

language, with abundant illustration, such facts and principles concerning the more simple phenomena of nature, as will awaken curiosity, discipline the perceptive and reflective faculties, and sow the seeds of desire for scientific pursuits, that will blossom beautifully, and bear abundantly in after life.

**COMPOSITION**—is understood to mean *putting together* words in speech or writing, so as to serve for conveying our ideas. In this sense, the mere child, when learning to speak, is in reality composing, and doing so, too, without the aid of Grammar. If then children can compose *spoken* sentences without a previous knowledge of rules, why not *written* ones? Experience proves that, whenever children can use their pen, they are quite as well prepared to put down their ideas on paper as to express them orally. There is, therefore, no necessity for forcing pupils through Grammar, in order to make them composers, since it is clear that the legitimate sphere of Grammar is not the *suggestion of ideas*, but the *correction of their expression*. The first lessons, then, are extremely simple, the pupils being taught to use the very words in writing that they would have employed in speaking. Having thus encouraged them to write with *freedom*, the next step is *correctness*, and the last *elegance*.

**HISTORY AND BIOGRAPHY.**—These important branches are not attempted to be taught by the recollection of dry lists of dates and names. On the contrary, though chronological details are by no means neglected, yet facts are chiefly valued as affording materials for thinking, so that the study becomes "Philosophy teaching by examples." History is rendered interesting and instructive, by the attention being directed to the manners, customs, institutions, dress, accommodations, and commerce of ancient and modern times, more than to the painful details of wars, revolutions, and intrigues. But above all, the pupils are trained