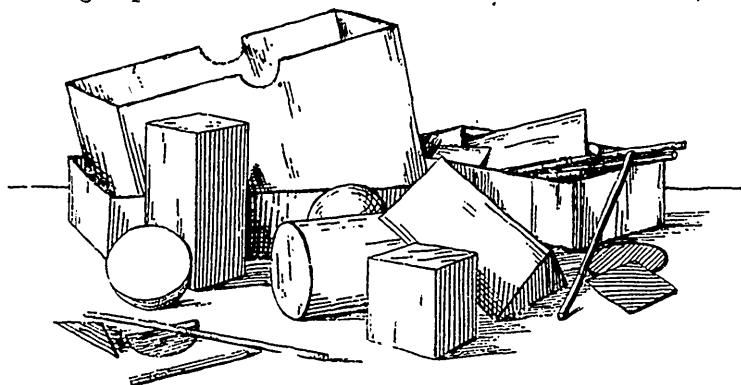


Look at the sphere ; how much does your sight reveal to you of the sphere ? The sight can only tell of the part that is toward you, and that imperfectly, unless your sight is well trained ; touch must aid you to the rest.

This appeal to touch is made not only by the children, but by us all, also. We are not quite satisfied without handling, or at least, touching the object that we wish to examine. The sculptor does not trust to his sight alone, he frequently feels the object which he is modelling, getting through the touch the finer perception of form. The blind study form by touch, and they thus learn to appreciate form as it is, though never as it appears.

It would seem, then, that the primal study of form should be touch ; the child should himself hold, and feel, and handle the model. By degrees the sight will be trained by the touch to interpret what he has seen. Having observed the form by touch as well as by sight, and contrasted it with another form, the sphere, for instance, with the cube, he longs to show what the sphere is to him, and eagerly makes it if he has the material, thus by expression completing his idea. He then discovers something like the type ; an apple, an orange, and any other pleasant objects which are beautiful to him. From one type form he passes to another ; the group of three given by Froebel : the sphere, cube and cylinder, are followed by other groups of three. He learns of the details of form ; he



begins to express by tablet laying, by stick laying, by paper cutting, by drawing, and still his world of form enlarges. As he studies the type forms he studies all the forms about him, and in his mind are stored the images of the forms made perfect by the study of the types.