

the work done. With but few exceptions colour is never referred to, and much of the drawing work is conventional and lifeless.

All who have observed the results of a sequential course in the study of life forms accompanied by expression in model and colour work from the kindergarten through the entire school course, must be convinced of the great value of such training. So long as the public are content with the notion that the acme of school art is achieved when pupils can draw straight lines to vanishing points, little will be accomplished.

Such a reform would necessitate the securing of teachers of drawing who are themselves artists and who possess sufficient knowledge and love for Nature to enable them to guide their pupils to artistic expression. This would involve an additional expenditure for teacher's salaries ; but, even from the commercial standpoint, the extra amount would be a good investment.

WHAT IS NATURE-STUDY?

Nature-study from the public school teacher's point of view is the maintaining in educative directions of the child's natural interest in its environment. For such work the knowledge of paramount importance to the teacher is the knowledge of child-nature ; the knowledge of plants, animals, earth and sky, though necessary, is secondary. Learning to train the child how to use the materials of knowledge, obtained at first-hand through sense-activity, in the proper development of the intellectual, emotional and volitional phases of its being, is the indispensable preparation of the successful teacher of nature-study. The name is unfortunate because it is so liable to be regarded as the equivalent of acquiring knowledge of nature. Even some who are writing books and giving lectures to teachers on nature-study (*sic*) are substituting information for education. Educationally, the study of nature may be different from nature-study and as inferior to it as a horse-chestnut is different from and inferior to a chestnut-horse.

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