Notice.

This Journal is published by Messrs. George Philip & Son, 32 Fleet Street, E.C., to whom all business communications should be addressed.

Copies may be obtained through any bookseller or newsagent, or they may be obtained, post free, from the Office, at the following rates of pre-payment:—For Whole Year, 3s. 6d.; Half-Year, 1s. 9d.; Single Copy, 3d.

Advertisement Scale.

| Whole Page | 5 10 0 |
| Half Page  | 3 0 0  |
| Quarter Page | 1 15 0 |
| Eighth Page | 1 0 0  |

Special Positions by Arrangement.
Per Inch in Column (half width of page) 8s., Advertisements of Schools, Institutions, etc., per Inch, 6s. Situations Vacant and Wanted, 30 words and under, 2s.; and for each additional 10 words 6d.

All Advertisements must be pre-paid, and must reach the Office by the 20th of the month to insure insertion in the following number.

Notice to Correspondents.

Literary Communications should be addressed to the Editor, 4 Vernon Chambers, Southampton Row, London, W.C., and should be written on one side of the paper only.

Notes.

The promoters of this Magazine are greatly encouraged by the warm response given to their endeavours by Kindergarten teachers and others interested in those principles of education which it is the object of these pages to advance.

We accept with thanks the admirable word "Kindergartenism," coined by a writer in the Star. It describes exactly what we are most anxious not to propagate. Kindergarten principles, kindergarten methods, these we foster and spread, but the sentimentalism which grudges about the charms of "laughing while you read," and "amusing your children while you teach them," is aptly expressed in the appropriate term. Some people know "a little Kindergarten," as the phrase is. A little knowledge is a dangerous thing.

It is with regret that we learn that Miss Marwedel is still suffering from the results of a severe fall, which occurred many months ago. But though often confined to her couch, she is as energetic in mind as ever, and maintains a keen interest in everything connected with Kindergarten work.

We fully endorse much that is said in the Parents' Review for January on the topic of Kindergarten lady nurses. Apparenty the writer of the article on trained nurses is not aware that one of our largest colleges trains ladies for this purpose. We should, however, welcome the establishment of the "Home of Education," provided always that the education given was based on thorough and efficient knowledge of the objects, which ought to be kept in view by all who are to have the charge of children. The demand for such trained nurses is large; the supply, except from the source named, practically non-existent.

Among the things (mentioned in the same article) which a Kindergarten teacher ought to know, the suggestion that punishments should include the withholding of favourite dainties from a child is one in which we cannot concur. No punishment should have in it the element of a bribe. "If you are good I will give you a biscuit" is only a shade more objectionable than the threat or punishment suggested. In both cases it is the animal and not the moral instincts to which the appeal is made.

It is with pleasure that we look forward to the publication, at the end of this month, of "Freeland's Letters on the Kindergarten," translated, edited, and annotated by Madame Michaels and H. K. Moore, Esq., B.Mus. Kindergarten teachers and students will welcome the long-promised and anxiously-awaited volume.

The new Kindergarten college opened by Madame Michaels at Notting Hill starts well with some sixteen or seventeen students. It is seldom, indeed, that teachers have the privilege of being trained by one whose intimate acquaintance with, and varied experience of, the system dates from its earliest development, and who has watched, and taught, and trained through the long years during which the system has been struggling for existence.

Students and others wishing for evening classes in French, Shorthand, Botany, Musical Drill, German, Wood Carving, etc., may like to know that the Lent term at the College for Working Women includes these subjects. Similar classes are held at the Working Women's College.

Mrs. Fawcett will lecture on "The Use of Economics in Education," on February 7th, at the Working Men's College, Great Ormond Street.
For teachers who take interest in rather a wider sphere of culture, it may be useful to know that the lectures at University College, on "Archeology and Art," include visits to the British Museum, by which the subjects of the lecture are illustrated.

We also draw the attention of our readers to the series of object lessons begun in this number of the Journal. Those for February are specially designed for children in the Kindergarten. They are suggested by the well-known lines of Lord Tennyson, and should be worked out in the Transition and School Classes into lessons on the substances and processes used in brick-making. Literary, historical, and archeological suggestions should not be entirely forgotten. Should notes of such lessons be sent to the Editor by February 12, the most suitable will, if space permit, be inserted in the March Journal.

The subject for the lesson for April is contained in the lines from Wordsworth given below. Should any teachers wish for a tussock or miniature "heap" of moss, in order to work out the lesson from personal observation, the Editor will endeavour to meet any applications made, as soon as weather permits, and they will be answered in order; sixpence for postage should be enclosed.

"There is a fresh and lovely sight,
A beauteous heap, a hill of moss,
Just half a foot in height.
All lovely colours there you see,
All colours that were ever seen;
And moisy net-work too is there,
As if by hand of lady fair,
The work had woven been;
And cups, the darlings of the eye,
So deep is their vermillion dye.
Ah me! what lovely tints are there,
Of olive green and scarlet bright,
In spikes, in branches, and in stars,
Green, red, and pearly white."

REMINISCENCES OF FRAU LOUISE FROEBEL.

Translated by MARY LYSCHINSKA.

At that time Froebel lived at Keilhau, but not in the institution; he rented the upper floor of a peasant's house in the immediate vicinity. His institution in Blankenburg for the joint education of women and children (refer to his proclamation to women, published in 1840) had been closed for want of funds, and Froebel was looking for an opportunity to start his work afresh; meanwhile he took pupils when they offered themselves to him at Keilhau, especially during the winter. These pupils were quartered in different houses in the village, but they had their chief meals in the institution, as well as some branches of instruction. Froebel himself took no active part in the direction of the institution, and his relations with Barop were strained, because he claimed pecuniary support from the school funds for the realisation of his ideas. He considered this support to be his undoubted right, as he had been the founder, and formerly the director, of the institution. On the other hand, his relations with Middendorf (that gifted and faithful, yet almost too humble friend) were always of the most intimate kind. Middendorf gave up his whole life to Froebel's cause, and was always ready to make every sacrifice. I often saw him practising children's games with his pupils, and I frequently overheard his conversation when visitors came to see him. I knew little of the Kindergarten method in those days — that "der Oheim" played with the village children was the sum total of my knowledge of the matter. The boys' school seemed to me the most important work on earth at that time, and I could not understand why Froebel — the creator of this great undertaking, the magnet which had attracted all these people — why he should live a life apart from it all. I did not know how much he had voluntarily resigned, both at Keilhau and in Switzerland, to devote himself to the training of women for the scientific nurture of the dawning faculties of infancy.

During the following year new pupils came to follow Froebel's lessons, and amongst them a charming young lady, Anna Hasso by name, from Annaberg. She and I became great friends; she initiated me into the meaning of the Kindergarten method, the cause which afterwards became sacred in my eyes. She used to repeat Froebel's lectures to me, and she gave me all her notes to read.

Froebel lived entirely for his pupils at that time; his passionate eagerness seemed to infect them. He taught them in season and out of season, when sitting in a room, when out walking, no matter when and where. As he reserved no time for himself, he used to write his numerous and long letters during the night, or during pauses before meals. When he at length put in an appearance at the dinner table, he seemed preoccupied, and always in a hurry. Visitors often called to see him, and then he was at times very eloquent; I often listened to his explanations. One of his pupils once said to me, "You do not know what Froebel is like here at Keilhau; you should see how he is venerated in other places!" In Frau Middendorf's room I first saw a copy of the book, "Mutter und Koselieher" lying on the table. I began to read it, and soon exclaimed, "This is a singularly beautiful book."

"Yes," Frau Middendorf answered, "it is a wonderful book, but more money has gone into the making of it than will ever come out of it again."

Looking out at the window I saw Froebel, Middendorf, and Barop walking up and down the court outside, engaged in earnest conversation. Froebel's face became more and more grave. Then Frau Middendorf remarked to me, "Der Oheim" wants more money for a long journey; Barop will not give him any." That night late Froebel was on the road to Erfurt in company with a man with a barrow; on the barrow stood Froebel's silver chest; the contents were pawned to raise new funds for his work. For years he paid interest upon the loan, and it was only at Marienthal that he redeemed his table silver.
His journey on that occasion was to the Erzgebirge, to Marienberg, where a Kindergarten was about to be opened. He returned after a long absence to Keilhau in a cheerful mood, bringing thoughtfully appropriate presents for the ladies of the household.

Both Froebel and Middendorf were at home in the art of giving presents, they knew how to enhance the value of a trifle by appropriate words. On my birthday Froebel gave me a little needle-book, accompanied by verses. After supper Froebel and Elise accompanied me to my house in the village, where I knew that another birthday celebration awaited me. After Froebel had wished me good-night, and was walking towards his own rooms, Elise said to me: “I know ‘der Oheim’ would have liked to have accompanied us home.” For my part I had not dared to suggest such a thing, but emboldened by these words I hastily lifted the finest wreaths from my table, and retraced my steps to Froebel’s house. He welcomed me so pleasantly, admired the wreaths, and (as was his wont) he began to draw parallels between this and that blossom and some higher truth. The flowers were all children of the spring, anemones, violets, mixed with evergreens.

During the summer of 1847 Froebel was pleased to have an opportunity of making his method known to a wider public, and he had an exhibition of Kindergarten games at a meeting at Quetz, near Halle. As a result of this meeting Frau Doris Littkens determined to add a Kindergarten to her high school for girls at Hamburg. Middendorf’s daughter, Alvine, was to take charge of this Kindergarten, but before entering upon the duties of this important post she was to follow Froebel’s course for six months. As I now had the greatest desire to study thoroughly under Froebel, I paid a visit to my relatives to consult them on the subject before entering myself for the course in the autumn. During my absence Froebel wrote a characteristic letter to me; it also touches upon events of his life at this time, and may be of interest to my readers:

"Frederick Froebel to Louise Levin.  
1847 | Hanover, 2nd August.  
1847 | Bremen, 4th August."

