

at all." We "children of a large growth" know well how much greater strength of mind and body we can bring to bear upon any undertaking,—how much more we can accomplish when our interest and sympathy are enlisted, than when merely plodding through some dull routine to which circumstance or even duty calls us. Object lessons are among the most important exercises of Froebel's system. Most children ask numberless questions about anything which they see, but how few are taught to use their powers of observation to find out for themselves answers to these questions which constantly arise in their busy brains. These lessons are given in the form of conversation between the teacher and the children, and the little ones are thus drawn to reflect and to discover method and reasons for themselves. So far as they can comprehend, all the familiar processes of nature are pointed out and explained to them. The structure of their own bodies, the simple laws of health, the habits of insect and animals, a thousand facts of Natural History, Chemistry and Botany, are known to be interesting and wonderful parts of a wide and beautiful world, which a loving God and Father has given in trust to each one of them. Long voyages on the map or globe, in the path of some brave discoverer, stories of men and women of past ages, will help to fix in their minds lessons in geography and history, and in making real to them what must otherwise often seem like an endless jumble of tiresome dates and empty names,—a veritable "valley of dry bones." In all the various business and professions of life a certain dexterity of the hand is required as an element of success.

An awkward, unwieldy person finds difficulty in carrying out the details of any labour, whether professional or industrial. More attention, therefore, ought to be given to the education of the body, and particularly of the hands, during childhood, while the muscles are supple and easily trained. Many processes of the Kindergarten, such as paper-folding, cutting and weaving, are used to promote this end. Remembering how soon the little minds and bodies, unused to long-continued application to one task, become wearied, a frequent change of position and occupation is deemed best, and song-plays with gymnastics are interspersed with the other exercises.

Much attention is given to music, the children being taught the notes and generally first principles. In fact, the Kindergarten aims to lay the foundations for all knowledge; to teach the beginnings of everything, because the child is not born into a narrow world of mechanical routine, but a wide world of nature and art. His powers correspond with his outward conditions and should naturally develop in harmony and almost simultaneously with each other. The child needs to learn the use and extent of his own powers, and, above all, his moral nature needs to be strengthened by helping him to know and govern himself. Very many children who, at home, without companions of their own age, are peevish and fretful, blossom out in the genial atmosphere of the Kindergarten into the most healthfully active and amiable pupils. The immense success of this system of education, and its rapid spread during the past ten years, is some guarantee of its value. In Austria, a law has been passed that all children under a certain age shall attend Kindergartens. Throughout Germany, England, France and Italy, these schools are becoming universal. In the United States, this department is being added to very many of the public schools, and all who have carefully observed and studied Froebel's method, agree that, if faithfully carried out, it must do much toward preventing the tendency to superficial education.—*Daily Witness*.

4. LEARN TO DRAW.

The Washington Bureau of Education has just issued a circular giving some interesting information on the subject of the industrial relations of art. It is shown on general principles, and by extracts from official reports and the writings of men of special observation and experience, that mechanical skill is greatly advanced by a knowledge of drawing. Almost every thing that is well made now is made from a drawing. "The more of an artist the better the artisan." "Skilled labour is the only sure foundation for prosperous manufactures." "Educated, skilled labour—ever the cheapest, as it is the best, labour." "The workman who lacks this knowledge and ability"—that is, of drawing—"must work under the constant supervision of another, doing less and inferior work, and receiving inferior wages." These are some of the suggestive aphorisms to be found amongst the citations of the pamphlet before us. If it be true that the workman who builds a house, or lays a brick, or cuts a stone, or makes the commonest article of every-day use, does his work better if he knows how to draw, it follows that drawing is not the mere ornamental "accomplishment" that many suppose it to be, but a very practical branch of education. It is not only the foundation of the whole superstructure of the fine arts, but also a most valuable aid to the handicraft of the artisan. It has been said that "who-

ever can learn to write can learn to draw," but it might be better to say whoever can learn to write well can learn to draw, because drawing that is not more regular and accurate than a great deal of hand-writing is, would not be of much use. Still it is well that drawing should be taught in the first instance, just as writing is taught; not in the former case, upon the assumption that the draughtsman is a genius in embryo, sure to mature into a celebrated artist, any more than in the latter case, upon the assumption that the learner of writing will by-and-by write some stirring poems or beautiful essays—but in both cases upon the assumption that the special acquirement will be practically useful. If there be an unsuspected artist among the pupils he will turn the knowledge to the same ideal, artistic purpose, while the future artisans will find it helpful in their more commonplace callings. The paper issued by the Washington Bureau is of interest and value in showing what has been done for general art culture in Europe, and what is doing in a more limited way in the United States. The growing taste for art among the artisan population of this city is shown in a gratifying manner, in the progress that has been made in drawing by the students of the class at the Mechanics' Institute, under Mr. Wilkens. The number of earnest pupils, drawn from the ranks of young apprentices, engaged in this fruitful study there is surprising, and exhibits the keen desire amongst them to take advantage of this method of advancing their skill in their various callings.—*London Free Press*.

5. SCHOOLS AND SOCIAL MANNERS.

The intimate relation of good manners to good morals is such that in everyday life we presume to estimate character by deportment. Indeed, we doubt if one can really exist long without the other, for it is no less true that good manners are the effect of good morals, than that the former by reflex action, preserve the latter from injurious contact. We do not believe that human beings fall at once, "like the snow, from heaven to hell." Open immorality is a fungus which exists only under conditions, the first of which is the destruction of that instinct of decorum which we may truly term the "sentinel of the soul." On this principle rests that propriety of behaviour which society has ever maintained as essential to respectable reputation. This fact is too apparent to need either argument or illustration here.

In the minor morals involving candor, courtesy and hospitality—as distinguished from deceit, vulgarity and brutish selfishness—are to be found the buds and blossoms which by and by reach fruition in a noble after-life. From our consciousness of this arises our tendency to ascribe every heroic characteristic of the great and good back to the holy sentiments of a mother's counsel and a mother's piety. Without doubt early home influence is the most potent motor of human life, and it is largely because all our homes are not what they ought to be, that all our young folks are not what they ought to be. It is a sad but certain fact that the parents of many of our pupils are themselves so besotted, uncouth, and ignorant, that the home influence which ought to be elevating and holy is either not positively good or decidedly degrading.

In such cases can the Commonwealth look passively on, content merely to supply her "little ones" with what book knowledge the caprice of the parent will permit? By no means. Compulsory education, itself a matter of simple justice to helpless children, must soon arrive, unless the world moves backward; and it is the undoubted duty of public education to earnestly counteract, both by precept and example, the misfortune of its pupils through uncivilized homes.

Class books will not aid the teacher in this important matter. He himself is both the teacher and the book. Herein is his position on a level with that of the pulpit, although we must sorrowfully confess that, as classes, the moral standard of teacher and preacher is far from equality.

Positive immoral influence, such as profanity, tippling, etc., on the part of teachers, is too often tolerated, and that heart-power and culture which one educator calls "sweetness and light," are little regarded.

Thus our schools are frequently occupied solely in abstract studies, which have but little effect on either morals or manners. The model ideal of this class seems to be a modern *Menonim*, whose stony oracle is too "elevated" to enter into sympathy with childhood, and whose individual influence, in moulding their character, is "equal to nought." Machines, of course, have their uses, but moral power is not among them.

However we neglect the cultivation of warm hearts and noble sentiments, yet the truth remains, that it is by these things that great nations and great men live and move and have their being, while it is equally true that such sentiments are both created by, and the creators of, our social manners.—*Manhattan, in Pennsylvania School Journal*.