

"We must take in things, assimilate them and form ideas, and then we will have an outcome. The more we practice this, the more facility we will find ourselves obtaining. It is always possible to revive ideas in the mind and to make mental movements and co-ordinations. The more we do this, the more vital force we will have, the more deeply we will realize and appreciate things. We will begin to understand what inspiration means."

DRAWING IN RELATION TO WRITING.

"Writing is little else than drawing the forms of letters; drawing is little more than writing the forms of objects." Therefore Mr. Rembrandt Peale argues that "the art of writing, to be taught consistently with nature, ought to be treated as subordinate to that of drawing." The practice of writing, when acquired previous to and independent of drawing, in his opinion spoils the hand and mars its freedom by confining it to a few particular forms on a contracted scale instead of cultivating it in a general ability for all forms.

German educators teach the children in the infant and primary schools to draw long before they commence writing, and by this course writing is acquired much more readily and correctly than by the method usually followed, of teaching writing first. Prof. Minifie, of Baltimore, considered this the most rational mode of proceeding, for in drawing, the eye becomes accustomed to judge of direction and distance, and the hand to execute with more or less precision in accordance with the judgment so acquired; therefore when the student is put to writing his first copy, composed of straight, parallel, equidistant lines of equal length, he goes to work instantly, and can at once judge if a line is incorrectly written. It is the want of this knowledge that renders it so difficult for children to learn to write, and its acquirement in after life will always tend to improve a handy penman. On examining a copy-book used extensively in the Baltimore Schools, Prof. Minifie found that one page was calculated for the writing or drawing of 200 straight lines, another page for straight lines with a curve at the top, the next for the same number of straight lines with a curve at the bottom. "Let us suppose," he says, "that a boy writes only ten each of these copies, which must be considered a very moderate computation, he would, by writing them, draw 2000 straight lines, and 4000 straight lines joined to a curve. This is a very large drawing practice, but it is only a drop in the bucket compared to the continued practice pursued day after day and year after year."

Pestalozzi said that the child should learn to do everything in *perfection* from the beginning, which he will not be able to do in writing unless this acquirement be built upon an elementary course of drawing. Pestalozzi grouped all elementary knowledge into three