own person. Many, however, are shamefully indifferent to appearances. You may find them wearing dirty beards of a week's growth, "tossy" heads, innocent of pomatum, and evidently not too familiar with the comb, dirty hands and jagged nails are equally familiar, while a clothes brush seems to be avoided even more than soap. The general scuffiness of a snuffy dominie,—and a large proportion of the older ones snuff,—is sometimes absolutely loathsome; and genteel children are apt to shrink from contact with him. Nor is such slovenliness confined to poor uneducated men. Mr. Sloven, a licentiate of the church, a graduate in arts, schoolmaster, inspector of poor, and registrar, never wears a necktie in school during summer; while Mr. Stock has his throat, in all weathers, swathed in a sheet of yellow cotton, even more ungainly than his cotton umbrella. These observations were certainly more applicable to the last generation of country teachers than to the present; still it is matter of regret, that they are even now more applicable than could be wished. When the teacher pays scrupulous attention to his personal appearance, the pupils follow his example to a greater or less extent; habits of neatness and cleanliness are thus fostered in their minds, and when they leave school, the desire to emulate even the master's perfection of attire, cannot fail to lead to a careful guardianship of earnings, and perhaps to encourage the budding ambition to rise into a sphere of genuine broad-cloth and kalydor. At all events, to have implanted in the mind a dislike to rags and dirt, is a lesson of inestimable value to those whose home associations tend to familiarize them with both.

Female teachers have great advantages in familiarising children with the æsthetics of dress and cleanliness. They can direct attention to these matters more readily than men; and they can help the young to effect those transformations on inartistic articles of clothing, which may serve to make them more in keeping with advanced ideas of taste. Moreover, female teachers can rarely be taxed with inattention to personal appearance. As a class, they are characterised by neatness of attire, without any displays of gaudy tawdriness. The pleasing neatness that marks the appearance of the children under their training, proves that, to this extent at any rate, they are at least equal to the best masters.

ÆSTHETICS OF THE SCHOOL HOUSE.

The schoolroom could and should be made to serve the same purpose in training the mind to a perception of beauty in domestic arrangements, that the personal example of the teacher should exercise in the matter of dress. The homes of the majority of children attending common elementary schools bear few traces of a refined taste in their arrangements. Too often the most violent contrasts of colour constitute the highest ideal of beauty prevalent amongst them; and a row of alternate red and blue prints hanging against a whitewashed wall is deemed the perfection of art. The vitiated tastes resulting from such home associations should find a correction in the form, proportions, colouring, furniture, and general arrangements of the school-room.

The contrast of a neat school to the dingy home, strikes a child at once, even when he fancies he could improve the general effect of the former, by painting the walls blue, the doors and tables red, and the floor a bright yellow. By degrees, however, the artistic arrangements of the school—supposing them to be so—unconsciously captivate his mind. His taste for glaring colours insensibly disappears, and his appreciation of beauty receives a new bent that must render older associations anything but agreeable. Nothing tends more than this to produce those impressions which give rise to a desire for good comfortable homes. It is, however, a means of cultivating taste that rests more with managers than teachers to carry into effect, though the latter, if thoroughly in earnest, can do much with comparatively scant materials. It is to be regretted that managers are, too often, either entirely ignorant of the training influences with which lath, plaster and paint may be invested, or are unable or unwilling to give effect to their knowledge. At all events, the hovels in which many excellent teachers are compelled to exercise their functions, so far from having any claims to beauty, contrast unfavourably with the homes of many of the children. Broken windows, clammy walls, uneven floors, rickety desks, and lame forms, constitute a sum total little calculated to exercise an elevating influence on the minds of old or young; yet this is by no means an ideal picture of a rural school-room.

A well appointed school-room not only fosters taste, it produces cheerfulness in the minds of children that must render them peculiarly susceptible to the ordinary instructions of the teacher. There can be no doubt that the rapid progress of children in first class institutions, is in a great measure owing to this circumstance.

