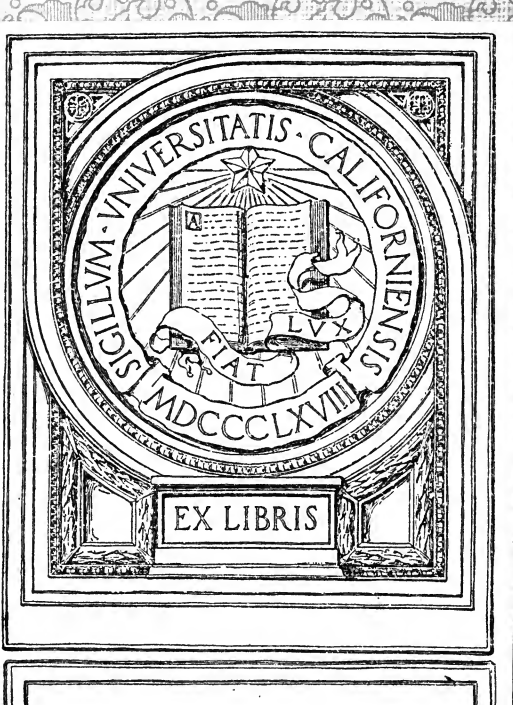
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INTERNATIONAL EDUCATION SERIES

SYMBOLIC EDUCATION

A COMMENTARY ON

FROEBEL'S "MOTHER PLAY"

BY

SUSAN E. BLOW

NEW YORK
D. APPLETON AND COMPANY
1894

ELECTROTYPED AND PRINTED
AT THE APPLETON PRESS, U. S. A.

TO

THE SISTER

WHO HAS TAUGHT ME TO UNDERSTAND A MOTHER'S LOVE

AND BLESSED ME WITH A DAUGHTER'S CONFIDENCE

I DEDICATE THIS BOOK

Dasz sie die Kinder erziehen Könnten
Müszten die Mütter seyn wie Enten:
Sie schwämmen mit ihrer Brut in Ruh;
Da gehört aber freilich Wasser dazu.

GOETHE.

EDITOR'S PREFACE.

THE kindergarten constantly gains ground in the United States as well as in Europe. In 1892 an inquiry sent out from the Bureau of Education obtained information of the existence of 2,000 private kindergartens and 459 public kindergartens. Of the former, 1,148 failed to respond to the inquiry sent them. The 852 private kindergartens that reported had 1,602 teachers and 33,637 pupils. The 459 public kindergartens reported 933 teachers and 31,659 pupils enrolled during the year. The returns showed a total of nearly 2,500 kindergartens, with an enrollment of 65,296 pupils in the 1,311 that reported.

According to the reports from year to year there were in 1873, so far as could be learned, 42 kindergartens, 73 teachers, 1,252 pupils.

Five years later (1878) these had increased to 159 kindergartens, 376 teachers, 4,797 pupils.

In 1882 there were reported 348 kindergartens, 814 teachers, 16,916 pupils.

In 1888, 521 kindergartens, 1,202 teachers, 31,227 pupils.

In 1892, as above stated, reports were received from 1,311 kindergartens having 2,535 teachers and 65,296 pupils, and the addresses of nearly as many more were obtained which failed to make reports when asked.* It may be safe to estimate the number of kindergartens at 3,000, the teachers at 5,000, the pupils at 100,000.

The advent of the kindergarten in the educational system of this country has more significance than the above statistics would indicate; for the kindergarten brings with it a new leaven, so to speak, that is destined to leaven the whole lump. It inspires its teachers with the true missionary spirit, to devote themselves to the work of unfolding the self-activity of humanity in its feeblest and most rudimentary stage of growth. In proportion to the maturity of the human being, he manifests the power of self-help. The teacher of advanced pupils does not stand in need of such refinements of method to secure profitable industry in his classes; it is the teacher of feeble-minded adults or of very young children that must have what the Germans call a "developing method" (*entwickelnde Methode*).

* See Annual Report of Bureau of Education for 1890–'91, pp. 676–783.

A correct method is very important even in higher education; it is indispensable in primary education.

It happens, therefore, that the kindergarten gives great attention to the sequence of studies, the educational value of each exercise, and to the correct method of directing the pupil's own efforts without stunting them by officious help. In all these things she, the good kindergartner, continually follows the lead of Froebel, and ever finds new significance in his profound thoughts, expressed, as they often are by him, in the form of obscure hints or inadequate expositions.

