

with other things of similar shape, color, and texture, both in the room and out of it.

So well adapted is this method of instruction to the child-nature that in teaching a little deaf and dumb girl color, I held the red ball beside a chair painted the same color. To show me that she understood my meaning she took the ball from my hand and held it beside another child's red stockings. Her face brightened with intelligence when she found we could understand each other.

The Second Gift consists of a ball, a cylinder, and a cube, made of wood. The wooden ball is compared with the wool ball and all their qualities of similarity and difference are brought out, then the cylinder and ball are compared, and the cube cylinder and ball are compared with a like result. The sphere is the embodiment of motion, the cube of rest, while the cylinder is their intermediate, possessing both qualities. Whether in rest or in motion the form of the ball remains unchanged, while the cube and cylinder change their form on the slightest motion or change of position. The rotatory motion of the cylinder reveals the fact that the sphere is contained in the cylinder, and the same motion of the cube shows that the cylinder is contained in the cube. The cube being the entire opposite of the sphere, and their connecting link the cylinder, their differences in form are brought perceptibly before the minds of the children, and they are thus early initiated into the philosophical principle of the difference of things, or things in relation to their opposites. On this philosophical principle is the Kindergarten system founded.

The Third Gift is a cube made of wood, two inches square, divided once in each direction, making eight cubes one inch square. These are packed in boxes which they exactly fit, the children being taught to place them exactly on the squares of the table, to remove the lid from under and raise the box without disturbing the blocks.

In the Second Gift the cube is dealt with as a whole. With this equal division the children become acquainted with the contrast of size, and the natural desire of children to see the inside of things and how they are made is satisfied. From this Gift they learn how to analyse and how to create new forms out of the cube, also to add, subtract, and divide.

The work of the Kindergarten is so arranged that its results are of the three following forms: first, Forms of Knowledge; second, Forms of Beauty; third, Forms of Life. The forms of Knowledge are the geometrical forms from which the forms of Life and Beauty are constructed. The cube and its mathematical divisions is one of the forms of Knowledge. We divide it right and left, making two halves, and it can be divided front and back and across with a like result. Then dividing each half again we have four quarters, the four quarters divided once we have eight eighths. The cube can be made up again by adding one block at a time; one block and one block are two blocks, two blocks and two blocks are four blocks, four blocks are two blocks are six blocks, six blocks and two blocks are eight blocks.

(To be continued.)

AVOID EXCESS OF MACHINERY.—You are always in danger, while trying to reduce your school to a good system, of introducing unnecessary appliances and exercises. Many times these are used by a whole neighborhood, and so pass as a matter of course. Though you may plead precedent or common usage, yet they are a hindrance. Sometimes you don't think of these, so an occasional investigation is desirable, that you may see the real demand for this or that custom or practice. That teacher who had so many signals that he had to teach them to his pupils as he did their lessons, had too many. All excess of form or appliance weakens force. Some machines are so large that they consume most of the power in friction, leaving but little to be used in execution. A school may do the same. All appliances must be held strictly as means, not ends. They are means to the great end, education, growth, development. Don't mistake means for ends.—*The Educationist.*

ENGLISH IN SCHOOLS.

[Continued from last month.]

As to the best way of teaching English literature, I may speak the more briefly on this, inasmuch as a good deal to this point has been, I hope not obscurely, implied in the remarks already made.

In the first place, I am clear that only a few of the very best and fittest authors should be used; and that these should be used long enough, and in large enough portions, for the pupils to get really at home with them, and for the grace and efficiency of them to become thoroughly steeped into the mind. Bacon tells us that "some books are to be tasted, others to be swallowed, and some few to be chewed and digested." Of course it is only the latter that I deem worthy to be used in school. And I lay special stress on the pupil's coming at an author in such a way, and staying with him so long, as to study him with honest love and delight. This is what sets and fixes the taste. And this is a thing that cannot be extemporized: the process necessarily takes considerable time. For wise men's thoughts are a presence to live in, to feed upon, and to grow into the likeness of. And the benefit of a right good book all depends upon this, that its virtues just *soak* into the mind, and there become a living generative force.

Do you say that this shuts off from pupils the spur and charm of novelty? Yes, that it does, else I would not urge it. What I want first of all is to shut off the flashy, fugitive charm of novelty, so as to secure the solid, enduring charm of truth and beauty; for these are what it does the soul good to be charmed with, and to tie up in the society of—the charm of a "concord that elevates and stills;" while the charm of novelty is but as "the crackling of thorns under a pot"—not the right music for soul-sweetening. "A thing of beauty is a joy for ever." And they know nothing of the genesis of human affections who has not learned that these thrive best in the society of old familiar faces. To be running and rambling over a great many books, tasting a little here, a little there, and tying up with none, is good for nothing in school; nay, worse than nothing. Such a process of "unceasing change" is also a discipline of "perpetual emptiness." It is as if a man should turn free-lover, and take to himself a new wife every week; in which case I suppose he would soon become indifferent to them all, and conclude one woman to be just about as good as another. The household affections do not grow in that way. And the right method in the culture of the mind is to take a few choice books, and weave about them

the fix'd delights of house and home,
Friendships that will not break, and love that cannot roam.

Again: In teaching English literature, I think it is not best to proceed much, if at all, by recitations, but by what may be called exercises; the pupils reading the author under the direction, correction, and explanation of the teacher. The thing is to have the pupils, with the teacher's help and guidance, commune with the author while in class, and quietly drink in the sense and spirit of his workmanlike. Such communing together of teacher and pupils with the mind of a good book cannot but be highly fruitful to them both. An interplay of fine sympathies and inspirations will soon spring up between them, and pleasant surprises of truth and good will be stealing over them. The process indeed can hardly fail to become a real sacrament of the heart between them; for they will here find how "one touch of nature makes the whole world kin."

Nor would I attempt to work into these exercises anything of grammar or rhetoric or philology, any further than this may be clearly needful or conducive to a full and fair understanding of the matter read. To use a standard author mainly as a theme or text