

who had been treated all their life as though they existed expressly as receptacles for analytic statements of truths; so the students under consideration are regarded as vessels, into which the teacher should pour imperial gallons of facts, until they are full to the brim.

So much for the materials composing the instructor's theme; this, however does not constitute the sum total of his work. It complements his art of imparting these truths. But alas, no such word as art can be found in their dictionary. In his expressions, he must frame his thoughts in strict accord with reality. There will be found in speech, no exaggeration, as we have in the hyperbole. All figurative expressions and fanciful illustrations, which we use for making a thought clear, will be unknown. In the teacher's attempt to convey ideas from himself to the pupil, there is brought up to us the broader subject of oratory. If the public speaker has taken away from him all these helps which imagination gives, namely, a right apprehension of many of the highest and noblest themes, a clear and vivid style, the form of description of absent objects and the forcible statement of truth, what would the orator be reduced to, but a monotonous machine rolling out encyclopaedic statements.

We must now turn from the instructor to the student. In the latter's attempts to learn, he will be deprived of one of the most important aids when he is devoid of imagination. Learning is not simply memorizing; it includes the exercise of the imagination as well. To be able to grasp the meaning of words read or heard, we must frame clear and distinct pictures of objects described or events narrated. Thus, when reading of a desert, the child begins with familiar experiences called up by the words "plain" and "sand," and from these reproduced images, he can build up the required new picture. Without this constituting power, he will never be able to pass from his immediate experiences to an appreciable understanding of lands and events, as given by the testimony of others.

Having spoken of the teacher and pupils, we must not forget the books used. Let us take up a history and glance over its pages. And verily, it reveals itself, as a collection of strict statements of character and incidents, following one another in their exact order of time. There can be found, no art of narration, no art of interesting the affections on presenting pictures. What is true in one example, is not only applicable to all the remainder of the text books, but extends to the world of letters. Literature as an art will be un-