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character, which close observation can alone in any degree perfect. Although it may be beyond the province of the teacher to initiate his pupils in the conventionalities of life, the inculcation of those first principles on which they are based, is no less a duty than is the training of the youthful mind to observe the beautiful, to reflect on its features, and receive those impressions from external regularity of form, consistency of parts, and conformity to surroundings, which so powerfully tend to ennoble man.

The present enquiry embraces:—

1st, The extent to which the æsthetics of matter may be taught in school.

2d, The extent to which the æsthetics of morals may be taught in school.

3d, The extent to which the æsthetics of manners may be taught in school.

ÆSTHETICS OF FORM AND COLOUR.

It requires little, if any, training to impress the mind of a child with the idea of beauty in symmetry and proportion. The eye no sooner rests on a symmetrical arrangement of parts, than the mind is pleased. A writer in *Good Words*, describing the employments of little children in a Belgian institution styled the Creche, mentions the cutting of paper as a favourite one. "It may be described thus:—Take a square of soft pliant paper, a leaf of a cast-off copy-book for example, if not too thick, double it into a triangle, then double it again two or three times, and then, with the thumb and finger-nail, snip out pieces in such shapes and directions as the fancy may suggest. On unfolding the paper the child is delighted at finding that he has turned out a little mat of paper, often of very intricate pattern, and always captivating his eye by the necessary symmetry of its form. One or two experiments cannot fail to open out new ideas to the child."

ÆSTHETICS IN SCHOOL MANNERS.

The master is the first and highest object of interest to the pupil. He must be a dull youth who returns home, after spending his first day at school, without being able to describe the "maister," from the top of his head to the sole of his foot; his coat, vest and trowsers; shoes, shirt, and necktie; mouth, teeth, nose and eyes; and it would be well if the observant child should find nothing inconsistent with his anticipations of the teacher's perfections. The teacher should exact, as far as possible, the utmost regard to externals in dress and cleanliness; and the more effectually to secure this object, he must set the example in his

I. ÆSTHETICS IN SCHOOLS: MORALS, MANNERS, &c.

Æsthetics, the science of the beautiful, has been a favourite study in all ages. The names of Plato and Aristotle, Schiller and Schelling, Burke and Jeffrey, attest its importance, and unmistakably demonstrate, that the love of the beautiful is an instinct of humanity, and that the nobility of man's nature never more strikingly manifests itself than under the influence of a cultivated and refined sense of the beautiful, in matter, morals, and manners.

Manners being naturally based on morals, kindness, compassion, and sympathy, are necessarily as universal as the moral code, and as little liable to local modification. There is a beauty in the delicacy of manner, with which kindness is exercised by one individual, that contrasts very forcibly with the conduct of another, equally anxious to do a generous act, but less capable of accommodating his manner to the feelings of others. As there is no department of the beautiful so conventional, there is none so fluctuating in its form, none more essentially a branch of juvenile education than good manners: for while based on a natural desire to contribute to the pleasures of those around us, if need be, at the expense of our own convenience or pleasure, it requires a certain acquaintance with conventional forms, and some aptitude to detect individual