

minority you may consider as forming, "a select circle of friends; "they merit more courtesy and in every regard better treatment, than those who attend irregularly.

Wet days and—when not brought about by mismanagement, or occurring too often other occasions on which the number of pupils in attendance is comparatively small, may each of them be regarded as a prize, or, so to speak, a treasure trove, by a teacher desirous of making his pupils acquainted with the Etiquette of Teaching. They furnish him with opportunities of rendering school agreeable to himself and to others. For then there is silence, there is leisure, there is time to elaborate details. The stage is clear: there is, as it were, more room to display how becoming a thing good breeding is how essential to peace and order, how conducive to the happiness of all.

Drawing as an Educational Exercise.

The value of drawing, as an educational exercise in our schools, is just beginning to be appreciated. Hitherto it has been generally viewed as a mere accomplishment, and as attainable only by the favored few. A child with a natural aptitude for delineating forms has usually been regarded as a prodigy not subject to ordinary limitations; and the fact of his representing forms successfully has seldom been considered as indicating the possibility of others doing like work.

Drawing also has been largely regarded as of no practical value in an educational course. The only end supposed to be gained was the power to make pictures; and this was considered of little worth unless the pupil intended to become a professional artist. The larger benefits derived from its exercise have been overlooked or ignored.

This low estimate of the importance of drawing is in part due to a general want of knowledge concerning its principles and practice. Comparatively few persons have either the ability to draw, or to determine whether a figure made by another is correctly drawn, or the reverse. Not appreciating the utility of the knowledge which comes from the study and practice of drawing, they have no desire to inform themselves, and their attitude in the matter is that of direct opposition or of complete apathy.

Still another reason tells in the same direction. The teaching of drawing has been largely confined to the copying of pictures, reducing the exercise to one of mere imitation, and bringing into action none of the higher faculties of the mind. As a natural consequence, pupils generally have disliked the work, and their labors have been almost fruitless of good results. Children are wearied and disgusted by the endless repetition of unmeaning lines, and by copying pictures in which they take no interest, and which do not convey to them a single thought; and, when they grow up and take their places in society as parents or school-officers, it can hardly be expected that they will take a lively interest in drawing, or encourage its introduction into schools.

In spite, however, of ignorance, of apathy, and of hostility, and in spite of all obstacles, drawing is gradually and surely making its way into all grades of our schools, and the conviction is rapidly growing that there are few studies that can be introduced into a general school-course of greater intrinsic value.

DRAWING AS A MEANS OF MENTAL DEVELOPMENT.

The value of drawing will be best appreciated when we understand its precise nature, and the relation it

sustains to other branches in the course of instruction. Drawing is a method of expressing thought, and philosophically is associated with other forms of language. Like language, it should be regarded as a means, and not as an end. It is valuable as embodying thought, and as a mode of communicating thought to others; but, divorced from thought, it is but a lifeless form. Picture-making may become mechanically perfect, but, unless it embodies and expresses the thought of the artist, the process is valueless in an educational point of view. Not only should the whole picture express a thought, but each line and mark should be necessary to the complete expression, or it is superfluous, and, as such, a hinderance rather than a help.

Attention.—In all true educational work the primary attention should be fixed upon the thought, and the secondary on the expression. Thus, in the study of any of the sciences, when books are used, the great effort should be to understand the ideas recorded, and the words should be considered useful only as they fully express these ideas. Vagueness of expression more often results from vagueness of thought than from any lack in the use of arrangement of words, and improvements in modes of speech must come largely from a more clear comprehension of the thought involved. As drawing is but a kind of language, the primary attention should be fixed upon the form to be portrayed, while the method of representing the form should be as nearly incidental as possible. When the lines drawn are imperfect, the correction should be made by more accurate observation of the form itself, rather than calling the attention specially to the faulty expression.

Observation and Perception.—It will be seen, then, that drawing makes a continuous demand for close and accurate observation, thus cultivating the perceptive faculties, and storing the mind with distinct ideas of form. It leads also to comparisons and discriminations, and fixes the attention upon real objects. When the perception is once developed by means of these exercises, activity and keenness of observation become fixed habits of mind, increasing thought, broadening culture and enriching life.

But expression must always accompany thought. Words are used to embalm general ideas, and drawings are made to clearly define and preserve ideas of form. The hand must be trained to express what the eye perceives. Careful practice alone can accomplish this. When, after repeated trials, the lines drawn fail to represent the form desired, the difficulty will probably be found in defective observation, rather than in any fault of the muscles.

The education of the hand, so that it is brought into exact harmony with the eye, and obeys the mandate of the will instantaneously, is an educational achievement of immense importance in all the vocations of life. The effort to express also corrects observation, and thus perception and expression mutually act and react, stimulating, criticising, and correcting each other.

Imagination and Reason.—Not only does drawing assist in the cultivation of perception, but it may also be made an important auxiliary in the development of the higher faculties. In all of the inventive work of drawing, the imagination is brought into active exercise, and perhaps no better schoolwork was ever devised for that purpose. The first efforts at invention may prove failures, from the fact that imagination has not been awakened. The mind has been accustomed to move along the path of the real, imitating and accepting without any effort at rearrangement or new combination. The creative energies of the mind have not been called into action. Thought remains under the domain of the senses, and is