The existence in every community of a coterie of zealous students of Froebel, composed of teachers and mothers of young children, will tend to draw large numbers of the instructors of older children and youth into the study of the mental evolution of children. Then will follow an educational era of good methods in all grades of schools. We shall not find then, as we do now, a teacher permitted to overdo one branch of study to such an extent as to arrest development on some elementary plane, and destroy aspiration for more perfect instruments of knowledge and for deeper depths of thought.

The mechanic who has learned with great thoroughness a knack of the hand, is not as eager

to learn how to manage a machine that can do more and better work as is the workman who lacks perfection in the lower form of manual skill. Thoroughness, carried to mechanical perfection in the studies of the primary school, often produces this arrest of development. Over-cultivation of verbal memory cripples alike the power of original thinking and the power of accurate observation. Too much practice on elementary arithmetic, for the purpose of securing rapid and accurate addition of columns of numbers, is known to dull the capacity to learn grammar, and history, and literature.

If the methods in use in the elementary and secondary schools were founded on a knowledge of the evolution of the mental faculties, would not a far greater number of our youth manifest an intense desire to continue work in the secondary school, and from thence resort to the college and university? As it is, ninety-four pupils out of every one hundred are studying only elementary branches. While nearly all the children under fourteen years of age get some elementary instruction, only one in seven of those between fourteen and eighteen get secondary instruction, and only one in thirty of those between eighteen and twenty-two attend colleges and universities. Even if the secondary and higher

schools were not better filled than now, would not the enkindled aspiration in our youth produce a people that would carry on their education throughout life?

I have already pointed out, in my preface to the translation of Froebel's Education of Man, published in this series, that the philosopher of education is Froebel, and not Pestalozzi, who is only the prophet or herald of its philosophy. "Inner connection" is Froebel's chief category, and he seeks unweariedly all his life to find inner connection between the steps of growth in the child and inner connection between the realms of Nature. Pursuing this line of inquiry, he comes finally to seek the correspondence between the inner connection of the unfolding faculties of the child and the inner connection that exists in Nature. And inasmuch as correspondence itself is inner connection, we see that Froebel's philosophy of education is an inner connection of the third degree:

1. Inner connection between the objects of Nature: evolution.

2. Inner connection between the faculties of the mind: mental development, or education.

3. Inner connection between the subjective and objective, the mind and Nature: the philosophy of education.

The first self-revelation of the child is through play. He learns by it what he can do: what he can do easily at first trial, and what he can do by perseverance and contrivance. Thus he learns through play to recognize the potency of those "lords of life" (as Emerson calls them) that weave the tissue of human experience—volition, making and unmaking, obstinacy of material, the magic of contrivance, the lordly might of perseverance that can re-enforce the moment by the hours (and time by eternity). The child in his games represents to himself his kinship to the human race—his identity, as little self, with the social whole as his greater self.

In the nature of things the child is always outgrowing his playthings—always exhausting the possibilities of a given object to represent or symbolize the occupations and deeds of grown-up humanity in the world about him. Were the child to arrest his development and linger contented over a doll or a hobby-horse, the result would be lamentable. Hence *unmaking* is as important as *making* to the child. His destructive energy is as essential to him as his power of construction—a point often missed by kindergartners who have not penetrated Froebel's doctrine of inner connection *in its third degree.*

True inner development or education should

proceed from the symbolic to the æsthetic or artistic, from art to science, and from science to philosophy; for true art (including also poetry) is a higher form of "inner connection" than the merely symbolic, which constitutes the spiritual side of play. Again, science and philosophy are more advanced than art in the fact that they seize the inner connection directly and simply, while the symbolic form is only a suspicion or intimation of an inner connection, and art is only a personification or an illustration of it.

Miss Blow, in the last chapter of the book before us, has characterized in a happy manner this transcendental feature in human life—describing it as "vortical education"; as if symbolic corresponded to the line, art to the surface, and science to the solid, having within itself all the three dimensions. She has done a great service to the philosophy of Froebel by expounding as his chief thought the idea of *Gliedganzes*, or whole that is at the same time a member of a larger whole—as man is a self-determined individual, and at the same time is a constituent of a social whole—as, for example, the family, the city corporation, the nation (see Chapters II and III).