"Much esteemed Louise,

"The dates on this letter will prove that I was anxious to express my warm thanks for your friendly letter, and my appreciation of your thoughtful care of my arm. Yes, a human being who (like the lily) enjoys such faithful daily care could almost take it into his head to blossom twice over, and thus to breathe out thanks into the air. I am glad to think my arm has proved grateful.

"But a child is not worse than a flower, and what a plant does on a lower stage of existence can surely be accomplished by a child on a higher plane of sentient life, and awakening self-consciousness. You see, therefore, how much pleasure and what gratitude is in store for you, should you decide to occupy yourself with young children. As often as I am amongst them — and I had the experience this very day when visiting child refuges (Bauehranstalten) here — I am cheered by the consciousness that no other occupation is capable of yielding more permanent satisfaction for heart and head, than intercourse with the young under

"natural conditions of training. I desire, for your warm affections and poetic nature, the deep satisfaction of reading in uncorrupted children’s faces the unspoken thanks that are the result of careful early training."

"Keilhau, September 13, 1847 — Middendorf tells me you left this for Osterode, decided in your own mind to become a Kindergartenin, should family circumstances permit. In view of this resolve on your part I make these public notices in the papers known to you. The recent explanations of my method which appeared after the meeting at Quetz, in the newspaper, the Magdeburger Zeitung, and a still more important one which appeared in the Allgemeine Anzeiger der Deutschen, gives a very clear idea of my method of training by means of games and employments, and indeed of the method of training as a whole. I felt it to be my duty to send you these articles for your perusal, and you will perhaps hand them on to those who may inquire of you. This was the reason for writing; but I seize the opportunity of thanking you for the care you have taken of my arm during my absence; what will you say when I tell you the plant has opened another bud, to my great delight, thus reminding me of the gentle nurture it received at your hands, and thus it is the bearer of a new greeting from you. . . . Forty-six members of the Keilhau community, pupils and teachers divided into three divisions, started this morning on their usual autumn walking tour, the ladies of the household accompanying them as far as the crest of the hill, ‘der Steiger.’ They set off in health and good spirits, and those left behind are quite equal to them in this respect.

"Yours obediently,

"F. Froebel."

I returned to Keilhau to follow Froebel’s course of training during the winter of 1847 to 1848, in company with Alvine Middendorf. I felt myself in a new world under Froebel’s instruction; it was highly stimulating.

Middendorf was generally present at these lectures, and he wrote down everything Froebel said; these notes I was allowed to read afterwards, and they were a great help to me, as my companion Alvine was a much more apt pupil than I was, and she had enjoyed Froebel’s teaching from her childhood. The simplest event, a familiar natural process, or object, a walk, served Froebel as a starting-point, a theme for a lesson. On one occasion a birthday wreath served the purpose; on another, he drew our attention to the ice flowers on the window-pane of his sitting-room; after examining these, he remembered much more perfect specimens were to be found on the windows of the wash-house, so we adjourned to that region with him. From thence master and pupils walked up to the top of a neighbouring hill, enjoying the sight of the crisp snow as it sparkled in the sun, and the frosted branches of the fir-trees. From natural phenomena such as these, Froebel gave us some idea of natural law, and then he drew parallels between physical and mental phenomena. At other times, we had to make up at home for the time spent in this kind of intuitive instruction,
because Alvine Middendorf was obliged to go through a given amount of work before Easter tide, when her duties at Hamburg began. We played and practised games with the village children under Middendorf's direction generally; sometimes we walked to the neighbouring village of Eichfeld to play games. They consisted chiefly in the dramatic representation of the various labours of the peasantry around, or of the trades seen in the village and forest.

Froebel endured real hardships at this time, in order to raise money for the spread of his new method. He had still a furnished house at Blankenburg, called the "Powder Mill," where he had lived until 1845. He now sold the whole of the furniture at public auction at Rudolstadt, and used the money to further the cause he lived for. When he was in these difficulties he seemed to shrink within himself, he was so silent; he, no doubt, felt the hardship of being without a settled home, after all these years of toil. At Keilhau he lived in the most modest style; he endured physical discomfort with absolute indifference, absorbed in one object. I had a sitting-room adjoining his; as there was no way of heating my room, and as the winter of 1847 was a very severe one, I used often to sit at a separate table in his study. There I worked at the various employments and gifts of the Kindergarten, whilst Froebel was writing. I remember one day he was thus engaged when a poor little lad came from the village to see him. As Froebel immediately rose to get some pictures, or toy, to amuse the child, I could not help expressing my regret at the interruption. "Not so," was his prompt reply, "I cannot tell which work is the more important. The child may become a far more distinguished man than I am." He then resumed his pen, listening and responding to the child's prattle as it turned the leaves of the picture book. At length the child wished to go, and Froebel rose to open the door.

Our studies were liable to interruptions when we were called upon to direct Kindergarten games at different places. At these places, teachers from the neighbourhood, visitors and parents often assembled; they were sometimes attracted and interested. I remember Froebel devoted the Christmas holidays of 1847 to the organisation of such meetings in the district called the Thuringian forest, preparatory to a larger gathering for the public performance of games. Froebel had promised to return to Keilhau, to keep New Year's Eve with the household. But, as usual, he was busy up to the last minute. In order to keep his promise, he started late at night on foot, walking over the hills in the deep snow from Sonneberg to Keilhau, where he arrived late at night in his cold, untenanted rooms. New Year's Eve was always kept as a beautiful, traditional festival at Keilhau; during the early part of the evening old and young joined in all kinds of games and innocent merriment. Towards the end of the evening, there was a simple prayer and retrospect of the year, followed by a general shaking of hands and mutual good wishes for the New Year, as the bells rung out from the village church. At this moment Froebel appeared upon the scene on the above mentioned occasion, and great was the joy of the assembled household that he had kept his promise. A table covered with Christmas gifts was quickly arranged for him in the blue room, and I remember him chatting pleasantly about his recent wanderings, telling those in Keilhau about the increased support his Kindergarten cause was receiving in different places in Thuringia, describing new acquaintances he had made, until he at length withdrew, in the early hours of the first morning of the New Year. Retiring to his own rooms, he sat up until breakfast time, inditing a letter "to Womankind," as he afterwards told us. About this time the sister of a schoolmaster at Coburg paid a visit of some weeks at Keilhau; she took Froebel's lessons, and her interest and enthusiasm seemed greatly to stimulate the teacher. Froebel's lessons were particularly fine at that time.

(W to be continued.)

WHAT LED FROEBEL TO INVENT KINDERGARTEN OCCUPATIONS?

BY ELISABETH HEIRWART.

The answer to this question we partly find in "Pädagogik des Kindergartens," pp. 11 to 17. Lange's Edition, 1874. Until these pages are translated, the following remarks may, we hope, serve as an introduction to a more complete knowledge of the subject, based as they are on Froebel's own explanations.

I.

In the pages to which we here allude, Froebel sets up, as usual, a very lofty standard as the true aim of education. In the opening passages we read, that "he who would labour with any hope of success, or with any possibility of achieving permanent good, must act in unity and harmony with the existing stages of human development, and with the revelations of Nature." These are great words, and we may well feel faint-hearted and discouraged when we think of our own small and disconnected efforts in the training of the young; and, indeed, Froebel's next remarks are far from reassuring, for he goes on to say that he who would advance and develop family life to its fullest and highest extent must lay hold of these principles, which underlie all human development, and must connect with and derive from them all his efforts, and more especially any efforts connected with education. Otherwise he will be building on loose sand. When we examine our own efforts, we realise, alas, how often we have built on loose sand. How little have we thought of these fundamental principles of unity and harmony!

But we must not lose heart; Froebel elsewhere bids us learn from the gentle hints of little children, for great things are contained in tiny germs! The child himself must be our teacher. It was actually the child himself who taught Froebel how best to train, occupy, and educate the child in accordance with the indications of child nature. Let us do as Froebel did, watch, observe, and, as it were, draw near to the child. Let us be his guide, companion, and friend. The child will gain, but great also will be our own gain.

Froebel therefore advises all educators, parents, and all who have children under their care, to study the early habits of the little ones, their simple actions, their longing for instruction, their instinctive powers
of creation, their own occupations in their daily, self-taught plays, all of which will be revealed to us by the child's own self-activity. This is the first step in the method by which Froebel endeavours to compass the aim which he sets before us. We are, as it were, at once surrounded by numerous indications and simple work, which seem to straighten our way and to give us hope.

The next step is to find suitable means to satisfy the child in his different stages of development, and to meet his childish wants. The more we understand what these are, the better we shall succeed. Froebel requires harmony, but he does not here allude to the ultimate harmony between God and man, but to the harmony in the details of human life; the harmony between the beginning and the aim, between the ways and means. This harmony is not difficult to establish. To make a child happy let us occupy it. It is not difficult to do this. It is easy to give its little fingers some active and suitable work.

Froebel learned his method of employing little children long after his varied experiences with older pupils; the many gaps in the training of the latter he attributed to the want of early influences, such as he felt in his own education.

He wanted to improve the condition of the growing generation. For this purpose he had to go back to the early stages of child life, in order to find there small beginnings and tender buds, the early indications of what it is that children need. His was as great a plan as Pestalozzi's, the aim of whose teaching was the full and complete development of man as a human being. If Pestalozzi succeeded in discovering the alphabet of knowledge, Froebel found the alphabet of work. The latter maintained that work was necessary for the development of the human faculties. Handwork should lead to headwork, doing to knowing, and with this aim in view he arranged the various Kindergarten, Home, and Infant-School Occupations.

