

channels of excellence, we predict for him that future which brings true happiness and true regard.

Fortunate the school or locality in which he may locate; fortunate the penmanship profession for having such a worthy disciple; fortunate the Zanerian for having him as a student and receiving his commendations; and fortunate she who has or may win his love and guardianship for life.

DRAWING AS A MEANS OF MENTAL DISCIPLINE.

[Thesis written by HOBART WEBSTER, now Supervisor of Penmanship and Drawing of Elizabeth, N. J., upon graduation from the Zanerian, August 3, 1895.]

Teachers and school officers often look upon drawing as needful only to those who intend to become draughtsmen, designers, or artists. This idea is erroneous, and the more advanced educators are recognizing in drawing one of the most important branches for the systematic development of the mind. The basis of all knowledge may be traced to the five senses. This being true, it does not require much argument to make the person of ordinary intelligence understand that such knowledge should be very accurate. Now what is the best means of securing this exact knowledge? It is undoubtedly drawing. One who has never drawn a maple leaf will be surprised to find what an imperfect idea he has of it. How many farmer boys can describe accurately a plow? Drawing demands exact knowledge, not in one thing, but in everything. It is of great advantage in the study of language, arithmetic, geography, history, etc.

The faculties of the mind are usually classified as follows: Perceptive, literary, reflective, semi-intellectual, moral, and religious. Let us examine each of these, and see what would be the advantages of training in drawing.

PERCEPTIVE.—All drawings should be made from objects as much as possible. The making of a drawing should not be the real purpose in view; but to lead the pupil to see the form, size, color, and position of the object—in fact, he should know all about it, then represent on paper simply as a means of proving the correctness of his conceptions. In this connection it might be well to state that the study of color should be included with drawing; both for the training and use in life, for who does not consider the relations of colors in buying clothing, construction of a house, furnishing, decorating, etc. How often one sees a well-planned house made displeasing by the paint, a room made unpleasant by the paper, or a person appear ludicrous by colors in dress.

LITERARY.—One who describes a thing well must have such a clear conception of it

that he can make others see it mentally. The ability to do this is best developed by drawing.

REFLECTIVE.—The principal reflective faculty is comparison. A large amount of knowledge is gained by this faculty. To be sure that that knowledge is correct, one must have the proper conception as a basis. Drawing trains one to seek definite information as a medium through which to reach logical conclusions.

SEMI-INTELLECTUAL.—Among the faculties of this group are constructiveness, ideality, and imitation. In order to construct an object one must have a perfect idea of it, and such training as drawing gives one the desire to get full information before taking up a piece of work. He can then do it in a systematic order. The close observation of nature also raises the standard of one's ideality, and makes him better for it. The powers of imitation are also enlarged, thus enabling others to enjoy the products of those possessing more originality than ourselves. This faculty is very important, as nearly everything we have is but a copy or imitation of what others have accomplished.

MORAL AND RELIGIOUS.—Above all, the study of drawing leads one's mind to the study of nature. Every leaf, flower, shrub, and rock—in fact, all things in nature have more interest after receiving the training of the perceptive faculties. The wonderful things in nature lead one to believe that there must be an originator and designer of so much that is beyond human skill or ingenuity. This naturally turns the mind to the Great Designer, and we are made nobler and greater by the hope that has been inspired.

From the above it must be perfectly clear that the training the mind receives through drawing is greater than that of any other branch. The teacher of to-day who does not encourage drawing has not learned the object of true teaching, which is such training as will lead the pupil to the most perfect development of all the faculties which God has given him. The importance of drawing as a means of mental discipline cannot be overestimated, and should be taught in every school. Teachers who are not awake to the necessity of preparation in this branch will soon find themselves superseded by the more progressive who are able to teach drawing. In support of my claims for drawing as a means of mental discipline, I quote the following from one of Colonel Parker's talks on teaching:

"Given the skill to draw, and a teacher is never helpless, for then he can teach, even if everything else is taken away. Besides, I see a future in drawing which I can see in nothing else in the way of developing the mental powers; hence the demands made upon teachers for knowledge and skill in this art must increase each year." HOBART WEBSTER.

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