This idea of "member-whole" is undoubtedly the deepest and most fruitful in the philosophy

of education, and it is well that its consideration is introduced in the first chapter of this book by a criticism of its opposite idea, that of atomism, which is preached by Rousseau and his disciples.

It is interesting to note here that Hegel found this thought in the famous seventh chapter of the eleventh book of Aristotle's Metaphysics, where he speaks of the intelligible as being the "other co-element" (*συστοιχία*) of the thinking activity or reason (*νοῦς*). He exclaims, on quoting this passage, "One can scarce believe his eyes," at finding this thought in Aristotle; and proceeds to explain the word *συστοιχία* (which is often translated *series*) as sometimes signifying "an element which is itself its own element, and is always self-determined"—that is to say, it is a member of itself, and thus a whole and a part at the same time. The reach of this thought is noteworthy as explaining the constitution of mind or consciousness (which is subject and object—co-elements—and at the same time a whole including both; the subject and object are likewise wholes as well as co-elements). Here we have a *Gliedganzes*. But what man is as personality, he is also in his institutions; he is a citizen of a state; the parent or the child of the family; a member of any co-operative community. This, too, is ex-

pressed in the highest thought man has reached, that of the invisible Church celebrated in St. John's Revelation, wherein each person, inspired by the missionary spirit of self-sacrifice for others, becomes a member of an infinite choir or congregation, and at the same time he is an individual self-active whole in himself. Indeed, is not the mystery of the Holy Trinity the supreme exemplar of this independence in the midst of perfect unity with others?

The Mother's Songs and Games (Mutter-Spiel und Koselieder)* was published fifteen years after The Education of Man, and gives the fruitage of Froebel's long thinking and experimenting.

The publishers of this series have pleasure in offering this valuable commentary on the most

* *Kose* may be translated *baby-talk*—the mother's prattling in imitation of the imperfect articulation and ungrammatical speech of infants. The derivation of this word seems uncertain, but probably, as Grimm suggests, it came from the Latin *causari*, to plead in court—like the French *causer*, to talk or chat—in the very earliest period of intercourse between Germans and Romans, inasmuch as the chief feature of a Roman court of law would impress strangers like Celts or Germans so strongly as to lead them to borrow the Latin word to describe it with. Later the word was used to describe altercation; and then ordinary conversation; and finally familiar chat (French, *causerie*; also English colloquial *coze* for chat, see Murray's Dictionary; and *cousse*, a gossip; see also Dietz, Et. Wörtb. Rom. Spr., sub *cosa*).

important of all Froebel's works, and trust that it may be kindly received by the large and increasing class of persons interested in the kindergarten.

W. T. HARRIS.

WASHINGTON, D. C., *January 31, 1894.*

AUTHOR'S PREFACE.

READERS of this book will at once perceive its incompleteness. Lines of thought are indicated in the earlier chapters which are not subsequently developed. The Mutter- und Koselieder is treated under only one of its varied aspects. The gifts and occupations receive merely incidental mention. The explanation of these facts is that only half of the book is written. As, however, many kindergartners express a need of help in the study of the Mutter- und Koselieder, it seems well to me to publish the finished chapters. The rest of the work shall follow so soon as I have time and strength to write it.

Those of my readers who are familiar with the writings of Dr. Harris will recognize my indebtedness to him. The extent of this indebtedness no one can realize so fully as myself. I

count it one of the great privileges of my life that my practical work in the kindergarten was begun and continued for seven years under his searching yet kindly criticism; nor am I less grateful for the insights which have come to me from his books, his lectures, and his many monographs on philosophy and education.

SUSAN E. BLOW.

AVON, N. Y., *January 20, 1894.*

CONTENTS.

I.

ATOMISM.