We will follow Froebel, and go to the nursery, to the family circle, the play-ground, and wherever our children meet. There we learn what they really require, how they play, and what materials they collect for the purpose. The materials are simple, cheap, and easily obtained. Such must we also supply in order to satisfy the natural instinct, and to give food to the hungry mind, to give strength to the little fingers, and to sharpen the organs of sense.

While watching children in their nurseries, and in the open air, Froebel saw that their play materials were taken from: 1st, Nature's own store-room, namely, wood, peat, clay, sand; and next, from the most easily obtained manufactured materials—paper, threads, wool, paints, rings; and thirdly, from the most accessible tools, as pencils, slates, scissors, knives, needles, brushes, such as a child sees in use all around it. The child's own instinctive choice of these articles is the hint that the little one gives us, and easy enough it is to understand. There must be great poverty, or great ignorance, where these things are not supplied. Where they are denied to a child, there his nature is not understood, his time is wasted, his powers are neglected.

II.

In his book for mothers (see "Mothers' Games, Songs, and Stories," translated by Misses F. and E. Lord) Froebel shows us more practically, perhaps, than in the above quoted chapter, how a child may be employed stage by stage in the early years of development, from the time of his entire dependence on his mother, on through the years of infancy.

In most of the pictures the mother is seen as the central figure, in the midst of her own and other children; she is the guide who leads, the friend in whom to confide, the teacher who instructs. Her influence is felt in the humble home as well as in the lordly hall, in the garden, field, workshop, and in the church. Under her watchful eye, but not always at her apron-strings (see Pict. 11, 13, 28, 34, 35), the child grows up, and soon begins to move and occupy himself more independently. See pictures (1) where children are making water-wheels, (2) windmill and flags, (4) a clock, (5) chains of dandelion stalks, (9) a target, (10) cakes, (6, 7, 25) where they are feeding chickens, pigeons, rabbits, (12, 34, 35) gathering and tending flowers, (14) gathering fruit, (16) playing with dolls, (18) imitating the playing on musical instruments, (28) cutting paper, and plaiting stick, (31) building houses, (39) trundling hoops, (37) planing wood, (46) drawing on slates, and laying sticks. There is variety sufficient to please children of every kind, no lack of employment, whatever the surrounding circumstances, the hours of the day, or the seasons of the year.

We may be certain that the child is happy, healthy, and contented during all these times of play, in consequence of his natural activity, by which he imitates the occupations of his elders. He is not detained in the house for long, but runs out into the fresh air and sunshine. He is taken to fields and woods, and there extends his range of vision, his notions and experiences, his observations and discoveries. The senses are trained, for the eye sees flowers, trees, animals of various descriptions (2, 3, 4, 5, 6, 7, 8, 11, 13, 7, 16, 33, 7); the ear listens to the sounds of the mill, the rushing of the brook, the songs of birds, to the sound of the piano, or to the hammering of different workmen. The sense of smell is quickened, by the scent of flowers, the taste learns to discriminate between sweet and bitter, the fingers handle many objects and learn to distinguish their textures and materials.

Throughout all such games we see the child active—not by command—but spontaneously by his own instincts, by his power of imitation, by his social feelings; in fact, by his real human nature. Under such circumstances he has found his own material, and has again shown the way in which it is most congenial to him to be occupied. Froebel accordingly adapted his system of education to the child's requirements, and met him on his own ground; he then supplied opportunities and materials—or rather assisted the child in his efforts to find them himself (Pict. 1, 2, 4, 5, 10), or he lent a helping hand when necessary (25, 32), or gave the right name to objects (6, 7, 9, 12, 14, 15, 33, 43, 44), or prevented danger where tools were used (31, 37).
III.

Having seen how Froebel intended to apply, in the "Mothers' Songs and Games," hints taken from the child's initiative, to occupations suited to develop the child's activities, we pass to a further indication.

In choosing their toys from among the rudest and simplest materials, children thus imitate the childhood of the race; and this was another hint to Froebel in arranging his series of "Games and Occupations." Some he saw in practice, others he added, and to all he gave an educational stamp. He also took the materials from Nature's own stores, and kept before his mind, 1st, that childhood would grow to manhood; 2nd, that the latter would be fuller and wider in its development when the hands were skilled, the senses trained, the inventive, observing, and imitative faculties cultivated; 3rd, that with children this preparatory work must be done in accordance with their age and ability.

IV.

"Let us learn from the gentle hints of children," was Froebel's watchword. Naturally we think of some children whose hints are neither gentle nor agreeable, but he has in his mind a healthy, sturdy, active child, not one spoiled by luxury or over-indulgent parents; not one made passive by illness or neglect, nor one made indifferent by abundance, or distrustful by harsh treatment. Wherever such children are found, the circumstances are not the normal condition of childhood. A healthy child will play. May the time come when our children's play will be respected, and the ennobling influence of association with grown up people be brought to bear upon it. The mutual intercourse between old and young is a strong point with Froebel; it benefits both, it ensures love, confidence, and respect from the children, and promotes a more intimate knowledge of child-life; it knits more closely the family ties, which to Froebel seem the secret of social life.

In the nursery of a happy home is the cradle alike of the true patriot and the good citizen. The child who is contented with a few toys made by his own exertions will not easily fall into the temptations of luxury and wastefulness. Contentment and pleasure in being active are good companions for children. They may, as we have seen, be easily procured; and they are the more easily procured if the surroundings of childhood are simple and inexpensive. It is a lighter task to train a child according to divine, human, and natural laws, when he is brought up in simplicity, rather than in luxury, for in the home of luxury these laws are often overlooked or sinned against. It is easier to uphold a balance between mind and body under conditions of simplicity, than under the pressure of affluence. Many lives are spoiled by the overwhelming influence of luxury, which might otherwise have been a blessing to mankind.

"I will educate human beings whose heads reach up to Heaven, whose feet are firmly rooted in God's Earth, and whose hearts unite both Heaven and Earth."

V.

The art of early education is to know when a child can be left to his own devices, to "Free Play," as Froebel calls it; or when the time has come that he should be guided in his exertions; when certain powers ought to be practised or restrained; when danger is to be prevented, or when rest and change are necessary. All these cases offer opportunities to the educator to bring order and method into the child's desultory play, and avoid waste of material, or where destructiveness can be turned into constructive-ness. There are times when purposeless and boisterous romping should be changed into graceful gymnastic games; or the heedless noisy play into quiet occupations, in consideration of the wishes of others.

Froebel will have the child so placed as to fit into the surrounding circumstances (provided that these are orderly). Not being able to choose his own position, he must depend on the better judgment of his elders; and seldom will he be out of place, or in people's way, if he is encouraged to be busy and occupied in the manner suggested by Froebel. In order thus to keep him busy we need only to study the many and varied employments which we know under the name of Kindergarten Occupations, and to select the most suitable. This name, Kindergarten Occupations, may be misleading. It may seem as though they were only to be used in a Kindergarten. They are applicable to the nursery, in and out of doors, to the rich and to the poor, to the solitary child as well as for the largest "Infants'" School.

SEARCH QUESTIONS IN NATURAL KNOWLEDGE.

By Mrs. Fisher (Arabella Buckley).

In these notes one subject will be taken each time, and questions put leading to the investigation of points apt to be overlooked by teachers, so as to suggest additional matter for a lesson.

In the March number the names will be given of those who have answered satisfactorily, and the best answer to each question will be printed in full. When such answers are still incomplete further information will be added.

RULES.
1. Answers to be written on one side of the paper only.
2. To bear the word "Search" clearly written on the Envelope.
3. To be posted to Mrs. Fisher, Upton Avenue, Highamoor, N. Devon, by or before the evening mail of February 10.

II. THE DOMESTIC CAT.

1. What are the peculiarities in feet, teeth, tongue, eyes, and feelers of cats, fitting them specially for catching and devouring their prey?
2. The actual origin of the domestic cat is lost in antiquity. The different varieties may, perhaps, like the dog, be descended from different wild forms. When do we meet with the first traces of cats kept as domestic animals?
3. Can you find in any book on anatomy or zoology an explanation of the purring of cats? or in any book on Natural History any account of the larger feline animals purring? This question is still obscure, and all children must want to know something about it. I have gathered some information, but hope that "Search" may confirm what I can contribute.
4. The chief large feline animals are the lion, tiger, leopard, jaguar, and puma. The smaller ones are the ocelot, lynx, jungle-cat, tiger-cat, and the common wild-cat (Felis catus). Find the chief range of each of these.
5. How does the cat resemble the tiger rather than the lion in the mode of killing its prey? How does it resemble the leopard in its movements? The love of cats for fish is proverbial—Can you find any examples among larger feline animals of a similar taste, or habits leading to such a taste?
6. Quote briefly the best anecdote you can find of intelligence or affection in the domestic cat.

ANSWERS TO SEARCH QUESTIONS.

I. WATER.

1. Dew is the result of the condensation of the vapour in the air on substances which have become cool by giving out their heat. After the sun has gone down, in a cloudless sky, and its warm rays are withdrawn from the earth, the heat begins rapidly to radiate from the earth and to pass upwards. The vapour in the air prevents this heat from ascending quickly, and so secures for us so much warmer nights than we could have without it. The dew becomes killed on touching the earth, which the heat has left, and the little water particles of the vapour come together and form drops of water, or dew, on the earth. The quantity of dew deposited depends on the amount of moisture in the air, on the wind, on the temperature of the substance on which it is formed, and also on the texture, roughness or smoothness, of that substance. Dew is deposited most abundantly on substances of a loose texture—as living plants, cloth, wool, cotton; and the heat is deposited on substances of close texture—as metals, stone, wood. Objects which are cool part with their heat slowly, as polished metals, receive the least dew; objects which part with their heat quickly receive the most dew. We have all noticed how much dew is to be found on grass, which gives out heat more quickly than it can take it up from the ground. When part of the ground or tree, &c., is protected by any covering, the heat-waves are shut in to a great extent, and so no dew is contracted. Autumn is the best time of the year for the deposition of dew; the warm days dry up the earth, ponds, &c., and cause the air to contain much moisture vapour.

