

money in the house ; nothing was to be had but milk, So the wheat that had been dearly bought for the next year's crops, had on that day been sent early to the mill, and consumed by us hungry boys, as the cake in the evening.' " To eat one's wheat in the blade " is nothing to such dire necessity. For all that, and similar difficulties, the boarding-school at Keilhau flourished more and more. To most pupils the life was a life of paradise, in spite of hardships and privations. Fröbel, though often grave, seemed happy, and so were we. The school went down, and rose again, and is now in the most flourishing condition.

The branches which Fröbel taught me were form-drawing, the laws of form, or what in German is called *Formenlehre* and lessons on objects, on language, which latter still appear in my recollection the most important lessons I ever received in my life. It was from instruction on the sense or signification of the familiar words of language, that we had to derive for ourselves the kinds and forms of words. The grammar lessons, which followed in about two years, were continued by Langethal, who also taught us Latin and Greek, very much on the Hamiltonian system. I must not forget to mention that Fröbel made us write verses and little poetical compositions, quite on the system of form-drawing. From what I witnessed in our class, I am convinced that the gift of expressing the feeling of the beautiful in ornamental forms, or in melodies and harmonies, or in imaginative, measured, euphonic language, is as general as the gift of writing affectionate letters, or as that of composing true-love letters.

I will try now to describe some results of primary teaching according to the developing method, as I enjoyed it under Fröbel's own tuition, and that of his friends who assisted him in Keilhau. To this experience I add that of my own teaching, which has been various and extensive.

But when attempting to describe the results of the developing system in primary education, I feel myself placed in a position somewhat like that of a musical performer, who, in want of his instrument or his orchestral band, undertakes to describe the effect of his performances. I could satisfy my audience better by an actual performance of the art I profess, than by a description of its possible results. I will, however, describe some tests to which, if I had a class of the same proficiency, say about