"Let us, then, I said,
Leave this unknit republic to the scourge
Of her own passions, and to regions haste
Whose shades have never felt the encroaching axe,
Or soil endured a transfer in the mart
Of dire rapacity. There man abides,
Primeval Nature's child. A creature weak
In combination (wherefore else driven back
So far, and of his old inheritance
So easily deprived?), but, for that cause,
More dignified, and stronger in himself,
Whether to act, judge, suffer, or enjoy.
True, the intelligence of social art
Hath overpowered his forefathers, and soon
Will sweep the remnant of his line away;
But contemplations, worthier, nobler far
Than her destructive energies, attend
His independence, when along the side
Of Mississippi, or that northern stream
That spreads into successive seas, he walks;
Pleased to perceive his own unshackled life,
And his innate capacities of soul,
There imaged: or when, having gained the top
Of some commanding eminence, which yet
Intruder ne'er beheld, he thence surveys
Regions of wood and wide savanna, vast
Expanse of unappropriated earth,
With mind that sheds a light on what he sees;
Free as the sun, and lonely as the sun,
Pouring above his head its radiance down
Upon a living and rejoicing world!
So, westward, tow'rd the unviolated woods
I bent my way; and roaming far and wide,
Failed not to greet the merry mocking-bird;
. . . . . .
But that pure archetype of human greatness,
I found him not. There in his stead appeared
A creature squalid, vengeful, and impure;
Remorseless, and submissive to no law
But superstitious fear and abject sloth."

Wordsworth, *The Excursion.*

CHAPTER I.

ATOMISM.

It has often been observed that the dominant idea of an age gives form alike to its science, its politics, its philosophy, its theology, and its education. Thus the age of scientific atomism was also an age of political atomism, reaching its climax in the French Revolution; of philosophic atomism as illustrated in the sense theory of knowledge, and carried to its logical consequences by Hume in the denial of causality and true selfhood; of theological atomism, shown in the crude deism which excluded a kind of atomic divinity from that aggregate of atoms which could only by courtesy be called the universe; and of educational atomism, as set forth in the Émile of Rousseau. So, to-day, the reigning idea in all departments of thought is development, and we tirelessly repeat the evolutionary dictum, that "to know what a thing really is we must examine how it came to be."

As a theory of human nature, atomism was a

creed with two main articles. Of these, the first affirmed man to be by nature good; the second declared arts, sciences, institutions—in short, everything produced by man—to be wholly bad. The only salvation for humanity lay in return to the primitive state of savagism; and so soon as men realized their deplorable condition they would exclaim in bitterness of heart, "Thou, who disposest of our understandings, deliver us not up to the fatal arts and sciences of our forefathers, but restore us to ignorance, innocence, and indigence, which alone can make us happy and which are precious in thy sight." *

Rousseau's attack upon civilization is wholehearted, as may be seen in the following extracts from Émile: "All our wisdom consists in servile prejudices; all our customs are only subjection, bondage, and restraint. Civilized man is born, lives, and dies in slavery; at his birth he is confined in swaddling clothes; at death he is nailed in a coffin. So long as he retains the human form he is fettered by our institutions." † Through this slavery character is debauched and courage destroyed; and man, unfit to live, is, "by the prescriptions of the physicians, the precepts of

* Rousseau's Inquiry into the Effects of the Arts and Sciences.

† Émile, (Garnier Frères), Paris, p. 31.

the philosophers, and the prayers and exhortations of the priest, made ignorant how to die." The only remedy for this state of things is isolation. "Men were not made to be crammed together like ants in ant-hills, but to be scattered over the earth which it is their duty to cultivate. The more they collect together the more they corrupt each other. Infirmities of body and vices of the heart are the infallible effects of their too numerous concourse. Of all animals men are least adapted to live in herds. If they were crowded together as sheep are they would all perish in a short time. The breath of man is fatal to his fellows, nor is this less true in a figurative than in a literal sense." *

In view of the corruption incident to human intercourse, Rousseau's first educational requirement is the isolation of the pupil. As the solitary man Robinson Crusoe is the ideal human being, so the solitary education is the true education. Such persons as the pupil is forced to see must be so entirely dominated by the father or governor that he can calculate in advance their every word and act. In the ideal family life, as depicted in the New Héloïse, every servant in the house is represented as entering into the designs of the master for the education of his sons. In

* Émile, Book I, p. 34.

Émile the same conditions are insisted upon. "You will never," says Rousseau, "be master of your pupil unless you are master of all those about him";* and though he admits that such domination is difficult, perhaps impossible, he insists that it must be the end aimed at, and that he who most nearly approaches it will be the most successful educator.

