# The American Journal of Education

**No. VIII.—March, 1857.**

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HENRY BARNARD,

In the Clerk's Office of the District Court of Connecticut.
V. EDUCATION.—THE CULTIVATION OF THE EXPRESSIVE FACULTIES.

Lectures addressed to Young Teachers.

BY WILLIAM RUSSELL, OF LANCASTER, MASS.


INTRODUCTORY OBSERVATIONS.—The classification of the mental faculties under the designations of "perceptive," "expressive," and "reflective," was adopted in the preceding lecture of this series, as a convenient one for a survey of the human mind, with reference to the purposes of education. This classification, it was mentioned, could not be regarded as founded on lines of distinction which could be assumed as rigorously or literally exact; since its terms are properly but so many names for various states, acts, or operations of the mind,—itself one and the same in all.

Imperfect as such a classification must necessarily be, however, it enables us, by its distinctions, to trace more clearly and definitely the forms of mental action, and the power which the mind possesses of exerts itself in different modes; and it affords to the educator, when contemplating the intellectual capabilities of man with reference to the processes and effects of culture, the advantages of analysis and systematic examination, as aids to the prosecution of his inquiries.

Following the order of nature and of fact, when we trace the succession of action in the exercise of man's intellectual powers, as these are designated in the classification which we have adopted, we observe that, in the mature and deliberate use of the mental faculties, the habitual and normal succession is, (1.) Observation, (2.) Reflection, (3.) Expression. In the immature and susceptible condition of childhood and youth, however, the spontaneous activity and development of the communicative tendencies of the mind cause the action of the expressive faculties to precede that of the reflective; and to this law the order of education will properly correspond.

The perfect action and discipline of the power of expression, require, no doubt, all the aid derived from the maturity of reason and reflection, and, consequently, an advanced stage of intellectual culture. But, in the history of man's mental progress, under the guidance of natural laws, the educator perceives and recognizes in the young mind, an early necessity of utterance, or of expression in some form, as one of the divinely implanted instincts by which it is actuated, and
which therefore becomes an indication to be obeyed in the plan and progress of culture.

The phenomena of the external world irresistibly impel the child to utter the emotions which they excite; and the judicious educator will always encourage the young observer to record them, long before the era of experience in which they become subjects of reflective thought or profound cogitation. To give consistency and effect, however, to the forms of expression,—whether for purposes of record or of discipline,—a certain degree of progress must have been attained in the exercise and development not only of the perceptive, but also of the reflective faculties;—a result inseparable, indeed,—as was mentioned in the preceding lecture,—from the right direction of the perceptive powers themselves. In this and in every other attempt to trace the order of mental development, we are always brought back to the grand primal truth that the mind is properly one, in all its action; we are reminded that this great fact is the basis of all true culture, and that the different intellectual faculties, as we term them, are but the varied phases or modes of action of the same subtle power.

As an introduction, accordingly, to the discussion of the principles which regulate the cultivation of the expressive faculties, as a department of intellectual education, our last lecture followed, to some extent, the necessary connection existing between the discipline of the perceptive faculties and the primary action of the reflective. With this preliminary preparation, we will now proceed, on the plan indicated in the first lecture of this series, to the study of the various forms of mental action which, in the figurative language unavoidable in all intellectual analysis and classification, may be termed the expressive faculties.

The plan proposed embraced, it will be recollected, the following prominent features:—(1.) an enumeration of each group of faculties, by its modes, or forms, of action; (2.) the actuating principle, or impelling force, of each group; (3.) the tendency, or habit, of action in each; (4.) the result, or issue, of such action; (5.) the educational processes, forms of exercise, or modes of culture, suggested by the four preceding considerations.

Following the order here mentioned, we commence with the

(1.) Enumeration of the Expressive Faculties.

These may be grouped under the following designations:—Emotion, Imagination, Fancy, Imitation, Personation, Representation, Language, Taste.

Explanatory Remark.—To ascertain, with precision, what powers
or attributes of the human being should be regarded as properly comprehended under the above denomination, the educator would do well, here as elsewhere, to advert to the primitive signification of the term which is employed to designate the class of faculties to which it is applied. At every step of his progress in the study of man as a being capable of systematic development, the teacher finds a guiding light perpetually emanating from the primary sense of the terms which constitute the nomenclature of intellectual philosophy, in its analysis of the human faculties. These terms are often highly figurative, and hence peculiarly suggestive with reference whether to distinctness of classification, or to purposes of culture and development. In no case does this remark apply more forcibly than in the present.

The term "expression," (pressing out,) implies, in the first instance, the existence of something within, which, under the action of a force, working whether from within or from without, is pressed out, and thus rendered external, palpable, or perceptible.

