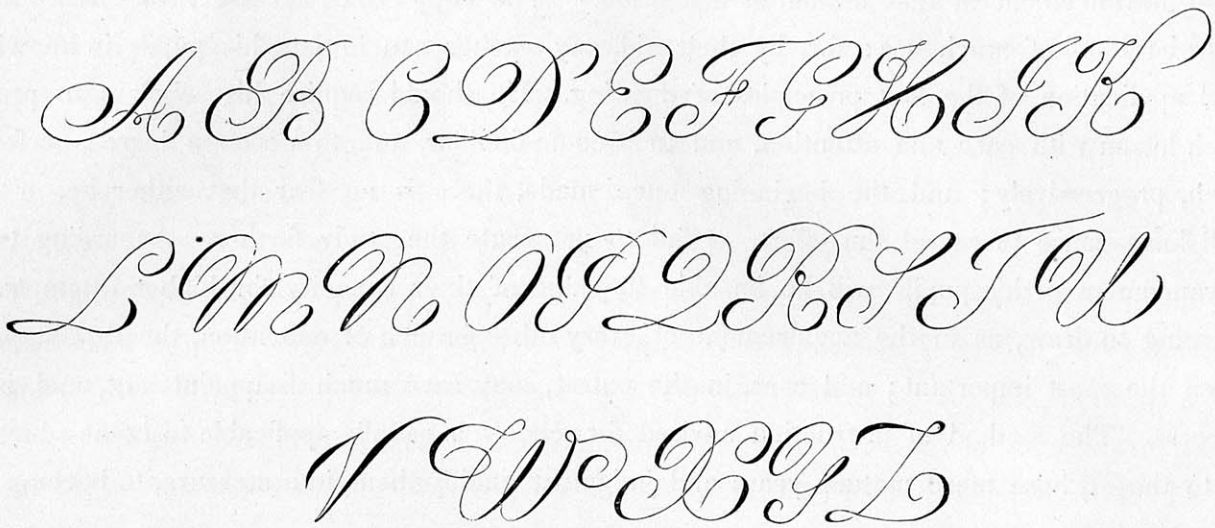
The instructions we received, with regard to the formation of capital letters, were strictly drawing them. Every line and curve was to be studied, and their application and combination understood, and practically exemplified, upon like principles.



The ruled paper was now laid aside, and we began our lessons in small-hand. I well remember the feeling of helplessness with which I regarded the fair, unruled sheet before me—like a child standing alone, for the first time, and venturing on its first step. The trial came—it was to draw right lines across the page, without guide or ruler; a hard task, that few were equal to, but still we did wonders. From straight lines we progressed to the connexion of letters; and

thence, to simple words and sentences, not only written in a straight and even line, across the page, but repeated others, equidistant from each other, with a degree of ease and accuracy that would have done no discredit to older hands. If the men, who were then boys, now require ruled paper, or write in random, wandering lines, it has been the fault of after-years.

Another most admirable method, of exercising the hand, should not be forgotten. It was, to practise the drawing of the letters backward; by which the faint lines were necessarily reversed. We had often seen such letters and copies, in our "copper-plates," but never imagined they were to be done by any other method than by "painting them up."



Then, again, we were made to draw the letters with a single faint line; a practice well calculated to give ease and delicacy of touch, as well as certainty of hand: for he who depends upon the nib of his pen as a rest, will never be able to obtain command of it, or write, or draw, with ease and freedom.

Long after our writing-master had left us, and the fruits of his instruction were ripened, under the care of others, such continued to be sportive, as well as profitable exercises among us, on the slate and blackboard: and more than one complaint came against us, for our chalk-and-charcoal illustrations on the neighboring fences. Had there been, then and there, one to give a proper direction to this impulse, thus awakened by the instruction of our writing-master, to design, more than one would now hold his memory in grateful recollection.