Having secured the pupil so far as possible from the contamination of human intercourse, the ideal atomistic education may be safely begun by leaving him to the exercise of what Rousseau calls his "natural liberty." Here our author is in his element. "Let us," he says, "lay it down as an incontestable maxim that the first impulses of Nature are always right; there is no original perversity in the human heart; there is not a single vice of which one may not discover how and whence it enters the soul." † The only thing necessary to make the pupil perfectly good is to leave him entirely free to do as he chooses. "A really free man wills only what he is able to do, and does what he pleases. This is a fundamental truth. Apply it to the state of childhood, and all the rules of education will flow from it." ‡

"There is only one science," continues our author, "which should be taught children, and

* Émile, p. 78. † Ibid., p. 75. ‡ Ibid., p. 64.

that is the science of human duties." * This science is taught by carefully preserving the child from any sense of moral obligation. "The words *command* and *obey* should be ruled out of his dictionary, still more so, those of *duty* and *obligation.*" †

"Never command the child to do the least thing. Do not let him even imagine that you claim to have any authority over him." ‡ "Give him no kind of verbal lesson; he should receive no lessons save from experience. Inflict upon him no kind of punishment, for he knows not what it is to be in fault. Never require him to ask pardon, for he is incapable of offending you. Lacking all sense of right and wrong, he can do nothing which is morally evil, or which merits either punishment or reproof." #

Rousseau is not blind to the practical difficulties involved in allowing the child to do as he pleases. He avoids them to his own satisfaction by granting an apparent rather than a real freedom. The pupil is constantly watched, constantly duped, and, by a series of theatrical *dénoûments,* taught the nature of his acts. The artificiality and insincerity of the method are its sufficient condemnation.

As Émile is made virtuous through insensi-

* Émile, p. 24. † Ibid., p. 70. ‡ Ibid., p. 73. # Ibid., p. 74.

bility to moral obligation, so his mind is prepared for rational faith by being kept empty of all religious ideas. At fifteen years of age he hardly knows whether "he has or has not a soul," and is not yet "capacitated to believe in God." When, finally, the progress of his understanding leads him to religious inquiry, the "right use of his own reason will conduct him to the natural and true faith." This religion of reason, as Rousseau proceeds to show, is that deism which, while professing to worship a transcendent divinity, really denies God altogether. The Savoyard vicar, into whose mouth Rousseau puts his own confession of faith, knows that the Deity exists, and that his existence is independent of any of his creatures; but, adds he, "I no sooner inquire where he is, and what is his substance, than he eludes my thought, and my troubled spirit ceases to know anything."* This inscrutable Divinity is the Designer and Orderer of the world, but it is by no means sure that he is its creator. The vicar is doubtful whether there be one or two self-existent principles, and the idea of creation "confounds his understanding." With regard to the soul, his view is equally vague. "I feel," he confesses, "that I have a soul; I know this both from sentiment and from thought; I know that

* Émile, p. 309.

my soul *is*, but I know nothing of its essence, and I can not reason with regard to ideas which I do not possess." * One thing, however, incenses this rationalizing ecclesiastic, who knows nothing of the essence of God, or of the essence of the soul, and that is, to be told that God is a spirit and his soul likewise spiritual. "To conceive God and the soul as having the same nature" is the "debasement of the divine essence." † Such is the theological atomism to which the right use of reason shall conduct Émile. It requires little mental acumen to perceive that this so-called deism is really atheism in disguise.

As political atomism leads Rousseau to insist upon the isolation of the pupil, and theological atomism inspires his aversion to all religious teaching, so the taint of philosophic atomism may be recognized in the exaggerated emphasis he places upon the cultivation of the senses. Declaring sensation to be the source of thought, and affirming that in sensation the mind is wholly passive and receptive, he urges that, by controlling the order of the child's sense-impressions, we may determine the future order of his ideas. Moreover, since no art can be practiced without the proper implements, and since the senses are the implements through which knowledge is ac-

* Émile, I, p. 317. † Ibid., p. 319.

quired, to exercise the child in seeing, hearing, touching, tasting, and smelling is to make him capable of thinking and of learning. It is needless to expand these suggestions, for all readers familiar with the history of education will recognize in them the germ of the "object-lesson" which became so prominent a feature in the system of Pestalozzi. It may, however, be not unimportant to call attention to the fact that Pestalozzi's entire system was vitiated by his acceptance of the principle (fallen, since the time of Kant, into philosophic discredit), "Nothing in the intellect that was not previously in sense-perception."*

* In opposition to the suggestion of Rousseau with regard to exercising the senses and restraining the activity of the mind may be urged the following considerations:

1. In sensation itself the mind is not passive but active. To have a sensation is to "discriminate between an existing state of the self and other possible states." In deciding whether he is sleepy or hungry, whether he sees or hears, the infant exercises an activity of comparison.

