

appeals to us as most desirable, thus controls our choice. We may have conflicting desires; we may want to do wrong; and we may choose, notwithstanding, to do right, but, if we do, it is because, on the whole, right appeals to us as more desirable than wrong. The strong will is the one that is able to put aside obscuring views, and see clearly the right, and training of the will must consist largely in creating this power.

All that I have been advocating for the creation of ideals, for the training of judgment and taste, is for the sake ultimately of influencing the action of the will. The riches of literature, history, art, and nature derive their chief value from their power to create motives which will guide the will in its action. This does not belittle the will; it is still supreme; but in order to choose, it must have motives. It cannot choose without.

Motives cannot be external; they must be internal. For this very reason the whole mind must be informed with thoughts which are noble and elevating. Its fibre must be so composed that the good will be the strongest motive. The will grows strong by experience; that is, each choice makes easier the next choice; hence, if during the period of school education the child's life can be so filled with ennobling influences that good shall be to him the strongest motive, and hence be habitually chosen, the will can safely be trusted.

There is, however, another class of subjects which constitutes, and must constitute a large portion of the curriculum of every elementary school. The formal studies—the three R's—not only commonly constitute a great portion of the curriculum, but absorb and dominate it so that it may be said that in the average common school the time is devoted to learning to read, write, and compute; that all other studies are introduced as accessories

and means to these, and that school education is supposed to be satisfactory, if the child has become proficient in these, and possibly a few other arts. If he can have incidentally acquired some breadth of view and some knowledge of the noble products of civilization, some taste for the good, that is all very well; but that is not the essential thing. Just here is where our common schools break down, and here may be found the reasons why they do not produce such characters as I have outlined. The order is wrong.

The great broadening and enriching subjects should occupy the primary place, and the arts, so called, should be secondary. The difference in order is fundamental and essential. No art exists for itself. Art for art's sake is despicable. Arts receive their value from what they express.

I do not need to enlarge upon this. It will appeal at once to all; but I desire to call attention to this point; placing the chief value upon the formal prevents the child from acquiring the correct notion of value. If the child, all through his school life, is taught to look upon the secondary as primary, if he struggles for perfection in form as such, without regard to the real end, how can we expect the adult to do any better?

Men devote their energies to acquiring that which is secondary. Money, power, social position, reputation are what they strive for most. When they sit down and think seriously about it, they admit that they are only secondary. Why do they struggle in this way? Why do we see men who have acquired a fortune, unable to use or enjoy it? It is because all their experiences during the time of education have been in the same line; the judgment of the superiority of the real over the superficial has not been wrought into their natures; on the contrary, by the daily