Such a system of instruction develops the art of writing; and such is the art of writing, in its relation to the art of drawing. The teacher, or pupil, who can, with his pen, produce the most simple curve, and repeat it at pleasure, can draw. If he can not draw, the *art* of writing is to him a mystery as hidden. Let not the teacher, therefore, who undertakes to instruct in writing, say, "I can not draw." The time will come, when he will blush as soon, to own a want of capacity in one art as the other.

111. In schools, where a teacher of drawing is not employed, and even where there is one, the improvement of scholars, in both writing and drawing, may be promoted, in a very great degree, and with little or no additional labor to the teacher, by taking one half, or even two thirds of the time, usually devoted to writing, and applying it to drawing. The result will be found in no way to impede the improvement of the writing-classes; but, on the contrary, greatly facilitate

their advancement in that branch of education.* The copy-books, accessory to this work, will here be found of much use: for, by their aid, any teacher can initiate his pupils in knowledge and application of the first principles of drawing. He should require his scholars to practise each lesson with care and attention, and to become familiar, and, to a certain degree, perfect, in each, progressively; and the beginning once made, there is no fear that either he, or they, will have cause to regret the effort, or fail to prosecute the study farther. According to the advancement of his pupils, will he be able to judge of their capacity for higher attempts. In learning to draw, as in the acquirement of every other branch of education, the first steps are often the most important; and care, in the outset, may save much disappointment, and insure success. The method of instruction advised for schools, is equally applicable to home-education, or to those whose more mature years and judgment qualify them, in a measure, to become their own teachers

112. The study of art is, in itself, so pleasing, that but little more is required of teachers than the initiation of pupils in its rudiments, upon such sound principles that they may continue its pursuit, aided only by observation, reference to nature, and good productions of art, and such standard works on the subject, as their wants may require. They will find, even before they have mastered the very first rudiments, and in their very first attempts to draw from nature, the absolute necessity of a knowledge of the first principles of perspective; and, if in earnest in the business, they will not fail at once to seek such knowledge: and it will be far better for them to supply the want when its necessity is felt, than if they were to undertake its attainment in advance. Again: when they attempt to draw the figure, they will be made sensible of the importance of a certain degree of knowledge of its anatomical structure; and thus, at every step, no matter how far they may extend the pursuit, they will feel, for ever, progressive wants, which must be progressively supplied. For all, however, there must be a secure groundwork; and that is a knowledge of the first principles of the imitative art. Once initiated, and made to feel the capacity of art, and the power they possess, its cultivation will not be a task, but constant and increasing delight. This must be done by small beginnings, by securing success, by not attempting too much, by a knowledge and capacity of its application to practical results, gradually acquired—

* The author has the gratification of finding this fact fully corroborated by the experience of an eminent teacher of New York, the Rev. W. Morris, rector of Trinity school, who, from actual experiment, has placed the matter in a light that can not fail to interest both parents and teachers. He divided his writing-class, without regard to any superior natural talent, or aptness, in his scholars, and allowed "one half the class to write every day in the week, as boys usually do in school, and the other half wrote and drew on alternate days. The result produced an average of five to one good writers, in favor of the drawing-class." A similar experiment any teacher can make, and it is well worth the serious attention of all.

a better and surer system of rapid instruction than any other that can be devised. One simple straight, or curved line, drawn with accuracy, and the beginning is made; and a habit of observation of forms, and their imitation, is induced, which gradually leads from small to greater efforts. Wants are felt at every step; and their supply is naturally sought by like means that have given strength to reach the point already attained. The eye, the mind, and hand, keep pace with each other, in the march of improvement; and the increase of knowledge and capacity impels to higher attainments and insures results, which never can be reached by a course of superficial instruction, having only for its object the production of a drawing or picture—the joint labor of master and scholar—of which the former has, too often, far more than his share.