Cheerful, pleasant, well appointed rooms, have a most powerful effect on both teachers and taught, which must tell very effectively on the work of instruction. Considering the innumerable educational advantages derived from the right sort of school, it is strange that one so seldom meets with it. Churches, shops, warehouses, &c., are in general well suited to their respective purposes. Not so with schools. The bulk of the common class have been designed by country masons and carpenters, whose guiding principle was the parsimony of managers. Even in schools of a more pretentious character, there appears to be no fixed style of architecture. The consequence is, that architects, left to themselves, or worse still, directed by incapable guides, turn out the most varied and fantastic structures. Were a fixed style once settled, it would continually be improved upon, until ultimately something like perfection might be attained. Cheerfulness outside and inside would be attained: at present, if a building be handsomo externally, it seems to follow as a matter of course, that it is more or less gloomy within: though a gloomy room, however complete in other respects, neutralises, to a very considerable extent, the teacher's exertions, while it renders him less active and energetic than he might otherwise be.

ÆSTHETICS OF MORALS IN SCHOOL.

One of the most difficult tasks which the teacher of an ordinary elementary school has to accomplish, is to impress the minds of a considerable section of his pupils, with some conception of what may be termed the beauty of goodness. It is not enough to point out the distinction between right and wrong, as the blunted moral perceptions of the children of immoral and careless parents are little affected by such a method. Though the beauty of goodness is as much a quality of the object as that of a rose or a thistle, it is by no means so patent to ordinary juvenile comprehension.

Thousands of City Arabs are practically ignorant of the nature of goodness and morality. The right and wrong exemplified in "honour among thieves," may be well enough understood, but the species of justice that demands self-sacrifice for the benefit of a stranger or an enemy, is absolutely unintelligible to their minds. The perfection of the art of teaching can never be attained, nor our methods entitled to be regarded as a science, until *mind* becomes a necessary subject of systematic study to every teacher of youth. "There is another art, however, to which knowledge of the intellectual and moral nature of man is still more important—that noble heart which has the charge of training the ignorance and imbecility of infancy into all the virtue, and power, and wisdom of mature manhood. . . . The art which performs a transformation so wonderful, cannot but be wonderful in itself; *and it is from observation of the laws of mind that all which is most admirable in it is derived.* These laws we must follow since they exist not by our contrivance, but by the contrivance of that nobler wisdom from which the very existence of the mind has flowed; yet if we know them well we can lead them in a great measure, even while we follow them. . . . . It (the art of education) is, in short, the philosophy of the mind applied practically to the human mind."

The eye is not the only organ through which the mind may derive pleasure from the beauty of external phenomena. Music, perhaps more than anything else, stirs up the emotions, and prepares the mind for the reception of ennobling sentiments:—

> "And ever against eating cares,
> Lap me in soft Lydian airs;
> In notes with many a winding bout
> Of linked sweetness long drawn out;
> With wanton heed and giddy cunning,
> The melting voice through mazes running;
> Untwisting all the chains that tie
> The hidden soul of harmony."

Music, as a branch of study, is far from being so extensively cultivated in our schools as it deserves; and instead of making progress it is fast losing ground. The demands of the Revised Code are so urgent and pressing, that whatever has a tendency to interfere with the claims of the three "Rs," must be ruthlessly suppressed, as if the chief end of man was to spell: for spelling is really the bugbear of the Code. Yet effective music is a means by which the teacher can at any moment produce a susceptibility of mind in the majority of his pupils fitting them to receive noble impressions. Even the serpent can be charmed by its bewitching influence, and made to forget for a time its treacherous nature.

> "Hear how Timotheus' varied lays surprise,
> And bid alternate passions fall and rise;
> While at each change, the son of Lybian Jove
> Now burns with glory, and then melts with love.
> Persians and Greeks like turns of nature found,
> And the world's victor stood subdued—by sound."

The grand object of education is to refine and elevate humanity, to fill the mind with noble thoughts and aspirations, to make men good citizens and consistent Christians, state interference with the education of a country, should be exercised mainly with this view, and that the distribution of the public funds would be made de-