

Were I called upon to give in brief what the experience of several years in the school-room has taught me, and what I consider the best rules for governing a school, I would say, govern by appealing to the duties that conscience imposes, by approving whatever you see that is right, by bestowing no rewards of a pecuniary nature, by showing no partiality, by no scolding or threatening, by using the rod only as a dernier resort, and as the only means of corporal punishment; and, above all things, by setting an example before scholars, worthy of their imitation. A teacher who pursues this method, will be loved and esteemed by his scholars, and will certainly secure their obedience and respect.—*Ohio Journal of Education.*

## THE INTELLECTUAL AND MORAL FACULTIES CONSIDERED IN RELATION TO TEACHING.

### ON THE CULTIVATION OF IMAGINATION AND TASTE.

There is no faculty of the mind which requires more careful culture than that of the imagination. When properly regulated and directed, it may be made to contribute to the development of all that is noble and estimable in our nature. It forms an essential element of inventive genius. By imagination we are enabled, as it were, to place ourselves in the situation of others, and to sympathize with them in their distress, and to participate in their sorrows. A man deficient in imagination, however estimable he may be in his general conduct, is usually unsocial, illiberal, and selfish. On the other hand, a person with a wild misguided imagination, occupies his mind in the pursuit of idle dreams and delusions, to the neglect of all those pursuits which are calculated to ennoble a rational being. The imagination should always be kept under the control of reason, and it should never be allowed to wander too long at discretion, amid beautiful and fallacious scenes, so as to impair the judgment. The unrestrained indulgence of imagination often exercises an enfeebling influence over the other powers of the intellect; but a properly regulated imagination gives strength to all the other faculties, and adds a charm to existence.

"His city's pomp:

The rural honors his. Whate'er adorns  
The princely dome, the column, or the arch,  
The breathing marbles, or the sculptur'd gold,  
Beyond the proud possessor's narrow claim,  
His tuneful breast enjoys. For him, the Spring  
Distils her dews, and from the silken gem  
Its lucid leaves unfolds: for him, the hand  
Of Autumn tinges every fertile branch  
With blooming gold, and blushes like the morn.  
Each passing hour sheds tribute from her wings;  
And still new beauties meet his lonely walk,  
And loves unfelt attract him. Not a breeze  
Flies o'er the meadow—not a cloud imbibes  
The setting Sun's effulgence—not a strain  
From all the tenants of the warbling shade  
Ascends, but whence his bosom can partake  
Fresh pleasure, unprov'd."

To cultivate the imagination, we should exercise it on legitimate objects, and this should be done in harmony with the development of the other powers of the mind. The imagination is exercised—(1) By narratives and stories; (2) By compositions of the poet and the orator, addressed to the passions; (3) By sallies of wit and humour; (4) By works of art addressed to the sense of the beautiful.

The man who excels in all, or any, of these productions of imagination, is said to have an inventive genius; but it is obvious that this must depend, quite as much, upon the strength of the faculty of reason, as upon that of imagination. Geometers and scientific discoverers are often much indebted to the fertility of their imagination. Persons of extraordinary power of imagination are not unfrequently deficient in judgment. Why? certainly not from any want of harmony between these faculties, but rather from the want of a proper education; for a man of philosophical intellect must have a vigorous imagination: the genius of the poet and that of the mathematician are more nearly allied, than people generally suppose.

### I. The picturing style of teaching is one of the best means of developing the imagination of children.

Very few of our works of imagination are simple enough for the comprehension of a child,—the sentences in them are too long and involved, and the figures and analogical phrases are too far beyond the range of his experience. We cannot expect authors (who generally care more for their own fame than for the improvement of their readers) to put in print all the little and apparently trifling things which they would say to a child. An experienced teacher, on the other hand, naturally clothes his ideas in short pithy sentences, and draws his illustrations and figures of speech from the things with which his pupils are most familiar: he will frequently analyze the figures or analogies which he employs, so as to render their appositeness more vivid and apparent, and to show the difference between a metaphor and an analogical phrase; and, above all things, he will constantly endeavor to inspire his pupils with a love of nature, and to kindle within them the sentiment of beauty. When he has occasion to call