Referring this term to the phenomena of human experience, we derive, from its primary and figurative sense, the inference, or implication, that man is endued with the power of giving an external manifestation to his internal conditions of thought or feeling. The form of this manifestation may be that of attitudes and actions of the body, changes in the aspect of the countenance, effects on the tones of the voice, or efforts in the organs of articulation, and modifications of the accents of speech; it may appear in imitative acts, in suggestive graphic delineations, or in intelligible written characters. But in all cases, it is the representative expression (pressing out,) of what has been impressed, or is present, within.—The inward working may be that of a feeling, an affection, an emotion, or a passion: it may be that of an impressive idea, or of a thought, an opinion, or a sentiment. But the result is invariably an outward effect, audible or visible.

Whatever power or faculty, therefore, has an agency in the process of thus giving an external manifestation to an internal mental condition, will be appropriately comprehended under the designation "expressive;" and the classification will be exhaustive and complete, if it include all those mental states, acts, or operations which give form to thought or feeling. The preceding enumeration of the expressive faculties, however, is intended to present only those which are prominently active in the ordinary conditions of humanity, and which are the principal subjects of disciplinary training, in the processes of education.

1. Emotion: its Offices in Expression.—Emotion is the natural language of that sensibility which tends to render man conscious of No. 8.—[Vol. III. No. 1.]—4.
himself, which serves to unite him, by a law of sympathy, with other beings as well as with those of his own race, and which, as a stimulus to his power of will, impels him to the various forms of salutary and pleasurable, or injurious and destructive action. Without this power, ("emotion,"—moving outward,) man might, indeed, possess the profoundest capacity of feeling, the utmost depth of thought, the grandest or the most beautiful forms of imagination. His whole inner world might be consciously a scene of ideal glory. But, to his fellow man, he would be mute and unintelligible. Self-contained and solitary, the individual would be as destitute of sympathy as of expression, and live unappreciated and uninterpreted, because incomunicative and unintelligible.

Emotion, therefore, we find is not left wholly at the discretion or the control of man, as a purely voluntary power. Its first and all its strongest manifestations are spontaneous and involuntary. It is the natural and irrepressible language of that wondrous capacity of pleasure and pain with which the human being is invested, in consequence of the susceptible sensibility with which his Creator has seen fit to enliven and to protect his nature.

Emotion, as the natural expression of sympathy, renders feeling legible and audible, and thus enables man instinctively to utter or to interpret the language of the heart; as an intimation of the will, it enables him to read the disposition and intentions, friendly or hostile, of his fellow beings. It is an early instrument of power to the helplessness or the sufferings of infancy, while it proclaims the presence of pain, and brings to the little patient the ready sympathy and remedial aid of the mother. It expresses and attracts the sympathetic affections of childhood and youth. It gives eloquence to the speech of man, warmth to the cordial welcome of friendship, or fire to the hostility of hatred. It melts in pity and compassion for suffering; it glows with indignation at oppression and wrong; it bends in humility and adoration before Infinite majesty, and in reverence to human worth; or it looks haughtily down on the lowly, spurns the petitioner for mercy, and tramples on the weak and the unresisting. Its power for good or evil is unspeakable in all that involves the moral or the intellectual character of human utterance.

The Forms of Emotion.—These are as various as the mental relations of man. It is Love, in the instincts of affection; Wonder, in those of the intellect; Awe, in those of the spirit; Admiration, in those of sentiment; Joy and Grief, to the heart; Hatred and Revenge, in the malignant passions; Ardor and Enthusiasm, in the aspirations of the soul; Courage and Exultation, in conflict; Fear and
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Terror, in danger; Embarrassment, Confusion, and Shame, in failure or defeat; Anguish, in pain; Contrition or Remorse, in conscious guilt; Agony and Despair, in utter ruin; Serenity, Tranquility, and Peace, in conscious rectitude; Calmness and Composure, in self-control; Sorrow and Gladness, in sympathy; Laughter, in mirth; Caricature, in humor; Gloom, in melancholy.

Effects of Emotion.—Its aspects and its traits are as numerous as the ever-changing moods of the “many-sided mind;” and its power of expression ranges through all degrees of force, from the gentle half-whisper of confiding love, or the accents of a mother’s tenderness, to the scream of madness and the burst of rage. It moves to deeds of gentleness and mercy, as consciously pleasing acts dictated by the principle of duty; and it prompts to the perpetration of crimes at the thought of which humanity shudders. In all circumstances it becomes an expressive language of indescribable power,—a power for the exercise of which man is laid under responsibilities the most appalling. Its genial effects carry man beyond the limits of his nature, and enable him to approximate to the benignity of an angel; and its malignant workings invest him with the character of a fiend.

