

been strongly "sat upon" by an interested reader for making this statement, I take this opportunity of correcting this misprint for other readers of the nature clubs' columns.*

Although there is a considerable amount of enmity existing between the domestic cat and the wild hare, we know of instances where the mother cat being deprived of her own young has gone to the woods and carried in a lot of young hares to take the place of her departed kittens. Such adoptions are usually ended in their early stages, by the cat's owners destroying the young hares. It would be very interesting if such step-children were left to the care of the cat, that we might know what the outcome would be.

* [And yet on the authority of Webster's Dictionary the "cotton-tail," Molly Cotton-tail, is described as the American wood rabbit (*Lepus sylvaticus*).—EDITOR.]

His Majesty's inspector was testing the class in general knowledge.

"Now, lads," he said gravely, "your teacher, I expect, has explained to you the meanings of most of the mottoes which apply to the months of the year. Thus, 'If February gives much snow, a fine summer it doth foreshow,' and 'In January if sun appear, March and April pay full dear.' But I wonder which of you can remember what comes in like a lion and goes out like a lamb?"

There was an awestruck silence for a few moments and then a pale-looking boy said:

"Please, sir, it's our landlord when he gets his arrears paid up!"—*London Answers*.

I thought the sparrow's note from heaven,
Singing at dawn on the alder bough.
I brought him home, in his nest, at even;
He sings his song, but it charms not now.
For I did not bring home the river and sky;
He sang to my ear; they sang to my eye.
The delicate shells lay on the shore;
The bubbles of the latest wave
Fresh pearl to their enamel gave;
And the bellowing of the savage sea
Greeted their safe escape to me.
I wiped away the weeds and foam,
I fetched my sea-born treasures home;
But the poor, unsightly, noisome things
Had left their beauty on the shore,
With the sea and the sand and the wild uproar.

—*Selected*.

Elementary Drawing and Art Education.

From Professor Earl Barnes's very interesting article on Child Study in Relation to Elementary Art Education we quote the following suggestive extracts:

In drawing, we have a form of self-expression that yields itself to study better than any other except written speech. This is because it is self-recording, and so becomes a permanent photograph of the child's mind which the student can refer to, again and again, for purposes of comparison or generalization. It can even be claimed that drawing has one advantage over written speech, since it can be used with children some years before they begin to write.

Any thoughtful observer who watches a child's drawing, from the time he is two until he is six, must be deeply impressed with the great aid it furnishes to all of his processes of thought. It relates visual and motor impulses, thereby perfecting visual judgments, the great majority of which rest on motor experiences, and at the same time it directs and cultivates motor activity. By recording images and thus holding them before the mind for consideration, such drawing forms one of the most effective agencies in organizing a body of correct ideas or concepts on which all intelligent thinking must finally rest.

During the period from six to ten years old, life may still be described as prevaillingly motor, with wide intellectual curiosity, with little distinctly æsthetic interest, and with a growing interest in colour. It is still the so-called primary colours that attract, rather than neutral tints. In drawing, the interest is in larger wholes than formerly, and tends to narrative forms. There is little interest in perspective, ornament or decoration. Drawing is still distinctly a language of expression.

In the last part of the elementary school period, covering the ages from nine or ten to fourteen or fifteen, profound changes are taking place in both body and mind. On the physical side there is a final adjustment of functions. Childhood changes to youth, and skill in manual dexterity can be gained far more easily and surely than at a later age. If accurate and skilful use of pencil and brush is not acquired at this time, it is seldom secured in later life. In this period child study teaches us that drawing should be a constant accompaniment of all school work. All expression must spring from impression, and no impression can be clear and accurate and understood until it has been expressed. Speech, drawing and acting are the great means of expression, and each strengthens the other.

These are convincing arguments, if any were needed, in favour of a regular and systematic course in drawing in our public schools. The remarks above quoted are from the book entitled "Art Education in the Public Schools of the United States," a volume prepared as a contribution of the American schools to the Third International Congress for the Development of Art and Art Teaching, held in London, August 3-8, 1908.