

living colors, the concepts of a master mind. Let us mount the scaffoldings and view the great artist at his work. He stands erect and at every touch of his gifted brush new beauties unfold. That bright creature we see standing tip-toe on the brush's end is Imagination. Who but she could inspire such visions of beauty? See! She motions Angelo to stop, and instantly his arm is motionless. But why does Angelo's moody brow contract? Ah! yes; he is bidding Memory come to Imagination's aid. There comes the busy little hand-maiden now, her left arm akimbo at her side, and in her right hand a golden tray, heaped with concepts for Imagination's use.

Imagination signifies image-making. It is the Michael Angelo of the mental faculties. It does not create, but its re-creation is, in semblance, a new birth. Memory is its hand-maiden. Like a dutiful servant she brings the mind's accumulated concepts, and Imagination refashions them—old things are made new.

Though dependent on the memory for its material, the manifoldness of imagination is infinite. Of one concept it may make a realm of fancy. Give it a tree and under its magic there springs up a limitless forest. Give it a flower and it will plant an Eden. Of the few musical tones it has constructed the intricate melodies of Beethoven, and suggested to the poet's ear harmonies in the rippling brooks and roaring cataracts. Of the concepts given by the senses, and handed down by memory, it constructs the drama, with its manifold characters and startling situations; of these, guided by reason, it has given the world every new invention, and adorned the brow of the nineteenth century with a diadem of electric lights. Imagination may point to all the world's progress, and, in truth, exclaim, "Behold my handiwork!" As the imagination is the condition of all progress in civilization, likewise upon it depends all progress in mental culture. Hence its importance both to teacher and pupil. *It* is the spirit that quickens. It broadens the mental vision of the teacher beyond the bounds of the actual, and leads the mind of the pupil into the invisible realm of the possible. It enables the teacher to combine pictures of the known with new concepts to be awakened by instruction, thus blending the known with the unknown, and producing a symmetrical mental development. To the pupil it is the vital spark of all the words of instruction.

Without its quickening power words would be but empty sounds. In the book the pupil learns that a desert is a dry, barren tract of land; the teacher informs him that the sand in the box before him is a small desert; and instantly Imagination