Emotion, the Inspiration of Language.—Emotion, as the natural, involuntary, or irrepressible manifestation of feeling, is, in itself, the primary form as well as cause of expression. The writhings and the outcries of pain, the tears and the wailings of sorrow, the smiles and the sweet tones of pleasure, the leaping and the laughter of exuberant joy, the exultant attitudes and shouts of triumph, the frown, the harsh tone, and the blow of anger, are all a universally intelligible language. But emotion is also the power which gives life, and force, and effect to voluntary and deliberate utterance, not only in the tones of spoken language but in the burning words which the glowing heart prompts to the pen of the eloquent writer, and which, when read from the mouldering parchment or the crumbling tablet, ages after they were written, have still the power to stir men’s blood, “as with the sound of a trumpet.” It inspires the modern youth with the eloquence of Demosthenes, in the words with which he “fulminated over Greece;” it kindles the heart of the student in his “still removed place;” with the fire and the shout and the fierceness of the battle scenes of Homer; it appalls him with the spectacle of the victims of inexorable fate, in the defiant appeals of the suffering Prometheus, as he writhes on his rock of torture,—in the superhuman agonies of the doomed Orestes,—in the wailings of the guiltless Oedipus, when he is awakened to the complicated horrors which he has unwittingly drawn down upon himself and upon the very authors of his being.
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It is the same expressive power, in its more genial forms, which lulls the youthful reader into the dreamy repose of the pastoral scenes of the cologue, where

"Every shepherd tells his tale
Under the hawthorn in the dale."

It is the same power, in its ecstatic moods, which lights up the soul with the brilliant fire of the lyric ode, whose burning words have immortalized equally the bard and the hero of the antique world of gods and godlike men; and it is still the same magic power over sympathy which holds us entranced over "what, though rare, of later age," we feel to possess the same sway over the heart as that which was written of old for all time.

2. Imagination: its Office in Expression.—Emotion endows man with the power of expression: his ability to give force and effect to expression, is as his capability of emotion; and the vividness of emotion is dependent on his susceptibility of feeling. But the utmost intensity of feeling might exist in internal consciousness merely; the most vehement excitement of emotion might find no definite or intelligible manifestation; it might be but the idiot's "sound and fury, signifying nothing;" the noblest sentiments of the human soul might find no adequate expression; were it not for the action of another faculty,—that whose office it is to give form to the vague effects of feeling, to embody the evanescent phenomena of emotion, and to give to the abstractions of thought and the generalizations of sentiment a definite shape and the durability of a permanent record.

Consciousness and introversion might enable the individual man to hold communion with his own inner conditions of thought and feeling; and memory might enable him to recall them. But, as it is not given to man, by any act of mere direct introspection, to read the heart or mind of his fellow man, sympathetic and intelligent human intercommunication requires, as a condition, the aid of some power or faculty by which feeling may be distinctly manifested, not merely in its stronger and involuntary excitements, but also in its quietest moods, in its gentlest movements and most delicate effects. The communication of pure thought, apart entirely from excited emotion, is also a necessity of man's mental character and relations. Intellect, not less than feeling, has its claims on utterance, that the individual may become consciously a progressive being, and that mutual intelligence and benefit may be ensured to society. Some means, in a word, are needed to represent what is present to the mind, to suggest the idea or the thought which, by a law of his nature impelling him, man desires to communicate to his fellow being.
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Analogy, the Medium of Expression.—Taught by a wisdom above his own, man finds, in the analogies of the outward universe, correspondences to his own inward states of thought and feeling. These analogous forms he refers to as interpreters, in his acts of expression; he transfers them, by a heaven-taught instinct, from their original places in the visible outward sphere to his own inner and invisible world of thought and feeling. These borrowed forms, addressing themselves to a common nature in common circumstances, become the suggestive language of emotion and intelligence between man and man; and, as intellectual skill and expertness are developed, these forms are at length multiplied and complicated so as to assume all the varied shapes of the current coin of speech, even in its most arbitrary modes;—just as, in the history of human intercourse, traffic, which commenced with the interchange and barter of commodities, gradually becomes a process of purchase and sale, by the adoption of convenient forms representing value and price.

Significance of the term "Imagination."—The power by which man recognizes the analogies of form presented in the external world, the power by which he represents these, the power by which he transfers these to his own internal world, and thus images, by analogy, his invisible, impalpable, feelings and conceptions; the power which thus embodies sentiment, and gives shape to language and all other modes of expression, is suggestively named "Imagination,"—the imaging faculty.

