

classical, in the language had no nobler origin than the low vernacular, and warning us to be careful lest in casting out the tares we root up much good wheat also.

THE moral is one which, we dare say, we should all do well to bear in mind. A living language must grow. When that language is the vehicle of business and social intercourse, as well as of literature, for many millions of people in both hemispheres, it must grow rapidly and grow in various directions. It is only a narrow, unphilosophical purism that can assume that the English language is fixed, or incapable of enlargement, save by scientific terms, more or less skilfully built up from the roots of dead languages. A wise eclecticism looks at the character of the new-comers in speech, not at their origin, and finds that even the multiform and marvellous English vocabulary is capable of being improved, and is every day gaining increased power and force of expression by the incorporation of words that come up from the counting-room, the work-shop, the farm, aye, it may be, even from the lumber woods and cow-boys' camp. Our vocabulary is not being correspondingly enlarged. We dare say some old term that was familiar to our grand-parents dies to make room for every stranger new-born of the need and use of the time. To replace a ponderous Latin compound by some terse new word of a single syllable does not always mean loss. Let us choose the good, and refuse the bad.

Special.

MENTAL DEVELOPMENT.*

(Concluded from last issue).

Imagination.—This gives us a much wider field of knowledge than that surveyed by the observation. The objects which constitute the furniture of our own district or country are at hand for inspection, and many that are present to other lands may be brought to us. The incidents of the social life amidst which we move are likewise familiar to us from personal experience. But there remains the wide field of nature, which stretches away beyond the reach of our observation, and the incidents in the life of man in other times and countries than our own, of these we can form no idea except through the exercise of another faculty to be regarded as the complement of the observation. *Observation enabling us to construct an ideal world of what we see; the Imagination enabling us to construct an ideal world of what we do not see.* The education of this faculty has been much neglected, yet it is a noble faculty, and necessary not less to intellectual than to moral education. It furnishes us with knowledge otherwise unattainable; it gives life and interest and authority to the action of the understanding by the rich illustration which it suggests; and by its power of setting before us scenes of other lands and distant times, past or future, it provides nourishment for the moral and spiritual nature; whilst, over all, it is a constant source of happiness by the pleasant images with which it fills the mind. I need not pause long to show you how very strongly this faculty exists in children. Most of us can go back to our happy childhood days and call to mind the happiest times in the whole of our lives, made happy, too, by the imagination. The imagination creates for Freddie and Willie a little square set apart by blocks of

wood, wherein are bricks or stones, or any other material that can be collected together, into a store and articles for sale, and Freddie, the vendor, and Willie, the buyer, Imagination again makes Freddie the capricious colt, and Willie, the hilarious teamster, by means of a bit and pair of lines. Our boys may never have seen a grand castle and it lined with a defending army, warding off the besiegers, but on the wings of imagination they take flight from dull, monotonous regions to regions of bustle and activity; the snow-hut becomes the castle, and the showers of coming and going snow-balls show how zealously they enter into an *image* of the reality. Such a faculty, so strongly marked in children, cannot judiciously be overlooked. The instruments available for the exercise of the child's imagination are two—*Language and Pictorial Illustration.*

On the character of the language used in clothing the scenes described, and on the degree of his familiarity with it, depend the faculty and success with which his imagination will apprehend them. The whole arrangement of the words should be *graphic*; a term implying that the most striking features of the scene are selected and depicted in language which does not intercept or confuse their natural impressiveness; the more transparent the medium, the clearer the mental perception. And the illustration drawn from comparison with things which have come under the observation should be clear and interesting. As to the plan of the description, it is obviously expedient that it should seek to give the pupil a general outline of the object or scene before descending to minute characteristics; if details be presented first, the mind is apt to lose itself from the want of some plan in which to give them their appropriate place.

When the imagination is appealed to through pictorial illustration—which it should largely be with children—both the character of the illustration and the mode of using it deserve notice. The picture should not contain much, but the figures upon it should be accurate, and especially drawn with spirit. It is these features alone which will lay hold of the pupil's imagination and set it to working to realize the scene. We can, therefore, afford to sacrifice to them minuteness of shading and gaudiness of color. When language and pictures are combined to stimulate the imagination which they are in the general case, it is a judicious course to keep back the picture for some time. As it gives the keener stimulus of the two, its presentation at the outset will so pre-occupy the pupil's mind as to unfit him for interpreting the language that is to accompany. Whereas, if the description is given first, he will strive to follow it; and the picture, when it is brought forth, will serve its real purpose of testing the faculty which has already exerted itself, by enabling him to compare the result of his imagination with the image of the object. This use of pictorial illustration will accustom him to the more correct interpretation of description by language. Whilst the teacher is conducting the description, whether it be oral or pictorial, he should secure the co-operation of the pupils in the construction of the scene, by allowing them to fill in those touches for which they are competent.

Memory.—Memory is that mode of intelligence by which we retain and recall the ideas we have formed. If it be by the conceptive faculty that the mind so organizes its perceptions as to be able to apprehend them apart from the external world, which is their object, and thus renders their accumulation possible, it is by memory that the accumulation is actually made; thus the two are necessary to each other. Without memory, the fruits of conception and of imagination would go to waste; there might be constant mental exercise, but there could be no progress. It not only presents the reason with materials for its exercise; the very fullness of its treasure solicits, and in a manner compels, the action of the

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