

other results follow his action, and his imagination discovers striking resemblances between his random scrawls and familiar objects around him. Without discouraging these efforts as worthless, or in any way lessening the child's pleasure in his own work, the mother (for this work should begin in the nursery) or kindergartner, by skilful use of her superior knowledge, can turn all this activity to profit, and make it a means of mental improvement. She has but to supply proper material, and lead the way by careful and not too frequent suggestions. The child's play is not interrupted, but continued with increased pleasure and growing interest, in proportion to the degree of interest awakened.

If a little child should be directed to make a row of straight lines of the same length across his slate, it would be not only an uninteresting task, but an impossibility for the clumsy little fingers without some guide. To meet this last difficulty, the slates and drawing books used are lightly ruled in squares of one-eighth of an inch in size, furnishing a guide for both perpendicular and horizontal lines of a given length. But how shall this work be made interesting? There is no meaning to the child in these straight lines, and if it is insisted that this work must be done, the activity becomes toil, and the slate and pencil are no longer friends. But let the kindergartner indicate the work to be done, and speak of these lines as soldiers marching up the street, in regular order, or school children marching at the tap of the bell, and the child's imagination is all alive in a moment. He will even imitate the drum or sing the song the children are singing in their march. The horizontal lines are soldiers asleep or children in bed, etc., etc. The unsteady lines will be disorderly soldiers or children, and an effort will be made to have as few as possible.

The same is repeated with a promise of something new to be brought out by a little further effort. When finished, the lines are joined two and two by a horizontal line drawn at the top, and immediately all are in the dining room of a hotel, with its long rows of tables, or in the show-room of the cabinet-maker. A little conversation may follow as to the contents and use of these tables, and also the various materials used in their construction. An exercise in counting can be introduced here naturally. The necessity for leaving every alternate space between the tables vacant requires thought, and in a simple way the mind is at work with pleasure and profit. Another row of soldiers, joined at the lower side of the square, furnishes the gardener with flower-pots. Another row, joined at both top and bottom, contain, if you can believe the assertions of the workmen, unlimited treasures.

Lines two squares in length are next in order, and the child draws each line while counting one, two, pausing an instant at the end of the first length to insure the attention necessary for making the lines of equal length. These lines are treated in a manner similar to those of the first length, only care should be taken that the work has enough originality to avoid monotony. Lines of the second length are drawn two or three squares apart, and a horizontal line drawn from the middle of one to the middle of the other, and a row of beds is complete. A short slanting line drawn from the head indicates the pillow, etc. The first and second lengths are then combined. The child draws a row of men and boys; a tall one, then a short one, etc. A horizontal line drawn from the top of the short one to the middle of the taller one, forms a chair. A similar combination with the lines even at the top and closed above and below forms a flag, which may be still further finished by drawing the diagonals of the square inclosed.

The next step requires more thought and a little practical knowledge of numbers. The perpendicular lines are to be made at a distance of two squares apart. These joined at the top form long tables, joined at the bottom window gardens, joined at top and bottom they form mamma's work box. A line drawn parallel with

the top a little above the middle indicates the line where the cover closes over the box, a little dot below marks the keyhole. All these little details help to keep up the interest in the work. A description of the contents, if given by the children, exercises the memory in recalling the various sewing implements found in mamma's work-box. The oblong is repeated and the diagonals drawn, and an envelope is ready for the postman, and loving messages and bits of news for papa are inclosed; then a dot placed in the corner indicates the seal.

By this time the little people will have faith enough to believe that the kindergartner can and will make play out of everything, and they stand ready for any undertaking, sure that pleasure will come out of whatever she plans for them.

With the little ones the work may be continued in this way for a long time, the work already described being only the introduction to this part of the system. Children who show any indication of weariness, because of the extreme simplicity of the work, should not be held to work which has become merely mechanical.

There is a love of symmetry natural to every mind, in some more active than in others, but enough in every one to make the cultivation of that taste profitable and desirable. All the occupations of the Kindergarten are arranged according to the "law of opposites," which lies at the foundation of all symmetrical forms; and are designed especially to cultivate the mind in that important direction. The children delight in working out what are known in the Kindergarten as "Forms of Beauty." The simplest of these forms begins with a perpendicular line of the first length as a centre. Other lines of the same kind are drawn above, below, at the right and left, at equal distances from the first; or, the lines may be drawn at the upper right and lower left sides, and at the upper left and lower right. These forms are exceedingly pretty, and admit of a variety of arrangement in carrying out. Careless children need close watching, that the sides be kept evenly balanced; but no line should be drawn at one point at any time, and the lines should be always at direct opposites. Pretty borders of various kinds are made by repeating the centre of one of these forms at even distances. The same plan is carried out in the horizontal lines. The horizontal and perpendicular lines are then combined, forming right angles in four different positions. When the angle is at the upper side of the square, it represents a person making a profound bow, either to the right or to the left. When the angle is at the lower side, the person has fallen on the ice, or it may be a boot, etc.

The four angles, touching one square on the outside, form a centre for a symmetrical form. The same angles reversed and inclosing nine squares form another centre. The square is next in order, and can be treated in three ways. One square is used as a centre, and others joined to it in the corners, etc; a like centre has the surrounding squares joined to it in the sides; and thirdly, the squares are entirely separate and may be arranged around a centre of one or four as desirable. All this work is repeated in lines of the second and third length.

From the various combinations of the perpendicular and horizontal lines given, we proceed to the combinations of the direct slanting line. This, with the half slanting and curved lines, will be treated in another article.

#### FAULT FINDING.

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Teachers should avoid the habit some have of continual fault finding. If there were any excuse for doing that which is wrong,