The Sphere of Imagination.—The office of this faculty, as an expressive power, is one of vast extent and of immense value; and its domain, like that of emotion, is indefinite. Intellect, in its widest excursions and its highest aims, is definite and limited. Its outward sphere is that of sense, as comprehended by the understanding, and measured by the rule of judgment; its inner sphere is that of reason acting on data of definite thought, even in its purest abstractions and widest generalizations. Intellect, in its judicial and critical capacity, may justly assume the authority of deciding on the symmetry and proportion of expression as the form of thought. But it has no creative, no inventive power by which to call up form; it may interpret or explain feeling; but it can not, without the aid of imagination, embody it. Imagination extends its dominion alike over feeling and intellect: it possesses, exclusively, the power of investing them with form. As a sovereign in the vast world of analogy, it reaches, in one direction, to the farthest limits of the outward universe, wherever form exists, in conditions known or unknown; in another direction, it penetrates the deepest secrets of human feeling, and brings them up from their
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darkest regions of half-unconscious being to the world of form and light, endues them with conscious life and speech, and sends them abroad as ministering angels of good or evil; in still another direction, it explores the ethereal world of thought, and, by its creative energy, gives imagery, and form, and recognized character to impalpable ideas, clothes the naked conceptions of intellect with the garb of symmetrical expression, forges the golden links of language for the continuous processes of reason, invests sentiment with the living majesty and power of utterance, and crowns the inspired productions of the artist and the poet with the consummate beauty of form and the music of immortal verse.

3. FANCY: its Effects on Expression.—This faculty, although it possesses a character so peculiarly marked by external tendencies, and proneness to a lower sphere of action than that of imagination, can hardly claim, with justice, the dignity of a separate and independent existence. The term “Fancy,” (fantasy,) is, strictly speaking, but another name for imagination, when that faculty, as an expressive power, assumes, occasionally, a lower than its wonted office, and, not content with the creation of form, descends to the addition of minute detail, in the shape, or figure, or color of its embodiments. Fancy, considered as a separate faculty, may be regarded as the servant and laborer of imagination, employed to take charge of all the merely outward effects of expressive art, but whose ambition sometimes leads it to aim at higher offices than it is, in itself, competent to fill. Attempting the creation of visible beauty, it assumes the office of a presiding deity over the fleeting, fluctuating phenomena of fashion and other manifestations of arbitrary taste. Uniting itself with humor and burlesque, it displays the whole world of fantastic oddity, drollery, and grotesque effects, of every species. It handles, with peculiar skill, the pencil of the caricaturist, and delights, sometimes, in the most hideous exaggerations. It contrives, occasionally, to lay mischievous hands on Taste, and with perverting influence to make her play all manner of antics, quite unconscious, all the while, how infinitely absurd and ridiculous she is making herself appear. Hence the whole world of absurd form and combinations in modes of dress and decoration, in incongruous architecture, deformed sculpture, distorted drawing, tawdry coloring, paltry novel-writing, fugitive (and vagabond) verses, agonistic orations, and nondescript lectures.

Fancy, however, has also her own becoming and proper part to play, when, in strictest unison with true Taste, and in filial obedience to her parent, Imagination, she gives symmetry to our dwellings and to our garments, genuine grace to manners, true beauty to our gardens,
happy touches to the details of artistic execution, chaste style to writing, and manly plainness to speech.

4. Imitation: its Tendencies.—The faculty of Imitation and the tendency to its exercise, which,—in the earlier stages of life, more particularly,—man possesses in common with many other of the animal tribes, form, in whatever regards expression, a peculiar source of power. It ensures, when judiciously developed, as a salutary instinct, all the advantages arising from native facility, as contrasted with the comparatively slow acquirements and laborious endeavors of mere artificial or mechanical training. The long non-age required for the comparatively slow development and maturing of the human being, implies a large dependence on the fostering care of parental guardianship and example; and the innate propensity to imitation, on the part of the child, coincides, in the effect of rendering more ample the opportunity of a long course of model training and practical lessons in the appropriate accomplishments of humanity. Among these, Speech, as the consummation of the expressive faculties, thus becomes the inheritance which one generation transmits to another,—a possession unconsciously acquired, although actually the result of long-continued training, and sometimes, of painful efforts in detail.

Drawing, as an Imitative Art.—The imitative tendency of the young, leading, as it does, to the perfecting of utterance, as an exercise in which practice begets skill, extends its influence, by the law of analogy, far and wide, over every branch of art which involves expression as a result. Nor is there one of all these branches which does not, by the habitual practice of it, under the same law, serve to discipline and perfect the power of expression in every other.

The feelings, the imagination, the conceptive power, the taste, and even the critical judgment of the young mind, are all called into as active exercise, in every earnest attempt to draw in outline, to shade, or to color the form of any external object, as in any endeavor to describe it by tongue or pen. Indeed, the extreme fixedness of attention demanded for exact and faithful delineation by the pencil, ensures a yet higher degree of mental activity, than does any other form of descriptive execution, and contributes more effectually to the development of graphic power of expression in language, than can any direct exercise in speech or writing; because the same powers are exerted in the one case as in the other, but with much more care and closeness of application.