By breathing on a slate, moisture is formed on the slate in the same manner as dew is formed on the earth. The slate, like the earth, is cold, and so chills the warm breath (representing the vapour) coming into contact with it that the water particles in the breath are drawn together by the cold, and become moisture on the slate.—Ethel L. Dizon.

Satisfactory.—Beatrice Gaskell, Ellen E. Harwood, N. Tretham.

2. A simple experiment, which illustrates how water rises sometimes invisibly in the air, and sometimes in mists and clouds, is:—

A kettle boiling on the fire. As the water inside the kettle is heated, the temperature rises higher and higher, and as it gets hotter the particles of which it is composed fly apart and escape through any outlet. Inside the kettle these particles, which form vapour, are invisible, because they have reached a great heat, but directly they come in contact with the cold air they are turned into minute drops, and form what is called steam. This steam is an illustration of the clouds and mists. At the mouth of the kettle, between the place where the steam is seen to rise and the mouth of the kettle, is apparently an empty space where nothing is seen; the space, however, is really full of moisture which is so heated that it becomes invisible, it having not yet come in contact with the cold air.—Ethel Smith.

Satisfactory.—Ethel L. Dizon, Beatrice Gaskell, Olive Hugh-Smith, Ellen E. Harwood, N. Tretham.

Approximate.—B. Twicott, Mabel Wrigglesworth.

3. The muddiness of the water is due to the presence of solid particles which are mechanically suspended in the water—particles which would in great measure subside if the water were left free from disturbing causes, and which could be more or less completely removed by the simple process of filtration.

The glass of clear water will contain certain chemical com-

pounds in a state of solution. Such impurities, though in very large proportions, may entirely elude observation by the eye, the water remaining clear and colourless. These soluble constituents, unlike the suspended impurities, will not be deposited when the solution is allowed to stand, nor will they be removed by the mere act of filtration. All natural waters contain such substances, chiefly in the form of various compounds called salts; but it varies considerably in character and in quality in different varieties of natural water. The solid matter contained in the glass of clear water may be saline matters of various kinds—carbonate of lime, iron, and sulphur. *—Ellen E. Harwood.

Satisfactory.—Ethel L. Dizon, Beatrice Gaskell, Nora Tretham, B. Twicott, Ethel Smith.

Note.—The substances in the clear water are dissolved—i.e., made liquid, or held in solution, not merely broken up into small invisible pieces as some answers imply.

4. (a) Snow is rendered dazzling white by the reflection of the light from the six faces of the crystals and the tiny air bubbles built up within them. In ice crystals there are no air bubbles, and they are formed only of water, so are dark and transparent. The snow, therefore, prevent the snow being transparent.—Beatrice Gaskell.

(b) The air entangled in the loose texture of the snow gives to it its opalescent white appearance, so different from the transparency of common ice. The light, instead of penetrating through the snow, is thrown back from the ice-walls of each little air-cell or cavity, and thus becomes scattered, the snow losing its transparency, just as the foam of the sea becomes opaque white by the light being scattered from the particles of water into which a wave is broken.—Ellen E. Harwood.

Satisfactory.—Ethel Smith, B. Twicott, Olive Hugh-Smith, Mabel Wrigglesworth.

Approximate.—Nora Tretham, Ethel Dizon.

Note.—The air in snow crystals acts chiefly by keeping the minute particles optically separate, so that they give a multitude of reflections, and the combination of these reflections gives the snow its white appearance. This is also seen in a heap of powdered glass. When ice forms very rapidly so as to enclose air, it also is white and opaque as on our window-panes, when it freezes slowly the air is squeezed out and the ice is translucent.

5. No one has guessed the riddle here. The only two conditions necessary for the formation of icecles on the edge of a roof are brilliant sunshine and a temperature below 32° F. The air of our atmosphere is hardly heated at all by the direct rays of the sun; it lets them nearly all pass. Consequently the roof may be greatly heated and the ice or snow upon it melted, while the air around is still below freezing point. The water from the melted crystals flows on and trickles over the eaves. If these are in full sunshine the drops fall; if these are in shadow the drops freeze as they trickle down and form a long pendent icicle. You may burn your hand by collecting the sun's rays with a magnifying glass, while the air around is of such an icy temperature that it freezes your breath on the veil over your face.

6. When icebergs are formed it is only the water which freezes, the salt being nearly all left behind in the sea, so that the iceberg is melted, it produces nearly fresh water.—N. Tretham.

Satisfactory.—Ethel Smith.

Approximate.—B. Twicott, Ethel Dizon.

Note.—Ice-crystals are perfectly pure water, they reject the salt, which would form a totally different shaped crystal. The slight tinge of salt in ice formed from the sea is caused by little grains of salt entangled among the crystals. One correspondent says she does not understand how icebergs can be formed from salt water because, "The Fairyland of Science," p. 94, says that icebergs are merely pieces of glacier pushed into the sea." There is much value in a "merely" as in Shakespeare's "If." and the "Fairyland" does not say so. It says that a drop of water travelling may form part of a glacier creeping down Greenland, which is pushed

* This should be "compounds of" iron and sulphur; the elements iron and sulphur will not dissolve in water.
THE CHILD AND THE STAFF-PICTURE.

A SIMPLE METHOD OF TEACHING STAFF SIGHT READING TO YOUNG CHILDREN.

BY JOHN TAYLOR,
Organist to Her Majesty the Queen at Kensington Palace, Author of the "Staff Sight-Singing Method," &c.

INTRODUCTION.

At the close of nearly a thousand years of continuous evolution and progressive experiment, the civilised world of to-day finds itself at hand but a single medium of intercommunication, whether of writing or utterance, which can fairly lay claim to be regarded as universal. It is the language of music.

This, in its written form, termed in educational parlance the staff notation, has, during the last fifty of the thousand years above instance, been subjected to an organised, vigorous, and sustained crusade, known as the Tonic Sol-fa movement.

And with what result?

Simply that the desire for an acquaintance, however limited, with the old note-language of the world is more widespread than ever. And foremost amongst the inquirers as to the practicability of teaching directly from the staff whatever of the force and reality of music may safely be taken in by the tender capacity of the child, we find the teachers of young children.

The advocates of the Tonic Sol-fa system say that so far from being practicable in the case of little children, direct staff sight-singing teaching is, if not actually impracticable, at all events most injudicious and inexpedient, even with elder (whether youthful or adult) pupils.

But, having regard to the clear symbol and tone-picture embodied in the staff, its silent growth through the centuries, and its universal currency to-day, it is reasonable to infer that the dawning intelligence and perpectivity of the young child may, through the direct medium of the staff photograph, be made most plausibly and readily to realise and, after its kind, handle and manipulate that mutual relationship of tones of which music really consists.

FIRST IMPRESSIONS OF TONE.—STAFF SIGHT-SINGING THE BEST CHILD TRAINING.

Two things have to be associated and taught, or rather two aspects of one same thing, the audible and the written language of music, the sounds or tone relations themselves, and their signs, the notes. The ear and the eye are to do a joint work—the ear to grasp the uttered sound of the audible song-language, the eye to associate therewith, as a means of future and instantaneous recognition, its written sign or note. As a result of such association of sign with sound, we must (as Dr. Hullah put it so forcibly years ago) teach the child step by step "to hear with the eye." And, as the converse of this, it will also learn to "see with the ear."

The first thing to be done is to train the child to recognise and gradually imitate or produce simple musical, as distinct from merely spoken, sounds or tones.

First Steps in Tone.

This will already have been accomplished more or less effectually in the arms of the mother and nurse.

From her voice the child will gently have imbibed, by imitation and in tiny sips, the simplest rhythm, well marked rhymes and jingles, the feeling which stamps all performance however simple as artistic, being ordinarily prompted by the interest and affection of the nurse. A still more intimate stage of approach to the perception of tone is now afforded to its association with the various gifts, occupations, and games of the early Kindergarten period of child-life, with which, however, we are not here immediately concerned. Omitting, then, any present reference to the methods by which the eye can best be pressed into the service of tone-teaching as derivable from these several purely Kindergarten channels, we turn aside for a moment to consider the place now to be filled by voice and ear.

In the early days of tone-culture we find that, as in the case of the language of articulate words, so in that of vocal sounds, the spoken perforce precedes the written tongue.

As the uttered sound precedes the letter, so does the tone precede the note. Of the twin attendants upon the voice, the eye and the ear, it is the ear alone which for a long season can prompt, urge, and direct this. It is the ear alone which conveys to the dawning consciousness of the child its first impressions of tone. In the revelation and discovery of new tonal views, the ear is the telescope to the naked eye.

The childish and even infantile ear can enjoy, and indeed demands, an increasing répertoire of brief characteristic tonal and rhythmical pieces, of which the eye recognition, from whatever symbol, would be quite impossible. The ear can and must needs roam from flower to flower over the music landscape.

Not so the eye. As in the physical world or that of books, this sweeps as yet but the smallest horizon. It spells but the simplest words. And it is this restriction of tone-vocabulary to what the eye can gauge, this cropping of the ear for the sake of the eye— with its contingent crude and meagre tonal alphabet of dull, distasteful, monotonous exercises—which has had much to do with the comparative ineffectiveness of the Hullah and other educational singing methods.

What chance, for example, has a tune made up of one or two sounds and relations as, e.g., Do and Mi—or the interval, say, of a 2nd—against the bright,
sunny, characteristic songs of our childhood, with their decided rhythm and sprightly melody?

The ear, then, has the first and foremost place in the early training, and the ingress of the eye in the formal introduction to the final or staff notation of music, or to any preparatory Kindergarten or other uses which, as leading directly thereto, may be admissible, must be most guardedly effected.