2. Sensations must be distinguished from perceptions, which arise only "when the mind brings to the aid of sense-impression the ideas of causality, space, and time, which are furnished by its own activity." Through the idea of causality the mind recognizes something "objectively existent as the producer of its sense-impressions." Through the idea of space it recognizes this objectively existent somewhat as having boundaries, and through the idea of time is enabled to perceive its changes. In perception, therefore, the mind exercises a higher degree of self-activity than in mere sensation.

3. "Every act of perception is an act of recognition." This implies knowledge of the objects or attributes recognized.

To the exercise of the senses Rousseau adds that of the bodily powers, but insists that the mind should be kept passive, and that during the period of childhood the aim of the teacher should be "to lose time" and to "train his pupil in the art of being ignorant." "If," concludes this lover of paradoxes, "you could do nothing and could prevent anything from being done; if you

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"First the mind recognizes a sense-impression, and through that impression an object; then the nature of the object; its identities with well-known kinds of objects; its individual differences from those well-known kinds of objects. But the differences are recognized as identical with well-known kinds of differences. It is the combination of different classes or kinds of attributes that enables the mind to recognize the individuality of the new object. It is like all others and different from all others."

4. From these considerations it follows that the more the observer knows of the class of objects represented by the specimen present to his senses, the more rapid will be the perceptive process. Knowing what to look for, he loses no time in desultory and futile observation. Knowledge of the ideal archetypes of objects incites the mind to observation and verification. Hence, to develop powers of quick perception, it is necessary not only to exercise the senses but to increase the pupil's stock of general ideas, and thus illuminate the mind that uses the senses.

Readers interested in the philosophy of sense-perception are earnestly recommended to study carefully Dr. Harris's Thoughts on Educational Psychology, from which I have quoted freely in the foregoing remarks. Chapter VI, on "Time, Space, and Causality—Three Ideas that make Experience possible"—and Chapters IX, X, XI, on the Logic of Sense-Perception, will be found especially helpful.

could conduct your pupil healthy and strong to the age of twelve years without his being able to distinguish his right hand from his left, the eyes of his understanding would be open to reason from your first lesson. Without prejudices and without habits, there would be nothing in him to thwart your efforts. Soon he would become under your hands the wisest of men, and by beginning with doing nothing you would have made a prodigy of education." *

A final mark of the influence of atomism over the mind of Rousseau may be traced in his attack upon books. "I hate books," he says, "for they only teach people to talk about what they do not understand." It is curious to hear Pestalozzi echoing these ideas, and inveighing against the art of printing, through which "eyes have become mere book-eyes, men book-men." It is more curious still to recall the number of books written by each of these enemies of books.

When the age for instruction arrives, Rousseau suggests that, in lieu of literary and linguistic studies, the pupil be taught a trade and be made to "invent the sciences." "No other book than the world, no other instruction than facts," † is the final dictum of this restless inno-

* Émile, p. 76.

† Barnard's Pestalozzi and Pestalozzianism, p. 73.

vator, who seems never to have reflected that facts are not fixed but expansive, and that only through the study of books wherein are garnered the fruits of all human observation and thought can the individual interpret aright his own partial and fragmentary experience. A pot of ferns is a fact, yet how different its import to the botanist and the child who, striving to interpret the unknown by the known, describes it as a pot of green feathers"! * The earthworm is a fact, yet between the meaning of this fact to the boy who sees in it only bait for fishes and its meaning to Darwin the difference is incommensurable. And not even to botanist and naturalist do plant and worm tell all their secrets. The fact which is opaque to the ignorant man and translucent to the specialist is transparent only to the thinker who has learned to see "by wholes," and who from star and stone, from flower and feeling, has broken a pathway to the Absolute Mind:

> "Flower in the crannied wall,
> I pluck you out of the crannies—
> Hold you here, root and all, in my hand,
> Little flower; but if I could understand
> What you are, root and all, and all in all,
> I should know what God and man is."

* See a short monograph entitled A Pot of Green Feathers, by T. G. Rooper, M. A., published by C. W. Bardeen, Syracuse, N. Y.