Music, as an Imitative Art.—Another of the poetic and purely beneficent forms of the divinely implanted faculty of imitation, by which man attains the development of his powers of expression and
communication, is that of Music, in the form of song. The young ear drinks in, instinctively and intuitively, the beauty of sound, as the eye takes in that of form and color. The laws of melodic variation of tone seem to be inscribed on the human ear, with few exceptions, as the laws of graceful form and expansion are stamped on the plant. But the musical sense is not a merely dry perception or recognition, or a mechanical obedience to law. It is one of the most delightful forms in which man becomes conscious of the pleasure of feeling or the power of emotion; and, as his culture extends, he recognizes it as the intelligent utterance of sentiment, in the noblest expressions of social sympathy, or even of devotional aspiration.

The imitative practice of music, accordingly, in all its forms, from the humblest lullaby of the nursery to the most exalted strains of the perfect vocalist, becomes a powerful discipline of the ear, because of the heart, the intellect, and the imagination. It prepares them to receive more fully the impressions of the melody of speech, and, in due season, to give forth their effects in appropriate expression. The child imbibes from the mother’s song the theme of its own imitative efforts, and from the simple beauty of the natural model, catches, at the same time, unconsciously, the emotion of which it is the utterance, and thus early learns to unite expression with feeling. At a later stage of his musical culture and development, he acquires more consciously and more distinctly, a perception of the inspiration which marks the tones of the impassioned eloquence of the orator and the poet, and learns to appreciate the delicious melody of the “numerous verse” which “clothes the poet’s thought in fitting sound.”

The great masters in musical science and art, abundantly prove, by the transcendent delight which their efforts yield to universal man, the power and value of music as an expressive art, independently of its relation to the cultivation of the power of language. But the intensity of pleasure derived from the perfection of musical composition and execution combined, suggests instructively to the educator the power which even the elementary practice of this imitative art exerts on the character of expression, when embodied in the forms of language,—the ability which it gives to touch the heart, or to kindle emotion, and to throw the whole soul of the speaker and the writer into the mould of utterance.

5. Personation: Its Tendency and Effects, as a Mode of Expression.—The faculty of imitation with which man is endowed, as a form of expressive power, leading him to the acquisition of language, is early manifested in the passion of childhood for Personation; the living, actual representation of what he sees going on in the human
world around him. The lively feelings of the child are not satisfied with the mere verbal presentation of thought and feeling in the arbitrary and conventional forms of language. He has an instinctive desire to impersonate the being of others in himself, and thus to enter more fully into their feelings, and acquire a truer power of expressing them. To his fresh sympathies and ever active imagination, life around him is a drama: "all the world's a stage, and all the men and women are but players," each performing his part.

The child, the primitive man, the poet, all tend to dramatize human life, and to present it in living impersonation. The boy struts the mimic soldier, to his own mimic music; he drags his little wagon as an imaginary fire-engine, or mounts a chair and plays the orator to his little mates. In his puerile sports, he enacts a character or an incident, in dumb show, and requires that his juvenile companions shall express it in words. He personates a hero in history, or makes one in a group in a tableau, in which, as an Indian brave, he is about to dash out the brains of Captain Smith with his war-club, when his sister, as the compassionate princess Pocahontas, rushes in, and rescues the hero. At the academy exhibition, he personifies Mark Antony weeping over the murdered Caesar, and with words of fire rousing the Romans to mutiny, "crying havoc! and letting slip the dogs of war;" or he resorts, in preference, to the pen, and dramatizes a scene from his country's history, which he and his class-mates enact to the life, according to their power. In the maturity of his intellect, and amid the grave duties of professional life, he pauses, perhaps, to recreate himself, and delight the world with the production of a Comus or a Hamlet, in which, besides furnishing the composition, he still takes an active part in the business of representation, and, true to the dramatic instinct of his nature, sustains a character himself. It is thus that he completes the educational training by which he attains to the height of eloquence and expressive power in word and action; and this dramatic faculty of personation, while it gives vividness and intensity to his utterance, proclaims the meaning and intention of the self-discipline to which he was early impelled, by unconscious instinct.

6. Representation: The Language of Signs.—In addition to the more imaginative and, sometimes, physical or corporeal manifestations of expressive power, which the human being exhibits in imitative acts, he possesses, as his special attribute, in virtue of his intellectual endowments, working in unison with the instinctive elements of his nature, that peculiar faculty of Representation, by which he is enabled to suggest his thoughts or feelings to the mind of his fellow man, by substituting for graphic or mimetic, or other forms of delineation, con-
ventionally signs, audible or visible, devised by his imaginative faculties of invention and combination. These signs are recognized and defined by his receptive intellect; they are interpreted by the understanding, acting on a law of arbitrary association, established by mutual agreement or common consent, and ultimately sanctioned by prevalent usage. Furnished with this primitive telegraphic apparatus of audible and visible signs, man is enabled to put himself in communication with his sympathetic, intelligent, and rational fellow-beings,—to reveal to them the workings of his mind, and disclose the inmost secrets of his heart.