113. What can a pupil have learned, to advantage, who can do nothing without his drawing-master by his side? And to what useful or satisfactory purpose can the little superficial knowledge thus acquired in his lesson, be applied in after-life? It has been by such systems of superficial instruction, that drawing has been abused, and reduced in its consideration as a useful art; and, to say the truth, it is useless enough, when thus perverted from its high and valuable purposes. Such systems are worse than useless: they are evils, which go far to retard the cultivation of true taste, not only in art itself, but all those refinements which centre in it; and the sooner a reformation in our schools is begun, the sooner will a more healthful influence be seen and felt in society. We are not to look solely to teachers, for a remedy of the evil: for, unfortunately in this, as in everything else, the market will be, necessarily, supplied according to the nature of the demand; and, unless parents and pupils can be made sensible of the importance of a proper system of instruction, and of the advantages to be derived therefrom, teachers battle against windmills, and their most earnest and conscientious exertions will be in vain, and fruitless of satisfaction or reward. The work of reformation is no untried experiment. Abroad, the diffusion of judicious education in design, largely and freely distributed throughout all classes of society, has proved, not only how easily it can be done, but with what favorable results; and it is time an effort should be made in America, at least to keep pace with, if not to lead, in the march of the onward century in which we live. Surely, we will not admit the existence of national incapacity. From a land abounding with the beautiful; with genius, wealth, enterprise, and freedom, much may be expected, and much may be achieved: and should be, in this, as in all that tends to elevate its national character and importance.

114. Whatever the experience of the world may be, with regard to the necessity of coercion, and of forcing the youthful mind, by physical persecution, into the reception of knowledge, that

of art may safely claim to be an exception. All the powers of the earth can not force a love for art upon the mind, any more than they can "make the bird sing;" and without a love for it, its pursuit is hopeless. With some, the first impulses of their childhood have given evidence of its existence; with others, it has been developed by accidental associations, or other causes; and, with many, it has been buried for ever, for want of proper cultivation. Care should be taken, therefore, to temper the course of study, as far as possible, to the inclinations, as well as capacity, of the pupil; who, it often happens, when a difficult lesson is placed before him, or failure has been the result of his labor, either by attempting too much, or for want of proper preparatory knowledge, desires to try something less difficult—and he should be indulged: for it is far safer for him to retrace his steps, than advance too rapidly. If, in its application to other branches of education, the operation of such a system of instruction, so forcibly exemplified in the study of art, were more strongly impressed upon the minds of teachers; if the tree of knowledge were planted in more pleasant places, and the pathways to it divested of many of the thorns that lacerate the youthful mind and body, as both are driven forward, by which the learner is made, too often, to despise the end for which he labors, as heartily as the means of its attainment are hateful to him, blue-Monday would soon be stricken from the school-boy's calendar.

115. We know that, in the pursuit of art, if properly directed, there is an attendant enjoyment, constant and enduring, as boundless in its resources. We know that men have lived through almost a century of ardent devotion to it, and died still true to their first love; their lives presenting one continued, unwearied and progressive attachment to its cultivation. If the world but knew the enjoyments of the devoted follower of art, there would be more eagerness of desire to share them with him. To him—

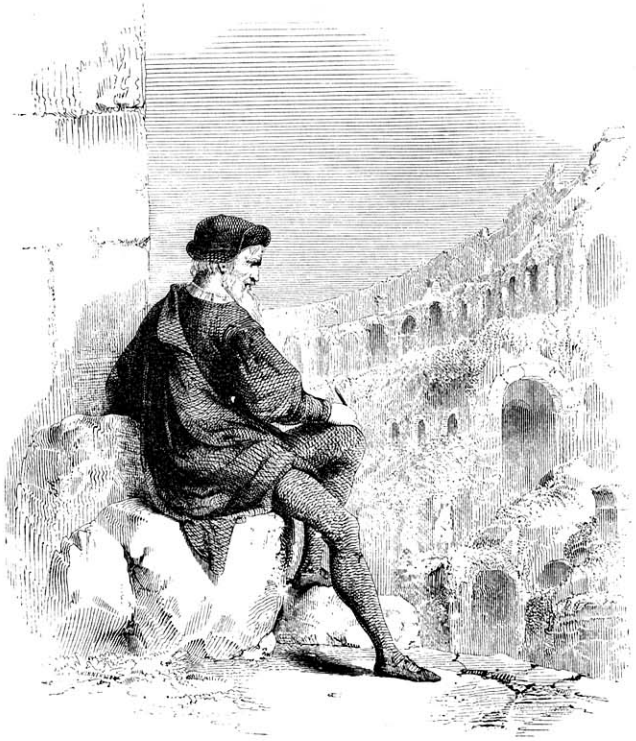
"No rock is barren, and no wild is waste;
No shape uncouth, or savage, but in place,
Excites an interest, or assumes a grace.

