

world, which demand unflinching allegiance, and unquestioning loyalty; which call for honor, courage, endurance, skill of brain and hand; which demand self-denial, purity, health, activity of body and mind; queens, which reject with scorn the lazy, the cowards, the self-indulgent, the mean. Answer, class rooms, how we treat our queens. Answer, dirt and shabbiness, fittings hacked and mutilated, tattooed with knives, all daubed with their war-paint of ink, like an Indian savage making ready for the humanizing refinements of scalping, or being scalped. Answer, walls, bare, unsightly, and grimy; or, if not bare, grimly austere with maps, and blackboards, sanctimoniously arrayed with prim pretences of improvement, tidily repulsive, like an ill-dressed woman. Is not the answer in a free translation "Out on ye, out on ye, lessons, necessary animals, but mean, kept for your bacon, not for your own sakes?" And does not the school-boy answer too? It is hard to escape something of the pig if lodged in a sty. The school-boy has not escaped, and never will till "Honor to lessons" is the first article in the nation's secular creed. Everything that meets the eye ought to be as perfect according to the work and workers, as human skill can make it. Give honor, you will receive honor. I know that boys respond with honor, when they and their life work are honored. I could speak with authority if it were fitting for me to do so. Honor to lessons is the first article in the teacher's creed. There are three ways of promoting honor to lessons. First comes the room in which they are given, and all its furniture. The room itself should be decorated. The walls should have honor written on them in honorable characters. All the furniture should be as solid and handsome as suits the rank of the workers. And every room should declare at a glance its value, and the value of the work done in it. Secondly, there should be pictures on the walls, real pictures able to raise the mind of all who see them, by their merit as pictures, as well as instructive from their knowledge power. Thirdly, the books should be as full as possible of good engravings of the countries, landscapes, and cities mentioned, and not least, with good portraits of eminent men. Nothing not good is wanted.

Allow me to say a few words on these three heads. I have ventured to bring up several examples of wall decoration. These first are the decorations of the old school-room at Uppingham, which is now used as an art school and art museum. A dado about 6½ feet high runs along the wall, with panelled squares along the top; then there is a colored space of about 3½ feet of wall, then a fresco line of 3 feet under the cornice beams. Mr. Charles Rossiter is filling every one of these squares in the dado, in number 70, with good

portrait heads of the great artists from the earliest times. The space next above is hung with engravings and chromo lithographs of some of the most famous works; and along the line under the cornice runs what I must call a fresco series of scenes from the history of artist life. There are two of them; the first, Phidias showing Pericles his *Athene*, and Ictinus, the Plan of the Parthenon, with Aspasia, Sophocles, Anaxagoras, and Socrates, introduced. The second, Apelles and his critics, and the cobbler.

There, again, is the plan of the great school-room. The dado is stone, and low, and does not admit of decoration. The space between the dado and the fresco line is colored Pompeian red, and filled with splendid antotypes of ancient sculpture and works of art, Babylonian, Egyptian, Greek. The fresco line is ornamented with arabesque, and at short intervals medallions with sitting figures of the famous men in literature, of all time, are placed, beginning with King David and St. John, and going through a selection of the great Greeks and Romans; then taking the modern, beginning with King Alfred and Dante, and ending with Wordsworth. The windows have a border of painted glass, words of our Lord on human life from the gospels, and arms of various houses and donors. There is also a great historical window at the north end representing, in eight pictures, the foundation of the school three hundred years ago, and its practical re-foundation in this generation. At the south end there is a memorial window to commemorate the school having been the first to send out a school mission, at the suggestion of the Rev. John Foy, in April, 1869, to North Woolwich.

There are also plans for the decoration of other schools, which Mr. Rossiter has designed for me. This is one, which is being carried out in the high school for girls, in Upper Baker Street, under Miss MacRae. I would especially draw your attention to these illustrations of *Æsop's Fables* in double medallions, one above and one below, with the line of drawings under of the flowers, fruits, birds, insects, of the country. The principle is capable of such wide application. How many story books might appear on our walls?

You will, doubtless, object that all this is very costly. I have kept that till now. Some of it is; but much is not. Much is, I doubt not, within the reach of almost every school in England. You see those frames of frescoes of artist life. They are oil paintings fastened to the wall by their frames. The medallions in the great school-room are oil paintings cemented to the walls; others are water-colors mounted on linen, or canvas, and either framed or cemented to the walls. This is a case of Columbus's