And here it may be asked, Why should we teach the staff to young children? Why especially sight-singing at all by any notation?

The answers are cogent and overpowering. First, as to the staff. There can be no reasonable doubt, both from its inherent nature and its historic evolution, that the staff is substantially final. It will never materially be altered, certainly as a notation never superseded. Further, as largely pictorial, and, like the notation of number, striking and impressive in symbol, it invites the inquiring scrutiny of the child to those inner relations of music which are designed to play a not unimportant part in most of our lives. And if we are to teach the staff—wherein we must do, be it remembered, for instrumental music—why not teach it direct? Why approach it by something quite opposite in genius and character? Why teach two perfectly distinct notations instead of a single one?

As to the desirability of teaching music in some form or other to the child, the proposition surely goes without saying. As an element of the general health, a source of variety, joy, and comfort during the school period, and in its formation of ear and discipline of eye and voice, a tutor of the faculties of ear, eye, and speech for the after adult life, it is absolutely unapproached by any other single educational subject.

At last we are met with the question as to the pertinence of sight-singing to the child, as to which it may safely be postulated “Music in any form is good for the child. In its staff dress it is better, but in the minimised and incisive form of staff sight-singing it is best of all.” It is very generally agreed by musicians that the best—and indeed almost the only—way of learning the science of musical composition or the practice of an instrument is through the medium of sight-singing. Thrown upon its own resources, the unaided voice is constrained by education of the ear and eye to master the few ultimate tone-relations which go to make up what we call music, and to grasp the force of their manifold combinations. At the period of maturity, the young man—eye, even the maiden—is found in possession of a voice not held in early years. But the ear, formation and eye-training which form its directing or motive power are the creation of the period of childhood. Here, pre-eminently, “the child is father to the man.”

As in general education few become linguists who have not pressed the memory and imitation period of juvnility into the work of storing up a vocabulary and copying an accent, so in the musical training few become artists, composers, or even cognisant of music’s power at all, who have not trained ear with eye as boy or girl. By the relegation of that duration of the child’s training set apart for music to the study of sight-singing, the universal musical faculty vouchsafed by the Great Giver would become diffused, and its beneficent mission to the world as a way-side refreshment and relief on the great Life-journey consummated.

A FEW WORDS FROM FROEBEL
ON CHILD LIFE.*

Translated by Mary Steuart.

We have recommended to mothers the use of the ball for the child’s earliest play and for his first plaything. A bright coloured one is best, red or green or yellow. We recommend it because the ball is eminently adapted to convey to the infant mind the idea which (as we have seen) is one of the first a child will grasp—that of matter moving through space. It also embodies the idea, first, of unity—for it is in itself a representative standard form, and one by which we may cultivate the perception of the object itself; secondly, of manifoldness—for by it we may cultivate the perception of the object in relation to repose and to movement. A child, bouncing a gay worsted ball, will apprehend, through the touch and through the eye, the united action of feeling and of sight, while, at the same time, learning to distinguish between the action of the two senses, by means of warmth and of colour, colour being perceptible to the sight only, and warmth to touch alone.

Further, the child will observe and watch the ball’s motion to and fro, will see it stop, and will note its varying positions. By a definite mental process he will gain, through his observation of these facts, a glimmering perception of sequence, of cause and effect, of motive and action, and also the first faint idea of comparison. Thus, while playing with his mother, the child’s outward activities will have made the first imprints on his inner being, and will also have aroused the first consciousness of his own inner activity, and of that all-embracing mother-love which ministers to his life and to his wants.

From these considerations of the relation between mother and child, in the physical as well as in the spiritual life, the conclusion at which we arrive is one of vast importance to the higher life, both of the individual and of the human race—that love and knowledge, loving and knowing, are linked together in the closest reciprocity, springing conjointly from one and the same source—their mutual work in ministering to life.

These earliest phenomena of infant life, therefore, make us perceive and realise that we must study the child himself, from the very first intimations of life, however purposeless and involuntary such intimations may be—that we must follow the progress of his development, and of his nature, keeping ever steadfastly in view his relation to his mother, and to his immediate surroundings, his relation in regard to the world at large, and, above all, his relation to God, the Author and Source of all.

* Das Spiel und das Spielen des Kindes.
OLD WORLD TALES RETOLD FOR CHILDREN.

CHAPTER II.

Llil stood looking at the golden bird in wonder and delight. "Chuck, chuck," said the fowls, who were waiting for their food, and this made her remember the grain she was carrying in the fold of her long, red dress. So she scattered the grain for the fowls, and threw some of it to the beautiful bird. Bharam was very hungry, for he had forgotten to look for food while he was searching for his children. He pecked and pecked away, coming nearer and nearer to Llil, who stood quite still, every now and then throwing down a few more grains, leading him close to her feet. Then she held out a red bowl with water in it, which stood on the door step, and the beautiful bird stooped his head and drank. Then to Llil's great delight he spread out his wings and his tail feathers, making a musical, rattling sound, with a glittering motion that was quite wonderful to Llil. "Oh, if Golábi and Rania were only here, and their husbands and children, how delighted they would be. I must run and call them." Away ran Llil, and away flew the bird, for the fairies were calling him.

When he got home again to the pine forests, the good fairies told him all he wanted to know, but it was rather sad hearing, for they told him that the old woman, Bhainí, who looked after his children, had a cruel son, called Toonia, who had spent all her money and all the money of Bharam's children. Poor old Bhainí was inside the hut all the time Bharam was feeding outside. Fortunately two of his children were married, and though they were not very rich they were very happy. So Bharam sat on a tree and rested, and thought of all he had heard, and of all that he had seen on his travels.

Little Llil soon came back with Golábi and Rania, and when they found the bird gone, they both laughed at her, and said she had been dreaming. All of a sudden, close beneath the doorstep, the three girls saw a golden feather. "Oh!" said Llil and her sisters in a breath. They believed her story then, and all agreed the bird must have dropped it when he stretched out his beautiful wings and tail. They took it into the house to show Bhainí, who was delighted with the story, and with the golden feather. She took it from Llil, and went to the shop to buy meal. She held it tight under her white cotton dress, and sat down on the mud floor of the hut. The shopman sat on the floor also, with his legs crossed under him. He was a large man, very stout, and dressed in white. He wore a twisted red turban on his head, and a girdle wound round about him. He took no notice of the widow, but kept on writing his accounts, and when that was done he weighed out some butter and flour. Presently he said, "I have no money to give you. Why do you come again, oh! widow, with empty hands?" He saw she was holding something, but he was too polite to inquire what it was. "The hands of your servant are full of gold," said Bhainí, and then she went closer to him, and showed him what she had in the folds of her garments.

"Oh! Bhainí," he said, "this was never given to you. Whence did you get it?"

Then she told him truly all about it. "Send Llil with the feather, and I will give her food and to spare." When Llil came he told her not to let Toonia know of the golden bird, so she went home with the food, and she and Bhainí told no one of their good fortune. But I suppose Golábi and Rania told their husbands and children, for the news soon got about, and Bhainí's son, Toonia, heard of it. He said nothing, but waited about, and in ill chance one day, as he was coming out of the hut, down flew the beautiful bird. Bharam had thought of Llil every day, and longed to see her again. Indeed, the fairies were afraid their beautiful bird would be ill, so sad and lonely did he seem, pining and homesick in his mountain solitude. Llil was in time to see the beautiful creature, and was very happy to welcome it back. She touched its beautiful, glossy head, and smoothed its shining wings, and thought to herself, "If you are a fairy, as the merchant thinks, I wish you would bring back my father." Perhaps she said it aloud, for Bharam was thinking how much he would like her to know that he, the beautiful bird, was the father whom she had lost. All this time Toonia stood watching the girl and her pet. Then he went up to them, and tried to stroke the bird, but Bharam knew who he was, and moved away—and the emeralds in Bharam's eyes glittered angrily, and the ruby in his nose flashed fire—so that Toonia was afraid, and went away. Then Bharam again stretched his glorious wings, with the same magnificent movement as before, and Llil saw him drop a feather. She picked it up, and made a deep, deep salaam, or bow, touching her forehead with both her hands, and then bending to the ground. This she did seven times, and then Bharam heard the fairies call. He went away with joy in his heart, for now he knew that his golden feathers were of some good. Had not his daring child been rejoiced at the present he made her? Llil went again to the merchant, and this time he gave her more meal than before. Then the merchant went to the king's palace, and said he must see the king. The king was a good man, and always glad to make friends with anyone who really wanted his help, so he saw the merchant, and heard the story.

Then the king wept for joy, and said, "Oh! merchant, I know why you tell me this good news," and the merchant made a low salaam, just as Llil had done, and went out of the room.

Then the king called for the queen, and asked her, "How is our eldest son?"

"He is very ill," said the queen.

"What does the wise man say?" asked the king, looking so happy that the queen thought he must be mad if he could be so merry when their son was dying. But she answered, very sadly,

"The wise man says he must die, unless — —" and then she stopped, for her sobs choked her.

"Unless what?" said the king.

* This story is an adaptation from a játáká, translated by Prof. Rhys Davids, but it is doubtful whether he or other scientific collectors of folklore would accept the present version, in which for obvious reasons Toonia plays the part assigned in the original to Bharam's widow.
"Unless we can find three golden feathers of the Golden Bird of the Mountains, and as no one knows where the bird lives, and very few people have even heard of it, there is not much chance of curing your son," and she wept more than ever.

Then he showed her the two golden feathers which the merchant had left with him, and told her all the story. The queen could hardly believe the good news, and so full of joy were they that they called all their friends and servants together, and told them the whole story. They also told them to say nothing as yet to Lili, but to take great care of her and of Bhai, and of Lili's two sisters.