Rousseau's merit is that of the tornado and the conflagration, and we must always remember with gratitude his burning attack upon that formalism which, by teaching signs instead of the things they signify, fortifies ignorance in the stronghold of self-satisfaction. He cleared the rubbish of centuries from the field of educational theory, and thus made it ready for fresh plowing and sowing. Moreover, in his insistence upon the study of the child he pointed out the indispensable condition of educational reform. The results of his own observation are summarized in the following striking passage from La Nouvelle Héloïse *—a passage upon which its author stamps his approval by repeating it word for word in Émile: "Nature wishes children to be children before they are men. If we pervert this order we shall produce precocious fruits—fruits which have neither maturity nor savor, and are soon corrupted. We shall have young sages and old children. Childhood has its peculiar manner of seeing, feeling, and thinking; nothing is less rational than the attempt to substitute our own, and I should as soon think of requiring a child to be five feet high as to have judgment at ten years of age."

* La Nouvelle Héloïse, Garnier Frères, Paris. Émile, p. 72.

This cursory survey of the educational principles of Rousseau has been inspired by the fact that current opinion tends to exaggerate the correspondences and minimize the differences between his views and those of Pestalozzi and Froebel. There are undoubtedly many points of resemblance between Pestalozzi and Rousseau, and likewise many points of resemblance between Pestalozzi and Froebel, but the points wherein Pestalozzi agrees with Froebel are precisely those wherein he differs from Rousseau. Between the views of Rousseau and those of Froebel there are in my judgment no affinities whatsoever.

II.

DEVELOPMENT.

"Because are thither pointed your desires
Where by companionship each share is lessened
Envy doth ply the bellows to your sighs.
But if the love of the supernal sphere
Should upwardly direct your aspiration,
There would not be that fear within your breast;
For there, as much the more as one says Our,
So much the more of good each one possesses,
And more of charity in that cloister burns."
"I am more hungering to be satisfied,"
I said, "than if I had before been silent,
And more of doubt within my mind I gather.
How can it be, that boon distributed
The more possessors can more wealthy make
Therein, than if by few it be possessed?"
And he to me: "Because thou fixest still
Thy mind entirely upon earthly things,
Thou pluckest darkness from the very light.
That goodness infinite and ineffable
Which is above there, runneth unto love,
As to a lucid body comes the sunbeam.
So much it gives itself as it finds ardor,
So that as far as charity extends,
O'er it increases the eternal valor.
And the more people thitherward aspire,
More are there to love well, and more they love there,
And as a mirror, one reflects the other."

Dante's Purgatory, XV, Longfellow's Translation.

CHAPTER II.

DEVELOPMENT.

THE theory that the line of progress is not straight but spiral has never received more striking confirmation than in the revolution which dethroned atomism and crowned the idea of development autocrat of the wide realms of thought. Atomism was the denial of unity and the negation of process. It saw in the physical world a mere assemblage of independent "things"; in "things" mere congeries of atoms; in humanity an external aggregate of differing individuals; and in knowledge nothing but sense-impressions, and the "faint images of these impressions called up in memory and thinking." In its view, moreover, the immediate phase of things was their reality, and the atom, the "noble" savage, and the sensation were respectively the truth of the physical world, of humanity, and of thought. Finally, it may be remarked that these assumed originals were themselves mere abstractions of the understanding, for atoms are the hypothetical

results of analysis; the "noble savage" has never existed save in the minds of Rousseau and his disciples, and the sensations so loudly declared to be the source of thought are themselves only known by isolating them from the totality of experience. The idea of development, on the contrary, has incited thought to an ever-widening synthetic activity. It has detached our gaze from objects to fasten it upon the energies which produce objects. It has impelled science to the conclusion that the laws of Nature, as well as the objects of Nature, have arisen through a process of evolution, and has inspired the corresponding psychologic doctrine that both the ideas and the so-called faculties of mind are the products of its own self-activity. It has shed fresh light upon the spiritual unity of mankind, and made it impossible for any new Rousseau to resuscitate the atomic individual. It has convinced us that the original state of man was not his ideal state, and that the golden age is yet to come. Nay, more: it has shown that, in truth, human nature exists only as it is created by self-activity, and that it is realized in the individual only through his participation in the results achieved by the race. In a word, it has pointed out, in every sphere, the priority of energy over being, revealed the active and universal as the originating source of the

static and particular, and thus, while satisfying the craving of the mind for unity, thrilled the heart with the beauty of process.