the attention of his pupils to the aspect of the morning sky, he speaks of "the blushing morn" or it may be "the rosy morn;" if anything comes suddenly into his mind, it "flashes" upon him; if he draws a picture of extensive forest, he speaks of "the trackless woods;" if he makes a comparison between imagination and reason, he speaks of fancy's *flash* and reason's *ray*. He speaks of reason as the *rudder* of the soul, which guides us through the stormy sea of life; of hope as the *anchor* of the soul; of religion as the *great pillar* of the state; of remorse as the *never dying worm* which gnaws the vitals of its victim; of crime as a *loathsome monster*, and virtue as a *lovely angel* clothed with light; of the *darkness* of ignorance, and the *light* of knowledge; of old age as the *autumn* of life, when all that is lovely withers and decays; and the *whisper* of the breeze, and the *roar* of the tempest.

### II. The imagination of children is cultivated by simple pieces of poetry, or by prose compositions of taste and feeling.

Simple good poetry delights the ear of children, at the same time that it elevates their character; and even the harmony of elegant prose, if not beyond their comprehension, will melt their tender souls. The best books for children are those which contain simple phrases of beauty, which turn on figures that depend on points of harmony or analogy between the physical and the moral world. "Pilgrim's Progress" is one of the best books for children of ten or twelve years of age. Children should never be allowed to read poetry which they cannot understand, far less to commit it to memory. How matter-of-fact a poetical conception becomes after it has been profaned, day after day, by senseless repetitions! How many of our intellectual pleasures have been marred, by our having had the language of poetry impressed upon our memories, at a time when we could not realize their import! Rhetorical readings, in schools, are something like the exhibitions of the common phantasmagoria—things to laugh at. Teachers commit a gross mistake, when they attempt to bring the higher faculty of imagination too soon into play; just in the same way as many persons lose at chess, by moving their queen too early in the game. Every faculty must be fully developed before the infant soul can spread its wings and fly towards the higher heaven of poetry. True poetry is the holy of holies of the intellectual tabernacle, into which no one should enter until all his faculties are matured and consecrated.

### III. Fables and simple tales are amongst the best means of cultivating the imagination of children.

Children must romance, whether we permit them or not,—it is one of the most uncontrollable laws of human nature. Good fables and tales always contain instruction,—they turn facts into poetry, and instruct the reason through the imagination. Some little stories contain, in an unobtrusive form, more practical wisdom than many learned homilies. Who would wish to forget the story about the fox and the grapes; or the dog and the shadow; or the shepherd boy and the wolf; or the dog in the manger; or the cock and the diamond; or the lion and the mouse; and so on? Nothing affords children a more sparkling entertainment, than to listen to the parley between the lion and the ass, or between the fox and crow; while each of them adheres to its character with dramatic strictness, each, at the same time, personates some moral quality. The perception of this analogy leads, in the most pleasurable manner, to the cultivation of abstraction and reason.

What child does not read the Arabian Nights' Entertainment with the most lively emotions? Children like to transport themselves, on the wings of imagination, from the cold and sober realities of our northern clime, to the warm and romantic scenes of oriental climes; with their glittering caverns and golden palaces; their genii and their wonderful lamps and rings; their brilliant skies and gorgeous flowers.

"Let Fiction come, upon her vagrant wings  
Wafting ten thousand colors through the air,  
Which, by the glances of her magic eye,  
She blends and shifts at will, through countless forms,  
Her wild creation."

Good tales contain nothing really deceptive; for a child, with a properly regulated mind, knows perfectly well when he passes the boundary line which separates the region of fiction from that of facts. We do not appear to have made any advance in this kind of literature, at least for the last quarter of a century. Hans Andersen's fairy stories of the Flying Trunk, the Wild Swans, &c., are very much inferior to our old oriental tales: what modern story of adventures can be placed by the side of our old and dear friend Robinson Crusoe?

### IV. The sentiment of the beautiful, in children, should be cultivated by drawing and music.

Children should be taught drawing and music, almost as soon as they can speak. They should be early led to copy the most beautiful forms, and to sing the sweetest songs. Whatever is insipid, or deformed, should never be placed before them for imitation. The sentiment of taste should be constantly cultivated, by directing their attention to whatever is captivating in nature, or beautiful in art. The cultivation of taste not only affords us a refined source of pleasure, but also, some how or other, gives force and acuteness to the moral sense.