

But, while saving voice-power, the use of pictorial illustrations also economizes time, since the trained eye will gather from a good picture, in one minute, more than it or the ear could take in from words in ten times as long.

It may here be observed that for purposes of instruction, especially with children, pictures should be simple, presenting but few objects at a time, and these, for the most part, so chosen as to aid in the process of comparison by suggesting resemblances and differences.

II. But it is not only as a means of instruction that pictures are valuable: they are of no small importance as *an educational instrument*.

Many of the benefits of object-teaching may be attained through picture-study; that is to say, in very many cases the flat representation of objects may be used for the objects themselves. Of course, in doing so, the teacher must not lose sight of the fact that every such representation is, to some extent, imperfect. It exhibits only one phase of an object. The full form, the color, the texture, the tactual qualities may all fail to be expressed in the picture, while at the same time a good notion of the thing in other respects may be conveyed.

As to the value and the methods of object-teaching, it is, of course, unnecessary for me here to speak. Pestalozzi, in his work entitled *Wie Gertrud ihre Kinder lehrt*, affirms that the "culture of the outer and inner senses is the absolute foundation of all knowledge—the first and highest principle of instruction." But there is more in it than that: the cultivation of the faculties of sense-perception and of conception, by means of object-teaching, accompanied, as it may be, to the fullest extent, with exercises in comparing, generalizing and judging, constitutes a most important part of that mental culture and discipline which every school should afford. Moreover, a well-conducted course of object-lessons will always have, as one of its elements, a certain amount of exercise in the accurate expression of ideas on the part of the pupil, which will tend not only to enrich his vocabulary, but also to train him in the art of correct and fluent speaking.

Now, all these advantages are attainable as truly, though not as fully, by means of picture-lessons as by means of object-lessons proper. Frequently the desired object or article cannot be had, but a picture of it may be shown, and will form a most serviceable substitute. Always, however, where a picture is used for this purpose—as of an animal, a rare or foreign flower or plant or material—care should be taken to secure a faithful copy of the original, as nearly as possible of the natural size and color. A good picture of a leopard or a pelican, a paddy-field or a coal-mine, a Zulu and an Esquimaux, a volcanic eruption or a coral island, may be made the subject of an exceedingly interesting and instructive lesson; and this may be so conducted as to bring into exercise the pupil's powers of observation, conception, comparison, judgment and verbal expression. Of such exercise there cannot be too much. We have all read or heard more or less of "the development theory," and wise men differ as to its accordance with the facts of nature and revelation: development by exercise, however, is no theory, but what Elihu Burritt called "a tried, practical fact."

Again, pictures may be made the means of cultivating the taste or the æsthetic faculty. The importance of this need not here be argued. Says a recent writer, "However well the intellect, the will, or the conscience of an individual may have been trained, if æsthetic culture is wanting, he must continue rude and unrefined." In a great variety of forms, pictures may be made to contribute to this end in the school-room. Pupils should be encouraged to pass judgment upon pictures in respect to beauty of outline or of color, symmetry and proportion of parts, correctness of light and shade, character of general effect, and so forth. Such exercises will be

the proper complement of the instruction and practice in Drawing provided in the curriculum.

Here it may be remarked in passing that care should always be taken by teachers (and by parents and others as well) that the children are prevented as much as possible from seeing bad pictures. From pictures of what is vicious of course their eyes should be jealously guarded; but also they should not become familiar with crude or badly executed prints, and glaring daubs of colour under the name of paintings. By such means the taste is vitiated, the mediocre comes to be esteemed excellent, and the superior is not appreciated. The cultivation of a correct taste in art among the people is a matter of great practical and economic moment. Ruskin says that much harm has been done, not only "by forms of art definitely addressed to depraved tastes," but also by pictures that are simply not good enough,—“which weary the mind by redundant quantity of monotonous average excellence, and diminish or destroy its power of accurate attention to work of a higher order.”

III. A third aspect in which the subject may be viewed is the value of pictures *in adding to the interest of school work*, and thereby promoting good discipline, as indeed all that is good and useful in the school.

Let the walls be adorned with a few well-selected and neatly framed prints or chromos (or oil paintings, if really meritorious), placed there, not only for decoration but as illustrations of some topics of instruction; let the effect be heightened by the introduction of a few beautiful plants in pots, and a bouquet of flowers on the Teacher's table; and the pupils will soon come to take a pride in their school-room, in their Teacher, and then in themselves.

The practice of illustrating ordinary lessons by reference to pictures, whenever these are suitable for the purpose, will also serve (as already suggested) to fix the attention of the pupils, and to make the lessons much more interesting than they would otherwise be. Children generally are fond of pictures, and always derive pleasure from that which gives them clear and vivid conceptions of things. How much the school is benefitted by anything that tends to make school-life pleasant, I shall leave my hearers to compute.

I have spoken of the use of pictures in the school-room (1) as a means of imparting information, (2) as a means of exercising and training the mental faculties, and (3) as a source of pleasure and a promoter of the general well-being of the school. It only remains for me to notice briefly the various kinds and forms of pictorial illustration that are available for school purposes.

Of course the most obvious are the woodcuts which form so pleasing a feature of many modern school books,—the artistic execution of many of which leaves little to be desired in that direction. For all the purposes mentioned, the admirable illustrations found in the Royal Series of Readers, including the Primary Wall Cards, in Calkin's Geographies, Swinton's Outlines of History, and others of our prescribed text-books, are eminently well adapted.

In the second place, schools should be provided with sets of wall-charts and diagrams, such as may readily be had for illustrating lessons of plant-life, classification of animals, natural phenomena, the mechanical powers, etc.

Thirdly, the walls of the school-room may be adorned with a few historical pictures, views of famous places or edifices, or bits of scenery. These need not be expensive, since some of the illustrated weekly papers and their colored supplements (particularly the Illustrated London News and the London Graphic), and such publications as "The Aldine" and Appleton's "Picturesque Europe" and "Picturesque America" will afford abundance of excellent material. One or two good lithographs or chromos may