

have executed all the changes. Where a great many different motions are required to be gone through with, each having its particular signal, the teacher will usually be able to give all the signals by the time the class, doing its best, will have completed its share of the performance. We have seen it tried, and the feat successfully accomplished. The effect is very amusing. Those who do not dare to venture upon such an undertaking should have but few separate signals for any general movement, should give them slowly by some appropriate and natural rather than artificial means, and should insist upon each signal being promptly and properly responded to by each and every pupil to whom the signals are addressed.—*The School.*

2. SPARE THE ROD."

In the course of a sermon of an eminent Divine, he said: Many persons object to a physical punishment for children, but they might as well revile God for making the child suffer pain when it stumbles on a stone. Punishment is needed sometimes, and where it is needed use it, and where it is not needed do not use it. It is purely a matter of practical skill and wisdom. Use just so much as is necessary to accomplish your end—so much and no more. I have no doubt that a man, say with great experience in the rearing of children, might stop and reason with the child, and so dispense with the rod, but I should like to know what a woman who has to work for a living, who has fourteen children, I should like to know what she is going to do about it. You that have amplitude of means can stop and blow the bubbles of society, but for others—don't be afraid to do what God does; all creation is whipped by Him, and you need not be afraid to use the switch. Men say that it awakens more bad passions than it cures. Well, that is because you don't whip hard enough. All slight pines, all slapping of the ears are abominations. You must aim to establish a counter-irritation and have it so. Those, then, must be the points—inside and outside at the same time, thoroughness in whipping or nothing, that is the rule. Our government in the family destroys self-government.

People marvel why children turn out badly for whom so much has been done. Suppose your child has never been allowed to walk; suppose the servant was obliged to carry him in her arms or wheel him in a carriage all the time, and he never be allowed to set his foot upon the ground till he was twenty-one, and then people marvel that he cannot walk when so much has been done to spare his legs up to this time! So some people are so anxious for the salvation of the souls of their children that they damn them; they won't let the child go out in the street because there are bad boys there. You think for them; you lay down your life for the boy; and you never teach him a just discrimination between right and wrong; you never let him make blunders, which is the best thing in the world for a child to do. You insist on it that the child shall be stuffed with knowledge; you bother him in every way, and then, at last, when he gets out into life he had learned nothing. The family is a school in which the children are to practice continuously. You can teach the child to use its own judgment, but if you have nothing but your own imperious will, and say nobody can have any rights in your family, the law is yourself all the time—"the children must do as I say or I will cut their heads off." Your will is so strong that, like a sparrow beating up against a tornado, the child's will is swept down before it, and consequently when he gets away from home, comes down to New York, perhaps, his first expression is, "Thank God, now I will see life." And the worst of this is, to him this life is the common sewer; he is but the natural result of bad government. And you say, "Good gracious, if there ever was a boy that had good government my boy had!" but he had not, for you never allowed him to exercise the first principle of self-conservation.

3. FREE-HAND DRAWING.

The following from the late report of Mr. A. P. Stone, Superintendent of Schools, Springfield Mass., is equally well adapted to our Schools:

Hitherto, drawing has been taught and practiced to some extent in a portion of the schools, but not, I think, as a universally recognized and required exercise in the programme of school work for all the schools. Sufficient progress has been made to convince those who need convincing, of the desirableness of incorporating it more fully into the regular duties of every pupil, from the Primary grades to the High School. Within the memory of the present generation, public sentiment has undergone a great change in regard to drawing. As too often taught, or rather practised, in our schools, not many years since, it was looked upon as an accomplishment in name rather than in reality, and as adding little or nothing to one's

culture or useful knowledge. It was little else than copying, and very blindly and mechanically, at that, without any knowledge of its principles, and rarely enabling those who pursued it to make it a useful art. It is now taught differently, and largely for a different purpose. Its simplest elements and principles are brought within the comprehension of children and youth, as easily as are those of arithmetic; and it is found that practice in drawing gives facility and accuracy in execution as readily and surely as in penmanship or in the mechanic arts. Its object is not, as now taught so generally, to make artists of those who learn it, although it is serviceable for that, as to make artisans, and to enable all persons who may have occasion for it, to embody the conceptions of the mind in beautiful and useful forms. Hence, drawing, and especially industrial drawing, has of late been rapidly introduced into the public as well as the technical schools of our cities and large towns. The bearing of this subject upon the productiveness of a people, and upon their ability to compete successfully in the markets of the world, is of vast importance in this age of activity in the useful and ornamental arts. It is doubtful if any branch of education is to-day receiving more attention in this commonwealth, than industrial drawing; and the same is true in all the progressive and productive countries of Europe. Indeed, it is now regarded as the principal key to success in manufactures, in respect to superiority in design and finish.

Prof. Ware, of the Massachusetts Institute of Technology, says: "At the Universal exhibition of 1851, England found herself, by general consent, almost at the bottom of the list, among all the countries of the world, in respect to her art manufactures. Only the United States, among the great nations stood below her. The first result of this discovery was the establishment of schools of art in every large town. At the Paris Exhibition of 1867, England stood among the foremost, and in some branches of manufacture distanced the most artistic nations. It was the schools of art, and the great collection of works of industrial art at the South Kensington Museum, that accomplished this result. The United States still held her place at the foot of the column."

The report of the French Imperial Commissioner upon technical instruction, says: "In some countries, as in Wurtemberg and Bavaria, (Nuremberg,) drawing is the special object of the schools; and the impulse it has given to all the industries requiring that art is sufficiently striking, and so generally recognized as to render evident the usefulness and necessity of this branch of instruction. A glance at the immense variety of children's toys with which Nuremberg supplies the whole world, will suffice to show the progress due to this diffusion of the art of drawing. The very smallest figures, whether men or animals, are all produced with almost artistic forms; and yet all these articles are made in the cottages of the mountainous districts of the country. They find employment for the whole population, from children of tender age, as soon as they can handle a knife, to their parents; and this home manufacture, which does not interfere with field work, contributes greatly to the prosperity of a country naturally poor and sterile." It has recently been said, by one who ought to know whereof he asserts, that some of the great failures which have recently occurred among manufacturers are largely or wholly due to the fact that the companies have been obliged, of late, to sell their goods below cost because of inferiority in design. Other companies manufacturing the same kind of goods, but of superior design, find no difficulty in disposing of all the goods they can produce, and at a large profit.

A writer in a recent educational journal, in answer to the question why there is such an interest in art education, says: "It is because the great industrial exhibitions of the world, from the first one at London in 1851, to the last at Vienna, show, beyond a scintilla of doubt, that such an education is a leading factor of national prosperity. Because a large class of American manufacturers have discovered that under the leveling influence of steam transportation and telegraphy, they must be completely driven from even the home market, unless they can carry to that market in the future more beautiful products than hitherto. Indeed, nothing is so salable as beauty. Because American artisans are learning the more artistic the work they can do, the better the wages they can command; that, in truth, there is hardly any limit to such increase. Because they further find, in all varieties of building construction, that a knowledge only sufficient to enable them to interpret the working-drawing placed in their hands, (and nearly everything is now made from a drawing,) will add one-third to their daily wages."

SAYS Thackeray somewhere: "Our education makes of us the most eminently selfish men in the world. We fight for ourselves, we push for ourselves, we yawn for ourselves, we light our pipes and say we won't go out, we prefer ourselves and our ease; and the greatest good that comes to man from woman's society is that he has to think of somebody to whom he is bound to be constantly attentive and respectful."