Speech and Writing.—Disciplined and perfected by art and skill, and aided by ingenious and assiduous educational cultivation, man's primitive power of utterance and expression, ultimately manifests itself in the consummated forms of spoken and written language, regulated by the laws of thought, as dictated by the sciences of logic and grammar, and adorned by the graces of rhetoric.

Language, a measure of Power.—The feeble but persevering endeavors of childhood to conquer the difficulties of articulation, and to compass the power of oral expression, indicate, by the successive years which the task demands, how arduous is its accomplishment, and how thoroughly it puts to proof the ability which the young human being possesses to direct and develop his own powers of execution. Yet more striking is the magnitude of the task and the triumph, in the progress achieved by the student of written language, from the date of his first attempt, in boyhood, to pen a letter or compose a theme, to the time when, in the maturity of his intellectual manhood, he rises to address assembled multitudes of his fellow men, and to sway them by the potency of triumphant eloquence; or when he issues from his poetic privacy a work which shall live for ages, as an object of wonder and admiration.

Pictured and Written Characters.—Somewhat similar, indeed, have been the difficulty and the progress in the attainment of a mastery over the merely external part of written language; as we perceive when tracing the process from its primal rude attempts in the form of graphic delineations, through its advancement to symbolic representation, and, ultimately, to phonetic characters and alphabetic letters. Of the width of this vast field of human labor, and of the toil which its cultivation has cost, we have no adequate conception, till we look at the graphic delineations which form the historical records of Nineveh, or at the symbolic hieroglyphics and the clumsy phonetic characters inscribed on the temples of Egypt, and then contrast with these the simple and symmetrical letters of the Greek or
Roman alphabet, known and read alike throughout the ancient and modern world of civilization.

_The Value of Language._—Man's expressive power seems to have consummated itself in the representative phenomena of language. In this form his whole nature, animal, intellectual, and moral, finds effectual utterance; and by this instrumentality, does he become pre-eminently a progressive being. Language is the channel in which the ceaseless stream of mental action flows onward to its great results. Without this outlet, his soul, imprisoned within itself, would stagnate, and all its wondrous powers perish from inaction. As the medium of communication between mind and mind, language renders education practicable, and brings to the aid of the individual the accumulated thoughts of all times and of all men. Language is the peculiar and chosen province of education. Every process of human culture is conducted through its agency; every result attained in human progress is recorded in its terms; and in every civilized and cultivated community language is justly taken as the measure of individual and social attainment.

7. _Taste:_ _The Signification of the Term._—The word "Taste," employed to designate one of the expressive faculties, might seem, from its primary signification, (relish,) to be one appropriately applied rather to a passive and receptive condition of mind, than to one so active or energetic as are all those which are properly termed "expressive." But, in the affairs of the mental world, not less than in those of the political, influence is often more efficient than power. So it is with Taste.—The office of this faculty in relation to expression, is to retain, in the selection and use of language, the relish for appropriateness, symmetry, and grace, which the soul has imbibed from the primitive beauty of the forms and the effects—in other words, the language—of nature,—that other name for life and truth.

_Character of True Taste._—As true taste secures genuine beauty of effect, it is not a merely passive power. It rejects every false savor; for it relishes only the true. It refuses to inhale the flavor of the artificial perfume; because it prefers the aroma of nature. It detests the ugly, and shuns the ungraceful; but it loves the truly beautiful, and builds the fabric of noble thought "after the pattern shown it on the mount," as a chaste harmonious whole, conceived in pure ideal perfection, and executed with faultless skill, like that structure which

"Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet;
Built like a temple, where pillars round
Were set, and Doric pillars overlaid
With golden architrave; nor did there want
Cornice or frieze with lovely sculpture graven;
The roof was stilled gold."
CULTIVATION OF THE EXPRESSIVE FACULTIES.

Taste is not a quality merely negative in its influence: it is, in language, a positive power. It suggests and prescribes beauty; and, in all expression, beauty is power. Taste virtually decides and ordains the forms of language. It is therefore justly classed as an expressive faculty. It blends its effects, undoubtedly, with those of imagination and fancy, and with those of sentiment and emotion; controlling and directing and modifying these by its intuitive recognition of the eternal laws of beauty and proportion, and instinctively rejecting every blemish. If it is sometimes lost, to appearance, in the effects produced by the more obvious working of other expressive forces; its actual presence and power are not less deeply felt in the pervading harmony which, in such circumstances, it has established, and the genuine beauty which it has diffused. Its influence extends over every form of expressive art; and its results are equally legible in all. It guides the pencil of the painter, the chisel of the sculptor, the tool of the artisan, the hand of the musician, the pen of the poet, the voice and action of the speaker. It reigns over every form of language; and it moulds alike habit, character, and manners; for all of these are but varied modes of expression.

