

and dangerous. No study can be made more delightful to the child than zoology. On his mother's knee, he is a keen and accurate observer of those about him, and so the nature and actions of men under anthropology and history must be presented for his complete mental development. In short he has made general observations in every department of natural science and in geography and history. So he has a considerable fund of knowledge, not systematized, it is true, but of the utmost value, for it is acquired in the right way, and therefore is working surely for his best growth. What has been the process? The child has not consciously set to work to investigate the world about him, but natural objects have acted upon him through the senses, which, not yet drilled by school-room drill, were in a condition of attention to receive impressions, and interest has been aroused for further attention.

The word attention in this application may need definition. It is that attitude of mind and body which allows external objects to act through the senses so as to stimulate educative thought. Whenever the child, in this attitude of attention, has had glimpses of the uses of what he has observed, the parts of animals and of plants, the action of water in clouds and rain and frost, or has seen a relation of cause and effect, his interest, or in other words his mental action has been intensified. We are to continue this beautiful freedom, this unconscious acquiring of knowledge by presenting objects that are adapted to his powers, by guiding his observation upon them in such a manner as to stimulate educative thought and lead to a knowledge of function, which is a knowledge of law, which is a knowledge of life. If attention has been secured, and observation rightly directed, the result will be, to produce in the mind a concept of the object corresponding to the attributes that have been observed. This is educative thought, and this thought is immediately followed by a desire for expression. The child is not naturally lazy, neither is he naturally selfish, and so he will take trouble to express to others what he knows of objects. He not only talks of what he has observed, but he attempts to reproduce, by any material at hand. The boy builds a house, models a boat or sled, while the girl imitates her mother in household arts, or perhaps joins her brother in his more rugged occupations. This motive in the child to give to others what he has received must be nourished and stimulated by the teacher, and to accomplish this all the means of expression should be employed. This leads us to consider what are all the modes of expression. They are gesture-making, modeling, painting, drawing, speech and writing.

We have said that attention is the attitude of mind and body best adapted to receive impressions which induce educative mental action. Expression is the manifestation of that mental action, or concept through the body. The result of expression is to intensify the mental action, hence it follows that if many or all the modes of expression be employed to express a concept, the concept is so many times intensified. Take this as the first point on the utility of drawing that it intensifies the educative thought or mental action. This intensity of mental action, by withdrawing

attention from the form of expression, tends to prevent self-consciousness, which is one of the greatest hindrances to progress. The education of the past—and it is not all in the past yet—has been so directed to form rather than to thought that most of us are too conscious of the form to do our best thinking.

The question may arise here, if it has not arisen before, can we teach all form, that is, all the means of expression in connection with these central subjects so that no appreciable time may be required for them. For the objector will say, "We have no time to teach drawing, painting, etc." By this theory of concentration all forms of expression are to be taught in connection with the central subjects, and so the time is saved which is now devoted to writing, reading, arithmetic and grammar.

It may be objected that not enough teaching of form will be secured in this way. Are there forms enough in nature for modeling, painting and drawing? Are there not enough perfect forms as spheres—in various kinds of fruit, in rain and dew drops? Do we need wooden models? They may be used and the teacher will have in mind a regular succession of forms to which she will direct special attention by requiring them modeled or drawn, but other forms may be presented at the same time in the science or other lessons. There are opportunities enough to teach writing, words enough to teach spelling, and in the constant use of oral language which this theory demands, ample means for teaching language. Why spell a word till the child needs it? Why learn a grammar rule, till he has violated one? And why draw a form he has never seen, at least has no present need of? The child wants to express his thought, and is delighted to employ drawing for that purpose. And he does it beautifully, if the teacher looks for the thought and not the perfect form and treats the child according as he has done his best. It should be our greatest aim as teachers to preserve the beautiful unity of mind and body, of thought and of expression of that thought which is natural to the child. By demanding much and varied expression, from music to writing, we secure the best physical training—that which unites thought to bodily expression; and if this could be perfectly carried out, we should have no need of the so-called physical culture. What has been said of the value of expression is true of all modes of expression, but drawing has special advantages. Drawing on the blackboard develops shoulder movement, which is the best for children, as scientific observation shows that the shoulder action comes to the child before that of the hand and fingers. This is, by the way, an argument for arm-movement in writing. A training of certain organs of the body in one form of expression fits these organs for better work in other forms—so drawing helps writing.

Drawing, almost equally with manual training, cultivates correct observation of form and so will help other studies, as spelling and reading. It strengthens and gives directions to the esthetic sense. The eye cannot be trained to see beauty of form unless there has been training to express form. Children love the beautiful. There is a moral use in beauty, and to cultivate a moral influ-

ence through beauty is one of the greatest advantages of drawing. It also helps a judgment of proportion—cultivating a love of accuracy in all work. In its widest use including geography, drawing, it affords constant opportunity for number work. When taught in connection with the subjects named, drawing has a meaning to the child; an importance that a lesson from the ordinary drawing text-book cannot have, and that sense of importance is of high moral value in education. It is demoralizing for the child to do work in which he sees no significance. Skill to draw, especially in rapid blackboard illustration, is of very great value to the teacher. She may by this means enable the pupil to see in the lesson what she could not show in any other way. It has great value in maintaining interest and through that good order.

If there is restlessness, let the teacher make a drawing on the lesson, or propose that she draw some sketches on previous lessons and let the children tell the story she has pictured. In turn, let them draw illustrations of a myth or fairy story, or science lesson for her to guess. They are delighted to recite their lessons by means of drawing and will put much originality into their work, crude as it may seem to those who see only the form, and not the beautiful motive behind it. It is thus not only one of the best means of testing the pupil's knowledge of the lesson, but also gives an opportunity to know the individual mental action. Drawing comes next to modeling in value. It comes before writing, because it presents some attributes corresponding to the attributes of the object. In practice it has an advantage over modeling and painting, in that the materials may be always at hand, easily brought out for a short exercise and soon put away, while clay or sand and paint require more time and care. Each teacher can learn to draw. It is true that art has its laws. Through a long history of development, certain principles have been recognized as inseparable from art, of which drawing is a department. But by observation and by study of good text-books on drawing, the principles may soon be acquired. Practice is the great essential, and with courage to begin, and skill to find opportunities in the lessons, drawing will soon become not only an added strength to her work, but a constant and increasing pleasure.

#### SUNDAY SCHOOL CONFERENCE.

The Sunday schools of Kanab Stake convened in conference Dec. 3, 1893, Stake Superintendent Joseph E. Robinson presiding.

After the opening exercises the quarterly report of the schools was read, showing them to be in good running order. The Orderville ward Sunday school then rendered an excellent, entertaining and instructive program consisting of lectures, recitations and songs.

The general and local officers of the Sunday School Union were unanimously sustained, after which Brother Robinson spoke very encouragingly to Sunday school workers. The house was densely crowded and all enjoyed a very pleasant and agreeable evening.

RUHAMA V. ADAIR,  
Stake Secretary.