They felt quite sure now that the third feather would be given by the Golden Bird, and gladness reigned in the palace, where all before had been sorrow. But the days went on, and no Golden Bird appeared, and the prince got very much worse, and the king and the queen sent for the merchant every day, and the merchant waited anxiously for a visit from Lili.

At last, one day Lili came, quite early in the day, and said that Toonia had been quite kind, and had given her some money to spend, and she wanted to take back something really nice for Bhai, but she must be quickly back, because she thought her dear bird would very likely be coming back, and she wanted to see it. "Ah! ha!" thought the merchant, "my friend Toonia has heard about the king's son."

Back went Lili, but at the gate Toonia met her, and said, "My wife wants to see you. I will take care of my mother while you go to my house."

Poor Lili was not at all willing to go, for she wanted to watch for the bird, but she would not be unkind. So off she went to see Toonia's wife.

Now Toonia had counted the days, as Lili had done, and knew that the bird had come back the first time after forty-two days, and now forty-one days had come and gone, and he might return as before. So he sent Lili away, that he might have the bird to himself.

That afternoon, as the merchant sat in his shop, Toonia stepped in, with a light and jaunty tread.

"Good day, Mr. Merchant."

"What makes you so polite," thought the merchant.

"Talk of the golden feather," said Toonia ("Who has talked of one?" thought the merchant), "if the king wants one, I have hundreds."

"Mischief," thought the merchant, but he did not speak. But Toonia was so full of joy that he did not notice the silence.

"I have a heavy load of golden feathers," said Toonia, pointing to the girdle which he wore.

The merchant said nothing, but began to arrange his scales, as though he would weigh the gold.

"That's right," said Toonia, "only let me give you a little at a time," and he began to undo his girdle.

Then Toonia's face got longer and longer, and he went on unbinding his long girdle, and his hands began to shake, and his teeth to chatter, and out from the folds of his girdle fell such a thick cloud of ashes that the merchant was nearly choked.

"Oh!" said Toonia, trying to laugh, "that is a good practical joke. I have taken in the merchant. But stay! I have some real jewels here, rubies and emeralds," and he untied one corner of his girdle, that was knotted up. But alas! nothing at all was there but a little powder and dust. Then Toonia put up his hands, and cried out, "Jadoo! Jadoo! magic, it is magic," and fled out of the shop.

Then the merchant, who had said nothing, went over to the palace, and saw the wise man, and told him all he had heard. Then the wise man looked grave, and said, "Gold was the bird, and its eyes were emeralds. Let us see what Lili says to it."

Poor, poor Lili, they found her with her dear bird on her knee. All its feathers had been taken, and its eyes were gone, so that it was quite blind, and even the ruby from its nose had been taken, and there was no doubt Toonia had done this dreadful thing.

The merchant and the wise man were grieved for the bird, and for Lili's sorrow, but they were very grieved, too, because they feared that now there would be no golden feather for the poor sick prince. When they told this part of the story to Lili, she lifted the bird very tenderly, and showed them one golden feather she had found hidden beneath the bird.

Then the wise man went quickly to the palace, and told the news. You can fancy how the great joy the king and queen felt at the finding of the golden feather made them for the time forget Toonia, but it made them all the more anxious to take care of Lili and the poor bird. They sent a royal carriage for her, with eight horses, and the horses were white, with their manes and tails dyed pink, and covered with gold and jewelled trappings, and there was an elephant for her to ride, if she liked that best, and a beautiful soft cushion for the bird.

When Lili came into the palace, the king took her by the hand, and his chief minister carried the bird. Then they brought out the golden casket in which the king kept the feathers the merchant had given him, and the three feathers were carried by Lili into the room where the prince lay dying. She laid one on his head, one at his feet, and one in his hands, and then left him alone with the king and queen, and went into the room where the wise man was taking care of the bird.

Then through the palace went a joyful shout; the golden feathers had cured the prince. No one knew why or how, except, perhaps the good fairies who had made them.

That shout did poor Bhram's heart good; it was his feathers that had brought joy and healing, so he himself felt better. And now, to make a long story short, the prince ended by making Lili a princess, and they both took care of the poor bird, and of the good merchant, and looked after Lili's sisters and Bhai. No one ever knew what happened to Toonia. Perhaps his own heart punished him.

But the best of it all was that one day the wise man told Lili who her bird was, and she thus learnt that when doing right and being kind, one may sometimes be doing a greater good than one intends. She thought she was only tending a bird, and she was really caring for her own father, whom she loved so much.

Bhram never saw again with emerald eyes, but the fairies taught him to know without eyes, and though his golden feathers never grew again he was happy, because his children were all good and happy, and lived with him in peace and plenty, and were also thoughtful and kind to the aged, and merciful and tender to the creatures round them.
REALISTIC GEOGRAPHY.

SOME REMARKS AND SUGGESTIONS ON THE TEACHING OF ELEMENTARY GEOGRAPHY.

PART II.

By J. FRANCIS WILLIAMS, F.R.G.S.

What then, is the end which the teacher of geography must have ever before him? Briefly stated, it is this: geography for all practical purposes of life is embodied in maps, and the power of rightly understanding and accurately interpreting maps is not only indispensable to the study of geography, but is the main end and purpose of teaching geography. A superficial reader may hastily conclude that, if this be so, we reduce the science of geography to the art of reading a map. Just so; but what is a map? Is it a mere thing of lines and colours, or, as the late Professor Hughes once said, a geographical document of the highest value? That depends entirely on whether the power to "read, mark, learn, and mentally digest" a map has been, by careful teaching and diligent study, cultivated or not. If not, then a map is—and to most people it is nothing else—a mere geometrical figure, more or less irregular—simply that and nothing more.

Rightly regarded, however, maps are to geography what notation is to music. The trained musician hears immediately the music when he sees the notation; the symbol instantly recalls the thing. A map, on the contrary, calls up no corresponding concept of what it represents. The mental effect a map produces is, in general, on a par with the effect which a piece of music, written or printed, produces on the mind of a born deaf. Indeed, as one educationalist recently pointed out, one of the most universal effects of a map is that it brings nothing but its corresponding concept—the map itself, nothing beyond the mere correspondence to itself. The pupil (and we may not also say, many a teacher!) "thinks of the map, in the map, and is limited in thought to its narrow boundaries, is limited in patches of coloured paper; and instead of performing its proper function, instead of calling into consciousness a beautiful picture glowing with life; instead, in a word, of enlarging the mind, it hinders the power of imagination, it restrains and confines the thought to a mean inglessness." What, then, is the function of a map?

The writer we have already quoted says*—and his words merit the thoughtful attention of every teacher and student of geography:—"a map is a picture, and nothing less than a picture, it is no more a symbol than a symbol or set of symbols. Its primary use is to build in the mind an individual concept (relief) corresponding to the structure of a country; its secondary use is to fill into this individual concept, the subordinate and associated concepts of drainage, soil, climate, vegetation, animals, races of men, places, political boundaries; in fact, all the essential facts pertaining to the country. The end to be attained is that the map shall recall a great vivid picture or an assemblage of blended concepts. A map should live and grow with life and movement." It is in this wider and holier sense, therefore, that we regard the object of teaching geography as a student—in geography, especially, "hard, unremitting study is the price of success in teaching." Every lesson must be thoughtfully and thoroughly prepared, and the more elementary the lesson the greater and really the need of careful preparation. Not every one is a born teacher, but every one engaged in teaching may, with sufficient study and perseverance, gain by art what he has not by nature, and no subject affords such opportunities for the exercise and display of skill in the art of teaching as geography. But, we again repeat, unless there is a real and definite idea of the object to be aimed at, nothing of real and permanent value will be effected—it may be a "labour of love," all the same it will be "love's labour lost."

Aim and object then being no longer in nubibus, the difficulties that must be overcome to reach the end in view must be clearly perceived, if the best results with the least expenditure of time and energy, that is, the teacher must have method. There is no work so exhausting as teaching, and there is so much to do and so little time to do it in, so great is the need of organizing the teacher's creed. In teaching geography there is no insuperable difficulty. Want of interest, feeble powers of observation, and consequent inability to describe with any degree of accuracy or vividness what may have been repeatedly seen, or, at any rate, looked at, the tendency to

CHILD LIFE

think only of the word and never of the thing it represents, to look upon the symbol itself as the end, and not as a means to an end—these and other differences, which will in kind and degree with the age and individual capacities of the pupils, may be successfully, if not in all cases easily, overcome. But only on one condition, and that is, the adoption of the method of teaching the subject, and the only rational method of teaching geography is the realistic, which deals first with the thing itself, then with the word, and lastly with the symbol. As it is, children taught in the usual way soon get into the habit of regarding the geography lesson as a mere word lesson, and the mischief is accentuated by placing in their hands some text-book or other, probably of the sombre and inane class which drew forth Green's withering remark that no drearier task can be set than that of studying the "pages of pleasure" of heights 'tables' of areas, 'tables' of mountains and 'tables' of tablelands, 'tables' of numerals which look like arithmetical problems, but are really statements of population, which, arranged in an alphabetical order or disorder, form the only breaks in a chaotic mass of what are amusingly styled 'geographical facts that turn out to be simply names of rivers and names of hills, names of counties and names of towns." Books such as these, adds the eminent historian, "if books they must be called, are simply appeals to memory; they are handbooks of mnemonics, but they are no means of geography. What are other type acquired in the elementary stage—young children should not be introduced to the study of geography by means of books, but by means of oral and practical "land and eye" lessons in and out of school, based mainly on, and associated with, the geography of the home district, "tables" of heights, "tables" of areas, "tables" of mountains and "tables" of tablelands. An ideal course of lessons for beginners should fully meet the third requirement, and should be so arranged as to overcome all difficulties, step by step. Such a course should consist of a sufficient number of:

2. Field lessons.
3. Lessons in modelling, and
4. Map and plan drawing lessons,

as will enable the child to combine and realise as inseparable the thing, the word, and the symbol; that is to say, the symbol or the word should be to the child quite sufficient to call up a mental image or concept, more or less vivid, of the thing itself, the reality. The articles of an" or "apparatus required are, therefore, Pictures, materials for making rough and finished models, the blackboard for the teacher, and cards or slates for the pupils, form all that is necessary as a complement to Nature itself and the art and sympathy of the teacher.

