

cannot take note of those objects which appeal to it alone. If the total absence is imperfection, the partial is equally imperfection, though in a less degree; if, by the total absence of the sense of hearing, the deaf is wholly unimpressible by sound, with imperfect hearing he cannot arrive at a just notion of sound. So on with each of the senses. Wherever the sense is imperfect, the estimate it entertains of the object appealing to it is erroneous, and man's imperfect ideas, despite his best intentions, are, like himself, imperfect and unjust; hence the hourly need of exercising and inculcating charity of opinion. Our conception, then, of a perfect human being in this respect, would realize one in whom each of the senses is fully developed. If fully developed, they will be equally developed; because equilibrium is a universal law of nature. Our experience, however, teaches us that anything like equal development is rare, if not non-existing; but granting it to be even impossible, our duty as educators and instructors is not less manifest. The harpist seeking harmony knows full well that he cannot secure, by any amount of tuning, perfect accord; nevertheless, he strives to approximate to it, and having attained the degree within his power, pours forth his measured strains in tuneful harmony. That which the harpist does, the educator should do; selecting one string which appears to him to represent the capacity of his instrument, he should loosen by temporary neglect those that surpass it in pitch, and turn his attention and devote his time to the screwing up, so to say, of those that are low and flat. This is the great art of the educator. The discovery of the calibre, the strength and weakness, of his subject, is, in other words, his Diagnosis; how to treat his subject, his science; and the mode of treatment suited to the case, his practice. Is this the habit of schools? Does it accord with popular notions? It is contended that the very opposite is the fact; that the parent, conscious, on the one hand, of the child's talent for music for instance, desires it to be cultivated to the partial neglect of other matters, and glories in his youthful successes. Aware, on the other hand, that he cannot distinguish between a straight line and a crooked one, it is deemed a waste of time and money for him to study drawing. Would that it were also recognized to be an act of gross injustice to punish him for his slovenly habits, while he is refused the education that would make him see what disorder is!

Nor is the parent the only sinner in this particular. Unfortunately society does not reward the schoolmaster for the labour he bestows underground; and therefore, as, like most other beings, he must live, he gets up to the surface as soon as possible, and sets each boy, according to his wont, to work at ornaments that can be readily seen and appreciated by the curious; and thus to flatter paternal vanity, and satisfy the tutor's necessities, British youngsters are kept hard at work at turning themselves into little monsters.

If the mode suggested is the proper one of treating youth, and it is difficult to think that it can admit of much doubt, its neglect must result in damage; and there is some reason to suppose that a youth, left to himself for the first twelve years of his life, would do better, and more surely advance his future interests, than one who, during the like period, was exposed to the artificial system of cramming and developing his idiosyncracies; for the unsophisticated lad would at the same time be destitute of conceit and habits of study, and therefore be ready to be broken-in in a proper manner; and at the same time, left to himself and nature, his senses would be more equally developed, and be consequently in the highest sense a more perfect being, though destitute of certain specific knowledge.

These ideas are not easily separated from two classes of persons, who, while they have admittedly done immense service to the human race, have at the same time given rise to an infinite variety of speculation—we mean "self-made men," and the so-called "nature's geniuses." It is hard for the man who has been moulded in the customs of his time,—who from his baby-hood has sat at the feet of the Gamaliels of his day,—to whom nothing has been wanting that wealth and interest could do to secure his

advancement, to be compelled to admit that, when compared with another who, apparently destitute of every advantage, has cut his way to distinction, he stands as a cipher. But it is interesting to observe, that in the midst of the so-called learned with whom they have no communion, surrounded by the results of a steady-growing civilization to which they have little access, these same self-made men and nature's geniuses stand virtually in the position of a Homer, a Shakespeare, a Columbus, or a Stephenson.

It is not the man who reads much,
It is not the man who speaks much;
But it is the man who thinks much,
That makes the man who's worth much.

Educated by nature, these men have communed with her. Untrammelled by prejudice, they have thought for themselves; and as they have been free to think, so have they freely spoken and acted; and being unassisted, they have had to grope a slow but certain way from the clear understanding of first principles. No curse ever fell more heavily upon man than that which forbids him to exercise his reason, except that which pushes him prematurely forward in learning, and disenables him ever to understand anything aright.

Having endeavoured to shew that the first thing necessary in education is a development of the senses, without which it is impossible to form a just estimate of external objects, we are led to the consideration of the means of retaining and storing up the impressions produced; or, in other words, to the consideration of memory. Here we are again met with the fact, that memory is inseparable from the development of the senses. In the first place, it is impossible to retain that which has never been possessed; let us add to this the fact that time wears off the sharp edge of the mental picture as surely as it does that of the object pictured. If the first impression is clear and sharp, it will be proportionately permanent; if dull and confused, it will be equally transient. Memory is dependent upon a physico-material operation—if it may be so styled—of which time is an essential, and without which there cannot be an impression. Let us walk through a picture-gallery—do the Exhibition of the Royal Academy, as it is termed—what do we bring away? If we doubt as to the answer that should be given, let us take a pencil and sketch the outline from memory of a few of the productions we have seen. Oh, but I cannot draw, urges the facile apologist. Test him; let him draw an outline of his bedroom and its furniture; he will find that he will not make a mistake, worthy the consideration, in the place of a single article. The fact is, that it is not so much his sketching powers that are at fault, as his memory. If he doubts it, let him go to-morrow to see any one picture; let him study it for an hour, and then try whether he cannot, three months hence, at last make such a sketch of it as to properly localize its characteristics. But why able to localize, and not to form or colour correctly? Simply because from childhood we have practised the one; whereas, according to our systems of education, unless the natural aptitude for these has been displayed, we have given no heed to them. Nationally, in this particular we have been of late years compelled to acknowledge our inferiority. And if nationally we wish to attain to our proper position, we shall do well to turn our attention to this department; and, while doing so, to heed the advice of Gainsborough, who, seeing a young artist copying a picture, said, "If you want to be a painter, throw away your copies, and paint nature. Here, draw that," he added, holding up his stick. One word more upon drawing. We are beginning slowly to recognize its importance. Let the time be spent about outlines, and outlines, mainly. Be they ever so elaborate, outlines make sharp eyes, firm and steady hand, and cultivate discernment. Shading covers defects, though it may please the vulgar eye.

More time than would otherwise be justifiable has been given to this particular were it not a fact that the proper study of drawing is one of the most educating occupations of the school-room; and that, what is said concerning it, bears with double