* * * * *

The dome-crown'd city, or the cottage plain,
The rough cragg'd mountain, or tumultuous main;
The temple rich in trophied pride array'd,
Or mould'ring in the melancholy shade;
The spoils of tempest, or the wrecks of time,
The earth abundant, or the heaven sublime:
All, to the Painter, purest joys impart,
Delight his eye, and stimulate his Art."

* * * * *

The most fruitful source of regret, and almost the only alloy to the enjoyments of the true artist, is the consciousness of want of power to reach that remote perfection, which ever recedes, as his strengthened perception capacitates him to follow it as his guiding-star: which shone as brightly, to the young imagination of Michael Angelo, and doubtless seemed nearer to him. in the days of his boyish efforts, than when, an old man, he sat musing, alone, among the ruins of the Coliseum, and replied to the Cardinal Farnese, who expressed surprise to find him there: "I yet go to school, that I may learn something." Then he had made his name famous throughout the world. Within sight, the towering dome of St. Peter's stood forth against the bright sky of his native Italy, the imperishable monument of his genius. The frescoes of the Sistine chapel, the wonder and admiration of that and succeeding ages, had been achieved. Almost at the close of a lengthened life, not unmixed with many trials and disappointments, still the love and devotion to his art burned as warm within him, as when, buoyant with youthful hope and energy, he left his parental home, at Caprese, to enter the school of Gherlandaio—to learn to draw. It was this that had sustained him, and made him what he was; and, it must be thus that excellence in art is to be wooed and won. It is this that must be cultivated, and kept alive for ever, in its pursuit: and it can be done—nay, more—even where its existence may appear to be doubtful, and almost hopeless, it may be developed by proper culture. It is an attribute bestowed on all, in degrees of capacity for its cultivation, as in all other gifts with which the Creator has endowed the perfection of his works, immortal man, and should, no more than they, be neglected.



116. In concluding the elementary portion of this work, it is hoped that the effort to place before the American public a popular system of instruction in the first principles of design, however incomplete it may be, may have a tendency, not only to awaken an interest in the subject, but to show, at the same time, how easy it is to learn to draw. Let those who desire to acquire this beau

tiful and valuable art, but give proper attention to the principles and practice recommended, not by a few hasty trials, and by carefully following the routine of advancement, from a simple straight line, to the point now reached; and all that they have yet to do, will be both plain and easily acquired. As a primary and elementary work on drawing, our task is done; and it will not be in vain, should it reach, in a degree, however small, the wants of a people always susceptible of conviction, and ready to promote the advancement of the arts of refinement. The art of drawing claims more than this: for it is essential as a part of common education. It belongs to the artisan, even more than those who live in the easy enjoyment of fortune: with the one, it may be classed as a luxury, or source of recreation; to the other, it is a necessity.

Let this useful and beautiful art, therefore, no longer be considered as a mystery, confined to a gifted few, but take its place with its sister arts, in our systems of general education. The young and tender capacity is early prepared for it; its first impulses are harmonious with it; and, while it may be made to shed gladness and sunshine upon the hours of coercion to the school-bench; when the mind is for ever wandering from the primer to the bright fields, and scenes, and objects, of childhood's joys, its pursuit leads not from, but in the direction of, all other knowledge, assists in its acquirement, tends to strengthen the mind, and purify the taste, and bestows a capacity for intellectual pleasure, apart from its practical utility, that should give it place among the first requisites of common, as well as of finished education.