A REVOLUTION IN EDUCATIONAL MATTERS.

New Ideas in Training the Eyes, Hands and Brains of Children—An Entire Change from the Present Conventional Methods in Kindergarten Work.

The new idea in education is to fit the child to make a living, and at the same time enjoy life. This requires that both hands and eyes be trained, judgment and character developed, as well as storing the brain with facts. This must be done in such a way as to improve the health, strengthen the will and conserve the vital energy. This philosophy should. How is that?

The children are ever so much more interested in natural forms—a rock, twigs, autumn leaves, birds, fish, frogs, lizards, etc. These abound in such life and interest, and with many points upon which valuable lessons can be given. They are attractive, and lead the children as memory forms are manifestations of the very young, see Andrew and another.

FIG. 1. PRIMARY WORK BY LITTLE CHILDREN.

The new education aims to discover each special bent, then to train the individual along the line of his natural capacity, and thus equip young men and women to go out into the world capable of doing its work.

The old education, on the contrary, so fills the mind with book learning that the other faculties will power is weakened, the health is injured, desire for work is lacking, there is little or no power to apply the hands efficiently, and the chief ambition is for the "soft job." The consequence is that the boy or girl taught in the old way has to unlearn much personal labory in the stern school of experience.

The children have to be started in such a way as to induce the possession of the faculties, and then make the most of them. Much time has been lost in this direction, and it is still lost. We already recognize that the children have faculties. There has been too much of that sort of thing. The process and appearance of the faculties must be changed, or be to readily taught, and applied to advantage. The specialist manual training high schools are doing this, and the high schools of science and labor, but only a fraction of the people of the country. Of every hundred there there schools. The vital problem is to extend the 1 to 10 per cent, who are now benefited, so that every child may be reached, that they can apply hand, eye, judgment and independence of thought to their work, whatever it may be.

Much progress has been made on these lines and, they of the most advanced, in Philadelphia, where potential art students have accomplished such results in the public schools that they have been introduced in the parochial schools also. The director of these new methods, Prof. J. Liberty Tadd, considers it more than likely to see universal the work.

"How do your pupils differ from those not specially good, Mr. Tadd?" I asked.

"Why, they have the hands and eyes, on the brain, also. The mind is also educated through the hands and eyes, and they are better equipped for acquiring knowledge." Mr. Tadd, in his office, showed me a number of books, and in the class rooms. Much of the book learning is quite dull, because it exists only in the mind, when needed. The mind is not the only, the whole, the actual, the mind, and of nothing else, then, to say, our knowledge. Eye, hand, the mind must work hand in hand. We see both exciting and should not be considered with work in drawing, a few minutes only each lesson, and the pupils skill in the left hand as well as the right, and to make use many of the natural habits of the children, and to obtain every occupation or pursuit, the ability to use both hands with equal facility is found to be of great importance. Indeed, one hand-drawing has become so most a fetishism. Many adults who have been so accustomed to use these exercises facility to be obtained.

FIG. 4. EXERCISE IN CONSTRUCTION.

FIG. 2. BOTH HAND WORK IN MANUAL-TRAINING DRAWING.

ness. It also has a distinct effect upon other upon the brain.

"Why, with time is given weekly to all this work in art and manual training?"

"Only two more a week for public school pupils. Only on mission or at of each period should be allowed for drill at the blackboard. The exercises are such as have proven best

FIG. 3. ILLUSTRATIONS OF TANS COMBINED WITH DRAWING.

inspiration of nature, instead of getting only a faint impression from pictures from the eye, or from speech through the ear. Facts thus learned are never forgotten, but become a part of man's self and are used whenever needed. Thus the pupil is a student of nature, the is the doing of work well and to an artistic manner. When a child's eye is trained he recognizes grace, fitness, harmony, beauty, proportion, symmetry, etc. It will be satisfied only when it sees these as perfectly and as fine as possible. It will have to be taught with ugly, slovenly, shiftless ways of creating.

"I want, why do you proceed to apply these methods?"

"We begin with free hand drawing, following by creative drawing and planning. Along with this are modeling in wood, and carving. The children are all fond of modeling in rose wood. This gives drawing to the hand and trains the eye to a great variety of work. Creative drawing alone would give a lot one way."

"But just how would you begin such drawing?"

"In the Kindergarten and primary work. Look at these pots and jars (Fig. 3), and see how the children have taught free swinging lines.

"Now suddenly the eye becomes able to assist the hand in drawing a lot of lines, and the child can or are pleasing. Little children could first be trained over the lower margins and curves of the jars and hand, making lines free movements. The first work of pencil weaving, etc., should be in advance of design, it is easier to apply to a heavy background.

"In the primary work the principles of design are taught in the children drawing and modeling in wood with knife. The geometric forms, cones, prisms, etc., are used for imparting manual and eye skill. The pictures (Fig. 3) show a variety of the drill forms. These are special exercises, they show great aptitude for all drill work, but most of them are not so good in original design or creative drawing, after years of age, while the whole continue to improve with age in invention.

"What do you mean by creative drawing?"

"As soon as the pupils acquire some manual dexterity and confidence of hand and eye, they are given the units of the various art styles—Greek, Moorish, Mediæval, etc. And then combine these units in original and pleasing arrangements. Of many photographs perhaps the one (Fig. 5) will give you the idea of the kind of work.

"The child creates the design in his mind, the power made use exactly the