Taste, under the Influence of Culture.—Of all the faculties with which man is endued, none, perhaps, is more susceptible of cultivation than taste; and none yields larger results to the process. Trained under the fresh aspects of nature, and the strict discipline of truth, it becomes one of the most healthful influences that a liberal culture infuses into the human soul. It leads to the true, the pure, and the beautiful, in every relation of thought and feeling. Next to the halloving influence of religious principle, it elevates and refines the whole being, and confers pure and lasting enjoyment on its possessor. It forms one of the most attractive graces of character, and breathes a genuine charm over the aspect of social life. But neglected, corrupted, or perverted, deprived of the healthful air of nature, abandoned to coarse and low association, vitiated by the influence of false custom, distorted by conventional regulations, or tainted by the impure atmosphere of vice, taste becomes depraved, and morbidly craves deformity instead of beauty, and prefers falsehood to truth.

(II.) The Actuating Principle, or Impelling Force, of the Expressive Faculties.

Feeling: its Office in Expression.—The Sensibility with which the constitution of man, as a sentient animal and as a self-conscious moral being, is invested, and by which he is stimulated to action and to utterance, may, for our present purpose, be defined as that element in his nature, which,—whether manifesting itself in temporary sympathy, in permanent affections,—in vivid emotion, or intense passion,
has, for its office, the excitation of his being. As the stimulus of his constitution, it impels man to the function of expression, as a result indispensable to sympathy and communication,—the necessary condition of his social and moral life. It originates in that sensibility to pleasure and pain by which the Creator has enhanced to man the enjoyment and the value of his organized and conscious existence, and secured it, at the same time, by a law of instinctive dread, from exposure to peril and to destruction.

 Feeling, as an Incitement to Sympathy.—The effect of sensibility, in this relation, is three-fold; producing in man, (1.) a sympathy with the conditions and aspects of the surrounding external world, whether pleasurable or painful, attractive or repulsive; (2.) the mutual sympathy, conscious correlation, and consequent action of the two component elements of his constitution,—body and mind; (3.) a sympathy with his fellow men, which makes him a partaker of their pleasures and pains, causes him to desire a return of their sympathies to himself, and consequently leads him to expression and communication, as the means of exciting and attracting it.

 Feeling, as an Involuntary or Emphanized Instigation.—The sentient and susceptible nature of man, his capacity and his experience of pleasure and pain, affected by causes whether external or internal in their operation, render him liable to unconscious and involuntary excitement, rising, sometimes, to the height of passion. This excitement manifesting itself in emotion,—the main spring of expression,—becomes, in some circumstances, itself a language sufficiently definite, intelligible, and expressive; as may be observed in the laughter and the crying of the infant, in the sympathizing countenance of the compassionate mother, in the ruffled features and angry temper of impatient youth, in the ghastly face of the terrified child, in the glare of the hostile savage, or in the glad smiles of the emancipated schoolboy at his holiday sport.

 Feeling, influenced by Imagination and Volition.—The beings and forms of his own ideal world of imagination and fancy, or of creative thought, have also their exciting power over the internal sense of pleasure or of pain, and impel man, more or less voluntarily, to exhibit emotion, and to find its natural or customary form of expression in the articulate words of speech,—in the simpler eloquence of mere vocal tone, uttered or suppressed,—or in the silent but more enduring form of the written word.

 Influence of Feeling on the Artist.—Even language itself, however, in its most distinct and definite forms, is not always sufficiently expressive for emphanized emotion. The admiration of grandeur or
beauty may be strong enough and deep enough to demand some more palpable and durable shape in which to express itself. The intense delight in beauty impels the Artist to devote himself to days and nights of toil over the image which alone can satisfy the longing of his soul, for the visible presence of the loveliness which his fancy has conceived in his inner world of life and form.

On the Actions of the Child and of the Adult.—It is the untaught, unconscious working of the emotion of love which makes the child find expression for his sympathy in the act of imitating the gait and actions, and the characteristic expressions of those whom he admires. Nor does adult man always escape the effects of this tendency, when maturity of mind and habits of grave research seem sometimes to render the result ridiculous.

On the Actor and his Audience.—The natural delight in sympathy and communication, is the incitement which impels the actor on the stage to assume and exhibit, in his plastic frame and features, the agonies of dramatic passion, in all their terrific extremes, while he personates the ravings of Lear, the frenzy of Othello, or the remorse of Macbeth; and it is the same cause which attracts, night after night, to the crowded theatre, the audience who thus acknowledge the force of the great element of sympathy in human nature, and the power which vivid expression exercises over the heart, when it has even the well sustained semblance of coming from the heart.

On the Eloquence of the Orator.—It is from sympathy with the very passions which he delights to excite, that the orator devotes his days of seclusion and nights of application to the study of every art by which expression may be heightened and emotion aroused, when the decisive moment is come, and the interests of the state are at hazard, and men are to feel that their welfare or their safety is to depend on adopting the views of an eloquent and competent leader.

