

drawing of the same thing, and the superiority of the latter will be demonstrated.

Drawing has likewise the advantage of being easily understood by all persons, and is a simple kind of *short-hand*, which requires no translation. Those who travel will not be able to make clear to others the important or interesting things they may see unless they possess this *art*, which is not only useful but delightful.

Drawing increases the *power of the eye* by systematically expressing it; while an uncritical habit of observation will permit the beauty and point of many things to escape notice. This is no unimportant matter, and no one who knows the power the eye gains by learning to draw would willingly dispense with it. It is also useful to copy wayside flowers and plants, that something of their beauty may be realized; since to the educated eye the richness and loveliness of the humblest drapery of the earth is very conspicuous and eminently impressive.

It is sometimes said that drawing can be successfully taught to those only who have a special *taste* or *genius* for it; but this is absolutely untrue, as experience proves that it can be acquired by all possessing *average* ability. Many, of course, learn readily and with pleasure, while others progress slowly and

painfully; but as on the one hand the most gifted have to labor hard, still the patient are always successful in the end.

When parents decide what branches their children shall study, they never pause to consider whether they have a genius for reading or writing, or a taste for grammar or arithmetic; indeed, this stumbling-block only arises when drawing is in question; because parents and guardians too often know nothing about it, and strangely imagine that drawing means some *high art* for which rare genius is necessary.

Drawing, as a means of *educating* the hand and eye, is attainable by all; and those who feel a difficulty in mastering those first principles may console themselves by recollecting that many of our greatest scholars and literary men gave but small promise of success in their early days. Real artistic work requires an expenditure of time and energy; but when it is remembered what time is required to master the difficulties of penmanship, or the piano, it is only fair to consider drawing as a serious study, and allow a reasonable time for its acquisition. Drawing should be looked upon as a sort of descriptive writing, and we trust yet to see the time in this country when it will be as generally understood and practised as penmanship. -- *The Notre Dame Scholastic*.

PRACTICAL WORK OF THE SCHOOL ROOM.

Should a pupil be told what he can find out for himself?

As a rule, a pupil should not be told what he can find out, in *reasonable time*, for himself. Pupils should be trained to rely upon themselves as much as possible, so that they acquire a habit of self-reliance, a very necessary qualification in the character of man or woman. But many incidental

questions arise during recitation and at other times, which the pupil could answer, though the inconvenience of doing so, occasioned by not having at hand the proper sources of information, would be greater than the advantages to be derived from it. To illustrate -- if while hearing a class in physics I should use the term meter, and should be asked the meaning of it, I would not say, "Go to the arithmetic and