

must be obeyed in practical design, if we would secure the happiest effects. Thus, in a certain degree, to unite botany, drawing, and designing, would not only please and profit all, even young children, but it is an easy thing to do when there is a will to do it.

Begin with a leaf, any leaf, the pupils being supplied with newly-gathered ones. This is among the first questions to be asked: What is the general form of the leaf? That of the circle, ellipse, oval, triangle, pentagon? Then would follow the minor distinctions of cordiform, deltoid, hastate, etc. What is the character of the margin? Is it entire, serrate, repand, lobed, or something else? How are the ribs and veins distributed, and do they unite tangentially, or otherwise? As you proceed, there will be such questions as these: What lessons in symmetrical arrangement about a centre, along an axis, are to be learned from simple leaves, compound leaves, from the petals and stamens of flowers? What lessons in radiation from a parent stem are to be learned from deeply-lobed and compound leaves and from flower-umbels? What lessons in continuous development for covering irregular and other surfaces can vines, trailing, climbing, twining, and axillary inflorescence, teach us? What lessons in breadth, in repose, can we learn from all? Nature has a ready response for each of these questions, whenever we choose to interrogate her in a proper manner. But, while she is answering the questions put by the student of art, she can, at the same time, answer many of the questions put by the student of science.