On the soul of the Poet.—It is sympathy with the highest sentiments and emotions of his race, and the conscious delight in giving these a noble utterance, that inspires the poet with the assurance of immortality, while he meditates his great theme, and touches and re-touches his artistic work, till it stands forth complete in the majestic beauty and perfection after which his soul has, for years, aspired.

Universality of Feeling, as the Actuating Principle of Expression.—In all the above and similar instances, the sympathetic feeling which thirsts for expression, and impels to the utterance or the recording of sentiment, is one and the same. It may assume the definiteness and the depth of a personal affection, or the intensity and the comparative excess of a passion, to whatever extent the instigation of feeling may
excite the sentient agent. But it is still the same element of sensibility, only working in deeper channels, and with a stronger tide, and therefore doing its work more effectually and impressively. In whatever form, it is still but an act of obedience to the law of his constitution, by which man, as a sympathetic being, is impelled to expression, that he may attain to the power and the habit of communication; and thus fulfill the conditions of his social and moral nature.

Influence of Feeling on Moral Character, as a Form of Expression.—
The extent to which the element of feeling exerts its power over expression, and the degree to which its development in this relation may be carried, under the influence of educational culture, can be appropriately measured only when we trace it to its effects on the tendencies, the character, and the will of human beings individually, or in their aggregations in society. In either case, we see it in the gentle, the peaceful, and affectionate spirit of the genuine disciple of Him whom we reverence as the “meek and the lowly,” and in the genial intercourse of communities governed by the influence of His law of universal love; or we read it in the arrogance, the violence, and the hatred, of which perverted humanity is so fatally capable. As “out of the abundance of the heart the mouth speaketh,” the prevalent emotions and expression, the manners, and the habitual language of man, in those opposite conditions of individual and social life, will depict themselves on character and action.

Influence of Feeling on the Character of Art.—In the visible language of graphic art, we read the same lesson of the power of feeling as an element of expression. We see it in the appalling force with which the sculptor has presented the agony of pain and struggle, in the writhing frame and contorted features of Laocoön, or the perfect placidity and repose with which he has invested the face and form of Antinous. Nor is the lesson less impressive when we turn from the superhuman fierceness of expression in attitude and features, which characterizes the delineations of passion and penal torture, in some of the figures depicted by the hand of Angelo, to the serenity, the sanctity, and the unutterable loveliness, beaming from the half-divine forms in which innocence or holiness is pictured by the pencil of Raphael.

Its power in Music.—The ear drinks in the same lesson of the power of impassioned expression, while it listens to the great masters of musical art, and feels the majesty of its utterance, as conceived in the soul of Handel, and worthily executed by the skillful hand of the accomplished performer. From such effects of sublimity and force and solemn grandeur, down to the breathings of tenderness in a plaintive strain of pastoral melody, the thrill, responding to the stirring air of
the soldier’s march, or the wild gayety of the peasant’s dance, we have but the varied forms in which emotion evinces its sway over this most expressive of arts, by the inspiration which it breathes into its numberless moods.

**Its Effect on Language.**—To the emotive force of feeling, Language owes all its sublimest and most beautiful forms of cultivated utterance, whether in expressing the depth of affection or the intensity of passion; and the remark is equally true of the literature of the elder world and that of modern times. In no record of humanity is the fact more strikingly exhibited than in the pages of the Sacred volume, where the heart of man is laid open in all its workings, in the primitive language of poetic imagination and Divine truth combined, and where the human soul pours itself forth in every mood; now thundering at the vastness of the creation, or adoring the infinite majesty of the Creator; now humbled to the dust, under the sense of man’s insignificance, or, in the tones of contrition and penitence, imploring the boon of pardon; uttering thanks for boundless goodness and mercy; rejoicing in the conscious favor of God; sympathizing in the gladness and beauty of nature; touched by the paternal tenderness and compassion of Jehovah, or joining in the denunciations of “indignation and wrath, tribulation and anguish,” threatened to his enemies.

In all the uninspired delineations of thought which have come down to us from ancient times, it is the same pervading element of feeling which has given them their lasting life and their sway over the mind. To some prominent passages of this character we have already alluded; and, for the present, the allusion must suffice. Nor have we time now to dwell on corresponding examples drawn from modern literature, the peculiar charm of which, in one word, is the power with which it calls forth the natural emotions of the heart. In every form which literature assumes, as a power or an influence over the soul, exerted through the medium of expressive language, the main spring of effect, the grand motive power, is feeling. The life of expression, in all its cultivated forms of language or of art, is emotion.

**Feeling, under the Guidance of Education.**—Recognizing the fact last mentioned, the intelligent superintendent of education will direct his endeavors to the due cherishing, strengthening, and developing, as well as to the moulding, guiding, and governing of this great element of intellectual and moral power. With his eye fixed on this momentous issue, he will watch the natural tendency and direction of the instinct whose action he is to guide, so as intelligently to cooperate with its spontaneous working, and aid in the accomplishments of its peculiar office.