Books for the pupils—none. Books for the teacher—as many as possible—"things", good, bad, and indifferent—it matters not when once the ideal object of all geographical study and teaching has been grasped—the driest "caecus" the teacher may stumble across in the wide waste of geographical literature will yield some "honey." But, seriously, this matter of commencing the geographical education of the child, of laying a broad and sound foundation from which may upspring in after years a beautiful and symmetrical structure, this matter of developing thought-power in the domain of a world-embracing science, is of the highest importance. A few years hence, and the younger of our boys will wield the power and shape the destiny of England and the Empire, and whether they will do this well and wisely, for the highest and noblest ends, will, to a large extent, depend upon the initial impulse and ardour for study imparted by their teachers. But to secure a "consummation so devoutly to be wished" there must be no undue haste, or too much eagerness for results. Nature exacts a penalty for haste as well as disobedience. She forbids the fruits of teaching to be forced.* Premature development often implies failure in after-life. It is not necessary for everybody to know everything, and the teacher of geography should rather moderate his eagerness to advance than to produce a single example of the type so plaintively described by Ruskin as the "pale, nervous, bright-eyed, interesting boy, with a big head and thin legs, who is due of the school for his brief year or two of glory, and, if he lives, booky for life."

* Dr. Welton in the Contemporary.

The thoughtful teacher, in town and country alike, will find abundant material for the course of lessons in elementary geography that we have indicated; it is thus unnecessary to discuss it in detail—perhaps too much has been said on this subject. As much of the work can now be done by the children as has been possible in the past, and there is a great deal more for the teacher to do. The teacher must, of course, select the material, prepare the lessons, and enforce the discipline of the class. If the teacher has the time to devote to this work, and if he has the proper training, he can do it very well.

INVALID CHILDREN'S AID ASSOCIATION,
18 BUCKINGHAM STREET, STRAND.

(Office open every week-day from 11 to 4, Saturdays excepted.)

We desire very warmly to thank those of our kind friends who have sent us gifts this Christmas-time, to delight the hearts of our little friends, and wish they could have seen the office one memorable day in December, when the large table was loaded with dolls, toys, sweets, pictures, crackers, etc., and our hands were busy with brown paper and string, till quite 180 parcels were ready for distribution to as many of our especially invalid or bedridden patients. These parcels gave great pleasure, and produced divers curious specimens of handwriting in return. We had a Christmas present for ourselves also, in the shape of some excellent scrap-books, and a lovely doll in robes of crocket-work, made by two of our little sick girls, at nurse's suggestion. The work in these articles is of exquisite neatness.

During this severe winter, it has been hard work for our visitors to get about; but they have done what they could, and when the weather moderates, we shall hope for more offers of service in this particular. Ladies who would be willing to visit in London south of the river, or in Clerkenwell and its kindred districts, would be greatly welcomed. Our indefatigable nurse always has her house well filled, and has lately developed a new industry for herself, in the production of comfortable poro-plastic supports, for spinal cases, which she manufactures, to the great alleviation of her patients, and the great saving of their parents' pockets.

MARY L. E. HOPKINSON, Hon. Sec.

Froebel Society.
12 BUCKINGHAM STREET, ADIPLPHI, W.C.

By a resolution of the Council of December 13, 1890, CHILD LIFE, a Kindergarten Journal, was adopted as the official organ of communication among the subscribers of the Froebel Society, but the Journal is in no other sense the organ of the Society, nor is the Society in any way responsible for the opinions expressed therein.

SATURDAY LECTURES.

N.B.—These Lectures are intended to help students to prepare for the Elementary Certificate Examination, but do not dispense with the necessity of regular training and instruction in these subjects.

The Froebel Society's Course of Saturday Lectures at
St. Martin’s Schools, Charing Cross, delivered by Mrs. Rowland Hill, on “Blackboard Drawing,” began on Saturday, January 24, at 12 o’clock.

Each Student to be provided with a yard of American Cloth, stretched on mill or stiff cardboard, to serve in place of Blackboard; White and Coloured Chalks and Duster; Water Colours and Brushes, one quite large, two medium; Book with half or inch Quoquers.

The Annual Meeting of the Freebola Society will be held during the first week of March. It has usually been held just before the close of the Christmas holidays. It is hoped that the change of date may enable many who take an interest in the Society but who are not in London during January to attend the meeting.

On Saturday, January 17, “The Teachers’ Day,” announced in these pages last month, was held in the spacious hall of the Church of England High School for Girls, 6 Upper Baker-street, W., kindly lent to the Society for the purpose. Leicester School, Cheltenham, and Mrs. Chappell, from the Assembly held by the Freebola Society, and the large attendance of teachers at the lectures in the morning showed that the work done in the last few years by the Society had not only increased the number of students of Freebola’s system, but at the same time, in some degree succeeded in centrating their interest on the special subjects which form a part of the curriculum of every Freebola teacher. The evening lecture was given by Miss Lee, who found in organised play the most subtle and natural influence for the full and perfect development of the child.

Amongst the friends of the Society present were Miss Heath, of the London School Board; Miss Warren, of the Leicester School, Cheltenham; and Miss Shipley, from the Assembly. The friend and literary collaborator of Miss Marwede, the speakers were Madame Michaelis (who presided), Miss Weldon (from Cheltenham), Miss Manning, Miss Warren, Miss Heath, Mrs. Curwen, Miss Pridham, Miss M. Fulher (from Hampstead), and Mr. E. Cooke. Some of the friends already named took part in the discussion, and some of the teachers in the audience asked questions which helped to elucidate several points in the course of the discussion.

The subject before the meeting—the use of Kindergarten games in the development of young children—was regarded in its various aspects by the different speakers:

Madame Michaelis urged on the students the importance of the influence gained by the teacher who associated herself with and led the children in their play. She reminded them of the importance given to games in the public schools by the master who gained the most power over the boys was not the greatest classic or best instructor, but the one who knew best how to throw himself into and lead the sports and games. She also dealt exhaustively with the whole subject of what were the qualifications of a teacher who should excel in this, the most difficult and much-neglected side of the Kindergarten system. She gave many hints which teachers would do well to remember, and even recommended the often abused practice of rhyme-making as a useful accomplishment for the teacher who had to use her ingenuity and inventive faculties in the service of children. It is not always that a teacher finds verses ready made to suit the lesson or the game in which she wants to engage the children, and for this purpose she will find this practice in rhythmical utterance most useful.

Miss Weldon took the psychological view of the subject, and many of the points brought out by later speakers centred round an anecdote which she related of a Kindergarten child who criticised the way in which his teacher imitated in the game the action of the swallow feeding.

Mrs. Curwen spoke of the mistake of the Kindergarten teacher who imagined it was better to sing badly than not sing at all. She instance a game she had seen played by children whose ears were being accustomed to the most unmusical and monotonous Japanese chant by a girl who frankly admitted that she could not sing. Other teachers were in the room who could have taken this important part of the work which they had the game. Better far, said the speaker, leave the singing alone than teach the children bad and erroneous ideas of singing. Another point which she brought out was the injurious effects of singing and using the voice while the body was engaged in active physical exercise. She urged the Conference in such circumstances to form the children into two rings, who should alternately sing and play.

Mr. Cooke, in response to a question from one of the teachers present, defined the nature of illustrative action in the games as twofold—the imitative or realistic, and the aesthetic or imaginative, and especially urged on his hearers the importance of observation as the best and indeed the only way of avoiding errors in the realistic or imaginative illustration of the actions and habits of animals.

In the afternoon of the Teachers’ Day, many visitors, attracted by the notice that games would be played in illustration of the morning lectures, joined the audience, still largely composed of teachers.

Miss Jones, aided by two of the assistant-teachers from St. Martin’s National Schools at Charing Cross, kindly brought thirty of the infants who attend that school. The children are unaccustomed to Kindergarten games, and thoroughly enjoyed the novelty of the situation.

Miss Bosworth, infant mistress of the Langford Street Board School, Fulham, and two other teachers, also brought some of her little ones, on whom she had tried, in the large and only recently established Board School, the civilising effect of Kindergarten games. The games which her little ones played were “The Chickens” and “The Soldiers,” and formed an interesting beginning to the afternoon. A visit to this Board School will greatly interest those who wish to see the attempt at carrying out Kindergarten methods in Government schools.

The next game was played by Miss Barnes, a teacher in Miss Fisher Brown’s Kindergarten, 24 Chilworth Street, Paddington. She took some of the thirty little people from St. Martin’s, and taught them the “Pigeon House” game, which they all greatly enjoyed.

Miss Nutt, from Miss Franks’ Kindergarten, 13 York Place, then took a mixed class of children from St. Martin’s and of her own pupils, and played Mrs. Ormiston’s Chant’s game of the “Golden Boat,” one which greatly delighted even the children who were not playing.

Miss Walen, a former pupil of Mme. de Portugalh, who has been for some years in Japan, and who was followed by Mrs. Rowland Hill, who took all the little ones into her ring. At the close of the day, Mme. Michaelis gathered the children around her, and played with them a matching game, which roused the little ones to a state of delight. Then followed the solfa game, which they played as though it were familiar to them; and she closed with a few gentle words, drawing from “the soft winter coat” a lesson of charity and self-denial that the poorest child could practise. After Mrs. Curwen had shown how easily children could learn the music of a game on the solfa system, the little ones gave a finishing cap for all who had helped in the games, and expressed in the same way a vote of thanks to the head mistress of the school so kindly lent to the Society.

