

are stirred, the soul becomes more sensitive. The child's sense of the beautiful must be awakened by the constant presenting of objects calculated to stir the soul to action in accord with the beautiful.

How is this to be done? By practical experience? Limited indeed would be such a course of instruction. Fortunately we have a convenient summary, a comprehensive representation of the various forms of the beautiful, which can be utilized for the child's education. We have it in such a form that, in our own little corner of the world and in the few short years of our own short life, we may become eye-witnesses of the beautiful sights of every land and the noblest deeds of every age. I mean literature. Literature, I believe, may be aptly described as a picture-gallery of all that is worth admiring and knowing in human experience. Through the portals of this gallery into the ante-chambers of this miniature land of wonder may the child be led. Here, teacher, pause and reflect on the opportunity that is yours, on the responsibility that rests upon you. To you belong the duty and the privilege of opening the eyes of the child's groping soul to this never-failing source of refining, elevating joy. Is the soul of your pupil awakening to that life which your own soul possesses. It may be at first the faintest glimmer. But is it kindling? Is the light dawning? These are the questions you ought to ask yourself from day to day. Now the requisites for utilizing literature as a means of exercising the soul to appreciate the beautiful, appear to be three:

1. The child's own experience, what he has actually seen and heard.
2. The enthusiasm of the teacher.
3. The assistance of the child's imagination. This last is a most important factor, and its development, step by step with the increasing

demands upon it, is one of the most essential features of true culture. "The shaping spirit of imagination," to use the words of Coleridge, that which makes the poet and the lover of poetry. It is the creative faculty, beating with all the intensity of the life-giving rays of the sun upon the sensitive organism of the impressionable soul. It is the power that enables the mind to realize from description what has not been actually seen or heard. Moreover, it is the power to originate within the soul itself images formed of the materials of what has been already discerned.

Thus we have two elements: the passive susceptibility of the soul to impressions of external beauty, and the active, life-giving power to form new beauty of its own. Both of these can be developed through the medium of literature. The rhythmic flow of the writings of our masters of prose, the brighter and more artistic music of verse with all its subtle melodies, the constant reference in all true poetry to the delights of sound and sight in nature, the genuine outpouring of refined emotion with all the alluring devices of style, these cannot fail to create in the growing mind a tendency to lend itself to the beautiful, to seek it out, and linger in its company, to indulge itself in the secret delight of revolving and evolving, as it were, in a mental kaleidoscope the ever varying images which the soul is capable of conjuring up for its own enjoyment.

And now we come to the third form of culture: the formation of proper habits, habits in accord with logical truth and eternal beauty. Little need be said on this, except to call attention to it as an advantage and inseparable characteristic of true culture. The teacher's agency here probably takes a secondary place. It is the influence of the mind and inward character that must assert itself over