In consequence of the interest shown in the games on the Teachers’ Day, games will be played every morning at 10 o’clock at St. Martin’s Schools, Charing Cross, before the commencement of the Blackboard Drawing Class. The games will be conducted by experienced Kindergarten teachers, and are open to any one who may like to attend, for the small admission fee of 6d. each Saturday. The students preparing for their work as teachers will find this method most instructive, and if parents who feel interested in the subject found it convenient to take this opportunity of studying the educational value of the games, they would see theory and practice in the practical working of the games, nursery governesses, and all who have to do with young children would find here much to help them in their work.
Miscellaneous.

**KINDERGARTEN VISITING GOVERNESS.** A Lady teaching in Private Families has time to spare. Music, Games, Drawing, &c. Amuse Invalids or Alling Children.
—C, Somerville Club, 237 Oxford Street, W.

**THE KINDERGARTEN, A MONTHLY MAGAZINE,** tells the mother how to fill the everyday life of her little ones with Interesting Occupations, Bright Stories, Sweet Songs and Joyous Games, which seem as play to her child, but unconscious afford the right development. For Primary Teachers THE KINDERGARTEN gives best practical instruction in Delarte, Music, Science, Numbers, Clay Modelling, Drawing Occupations, Gift Work, &c. One year, seven shillings postpaid. ALICE B. STOCKHAM & Co., 161 La Salle Street, Chicago, Ill.

London Agents: GEORGE PHILIP & SON, 32 Fleet Street, E.C.

Just Published, Price 9d.

**A PLEA FOR SLOJD.**

BY J. FRANZEN.

Translated from the Swedish by ANNA STEinhTEN, Victoria College, Belfast.

**OPINIONS OF THE PRESS.**

"The writer has given the leading arguments very fairly and cogently in this small pamphlet, which we have read with much pleasure, and which we recommend to those who are interested in this important subject of education. —Schoolmaster.

"The writer of 'A Plea for Slojd,' holding the broadest views as to the meaning of education, and possessing ample knowledge of child nature, argues cogently in favour of manual training. The translation deserves a word of praise. If it were an original the clearness and lucidity of the style would be commendable."—Journal of Education.

"By those who wish to be convinced of the necessity of introducing manual work into schools it will be read with pleasure. A short description of Wood Slojd as practised at Nails is added."—Practical Teacher.

A complete illustrated list of Materials and Tools for Wood Slojd as practised at Nails will be sent on request to all communication.

GEORGE PHILIP & SON, 32 Fleet Street, E.C.

**DRAWING IN ELEMENTARY SCHOOLS,**

*Under the New Code.*

**THE "PRACTICAL" DRAWING CARDS.**

Prepared from and based upon the Drawings in the "ILLUSTRATED SYLLABUS" and DYCE'S DRAWING BOOK.

BY HARRY G. WILCOCKS,

**TEACHER OF DRAWING.**

Each Set contains 24 Designs, printed on tough White Cards, in strong Wrapper with Elastic Band.

**PRICE PER SET, ONE SHILLING.**

**LIST OF SERIES.**

Set A—KINDERGARTEN Series, for Infant Schools.
Set 5—Standard IV. Freehand. Set 10—Standard VII. Freehand.

LONDON:

GEORGE PHILIP & SON, 32 FLEET STREET.

LIVERPOOL: 45 to 51 SOUTH CASTLE STREET.

**SLOJD TOOLS AND REQUISITES,**

**AS USED IN SWEDEN.**

MESSRS. PHILIP & SON, having been appointed Agents for the Union of Slojd Teachers in England, undertake to supply all the necessary tools, benches, diagrams, &c. Samples may be seen at their Educational Depots in London or Liverpool.

---

**SLOJD BENCHES.**

No. 1.—Slojd Bench for one person, of Pine Wood, with one screw and two iron stops, movable top, and portable framework. Size of top 5 feet long, by 1½ feet broad. Height 2 feet 7 inches. Price 20s.

No. 2.—Slojd Bench as above, for two persons. Price 25s.

The above benches are of Swedish make, and when fixed are very strong and rigid. They are very cheap, nothing like them can be made in this country at the price.

No. 3.—Slojd Bench of English make, 5 feet long, hardwood top, with two screws, iron stops and drawer. A good, serviceable Bench for School or Workshop. Price £2.

Illustrated Price List Post Free on application.

GEORGE PHILIP & SON, London: 32 Fleet Street. Liverpool: 45-51 South Castle Street.
Just Published.

Crown 4to, cloth extra gilt, gilt edges, Price 3s. 6d.

STORY'S

Coloured Music System.

PART I.—BEGINNERS.

A Manual of Pianoforte Instruction based on an entirely New and Original Plan.

BY E. M. STORY.

A Copy has been accepted by Her Most Gracious Majesty the Queen.

OPINIONS OF THE PRESS.

"Many efforts have been made to simplify musical notation for young learners by means of giant notes, re-arranged clefs, and such like. Mrs. Story strives after the same end, basing her plan on the use of colours, one for each line; whether a note falls above, below, or within the staff its colour never changes, and the association of ideas, helped by mnemonic verses, will, it is thought, fix the connection between the two, and make equally clear the correct notes for the intervening spaces. The system is not intended as a short cut to musical proficiency, but as a pleasant aid in surmounting obstacles along the black-key way, and it is to be developed fully in five graduated parts; dealing respectively with notation, time, scale relation, classical melodies (arranged alternately in colour and black), and exceptions, advanced rules, &c. Mrs. Story says its advantages are superior attractiveness, greater legibility, clearness, originality, adaptiveness to the young mind, facility for the Teacher, and its healthier, more natural, and simpler ways of grounding pupils thoroughly in the elements of music."—Literary World.

"Teaches music by means of a staff that has a different colour on every line. The system is simple, and ought to prove effective."—Scott'sman.

"What with poetry printed alternately in purple, green, yellow, etc., and staves ruled ditto, the beginner's music lesson is rendered fascinating and agreeable."—The Teachers' Aid.

"The plan is clever, and seems to be admirably adapted to its purpose."—Musical Standard.

GEORGE PHILIP & SON, LONDON: 32 FLEET STREET. LIVERPOOL: 45 TO 51 SOUTH CASTLE STREET.

BOOKS FOR YOUNG CHILDREN.

Poynter's Freehand Drawing for Children. Familiar Objects, Toys, Games, &c. Four Books, 4d. each; or one volume, cloth, 2s. 6d.


Simple Story Books for the Little Ones. By Miss Jennett Humphreys. Fully Illustrated. Cloth, 6d. each.

1. Tales Easy and Small for the youngest of all. In words of not more than three letters.
2. Old Dick Grey and Aunt Kate's Way. Stories in words of not more than four letters.
3. Maud's Doll and Her Walk. In Picture and Talk. In words of not more than four letters.
4. In Holiday Time: and other Stories. In words of not more than five letters.

Play in Work and Work in Play. Interesting and Varied Occupations for the School and the Nursery. Illustrated with Pictures and Diagrams in black and colour. By Joseph Hassell. Cloth, 2s. 6d.

Laugh and Learn: The Easiest Book of Nursery Lessons and Nursery Games. By Jennett Humphreys. Profusely illustrated. Cloth extra, 3s. 6d.

"One of the best books of the kind imaginable, full of practical teaching both in word and picture, and helping the little ones pleasantly along a right royal road to learning."—Grattigie.

LONDON: BLACKIE & SON, LIMITED, OLD BAILEY.

INFANT DRAWING SERIES.

By W. BRIDGE.

KINDERGARTEN DRAWING SHEETS.

For Kindergarten and Infant Schools.

24 Sheets in the Set, printed in Two Colours. On Paper, 5s. 6d.; on Cloth, 10s. 6d. each.

KINDERGARTEN DRAWING MANUAL.

FOR THE TEACHER.

Price 6d.

"For sixpence any teacher of an Infant School or class can get twenty capital graduated drawing copies, with full notes of lessons . . . . every teacher who gets the book will thank us for drawing attention to it."—Practical Teacher.

DRAWING CARDS.

For Infants.


Specimens and particulars post free to Teachers.

A. G. DAWSON, 14 Ivy Lane, Paternoster Row, London, E.C.

BACON'S EDUCATIONAL SPECIALITIES.

FOR INFANT SCHOOLS.

BACON'S PICTURE LESSONS IN NATURAL HISTORY.

44 in Series, Size 28 by 28 inches.
Adopted by the London and other Principal School Boards. Carefully drawn from Nature, beautifully coloured and admirably adapted for School use.
Price on Cloth, Rollers and Varnished, 3s.

BACON'S NEw PICTURE ALPHABET.

Capital and Small Letters printed in colours, and each letter illustrated by two attractive pictures.
Size 30 by 40 inches.
Price, on Cloth, Rollers and Varnished, 5s.

BACON'S CHART OF USEFUL BIRDS OF EUROPE.

Combining Pictures of 47 Birds, executed in the finest style of art, printed in colours, true to Nature and sketched in characteristic attitudes.
Reference List of English and Zoological Names given.
Size 30 by 40 inches.
Price, on Cloth, Rollers and Varnished, 7s. 6d.

BACON'S PICTURE LESSONS IN GEOGRAPHY.

Specially adapted for illustrating Elementary Lessons in Geography.
Six Charts in Series, each containing a Picture (coloured), Definition and Map.
Size, 22 by 30 inches.
Price for the Six, Cloth, Rollers and Varnished, 12s. on One Roller, Cloth 9s.: Strong Paper, 6s.

London: G. W. BACON & CO., LIMITED, 127 STRAND.