This rapid extension of the idea of development into all provinces of thought recalls the Hindu story of "the tiny Brahman who, to humble the pride of King Bali, begs of him as much sand as he can measure in three steps. When the boon is granted, the tiny dwarf expands into the gigantic form of Vishnu, and, striding with one step across the earth, another across the air, and a third across the sky, drives Bali down into the infernal regions." * This story, usually interpreted as a myth of the sunrise, illustrates equally the sunrise of a new idea. Thus development, with one step across the earth has taken possession of our science, with another step across the sky has appropriated our theology, and striding across the air has made psychology and education its own forever.

The application of the idea of development to education has been in large measure the work of Pestalozzi and Froebel. To the former we owe the ideal of education as the harmonious development of inherent powers; to the latter must be accorded the honor of having first clearly perceived the manifold implications of this ideal.

* Anthropology, E. B. Tylor, p. 397.

The mind of Pestalozzi was a battle-ground between the idea of development and the atomism he had inherited from Rousseau. Over the mind of Froebel the new ideal held sole and supreme sway, and so clear to him was its paramount significance that he could boldly affirm he would rather win from a tiny sand grain the history of its development than learn from God himself the structure of the universe.

The tendency of mind to make a symbol of Nature is illustrated afresh in every period of scientific advance. Thus, no sooner does Newton formulate the law of universal gravitation, than Swedenborg perceives therein "a mere external of the irresistible attractions of affection and faith." In like manner, Schelling recognizes in the opposing poles of the magnet a symbol of human consciousness, and Pestalozzi and Froebel discover myriad analogies between the evolution of physical organisms and the development of mind.

It should, however, always be remembered that an analogy is not a definition. It is as false and misleading to call the child an organism as it is stimulating to discover correspondences between the unfolding of his self-activity and the growth of plants and animals. The child's body is an organism in the true sense of the word, for

it is "a whole composed of parts which are reciprocally means and ends"; his mind is not an organism, for it is not composed of parts, neither is it separable into distinct faculties. It is a self-active energy, having different phases of manifestation, but present wholly in each phase. It expresses itself in feeling, thought, and will, but there is no feeling in which thought and will are not latent—no true thought which does not incite a corresponding feeling and issue in an act—no genuine deed which is not the embodiment alike of feeling and of thought. "Living (feeling), acting, conceiving," said Froebel, "form a triple chord within each child of man, though the sound, now of this string, now of that, and then again of two together, may often preponderate."*

Keeping carefully in mind their merely symbolic character, physical correspondences may be found helpful in the study of spiritual growth. Availing myself of this help, I shall endeavor in the following pages to point out the conditions of development, its successive stages, its essential characteristics, and its conformity to ideal types.

The most obvious correspondence between the unfolding of the mind and the growth of organisms is that in both the condition of development is exercise of power. Use and disuse, long since

* Aus Froebel's Leben, p. 142.

recognized in the parable of the talents as the sources of spiritual gain and loss, have in our day come to be insisted upon as the sources of all gain and all loss. Use gives the blacksmith his brawny arm, the musician his nimble and flexible fingers, and the thinker his power of marshaling at will the battalions of his ideas. Disuse takes from the caged bird the power of flight, from the sedentary student the vigor of his limbs, from the man who indolently refuses to think and act the power of thought and action. Pestalozzi struck the keynote of educational reform when he wrote, in the Evening Hour of a Hermit: "Nature develops all the powers of humanity by exercising them; they increase with use."

But though exercise is the indispensable condition of development, not all exercise is developing. The bird that flies too soon cripples its wings; the child who walks too soon deforms his legs. Only that exercise which is proportioned to strength increases strength. All other is productive of harm.

Again, as an organism has many members, it is very easy through the undue exercise of one member to dwarf and even destroy others. In like manner mind may be deformed by the exaggeration of single phases of its activity. The undue exercise of thought dulls feeling and weak-

ens will. The undue exercise of will contracts thought and so centralizes feeling as to impair social sympathy. The undue exercise of feeling dissolves thought into dreams and sinks will into vain desire. Nor is this all: for the abstract exercise of a single power, by weakening others, finally destroys itself. Isolated from feeling and will, thought congeals into formulas; isolated from thought and will, feeling relapses into mere sensation; isolated from thought and thought-illumined feeling, will petrifies into mechanical habit, or loses itself in the delirium of caprice. The harmonious development of mind implies, therefore, the equipoise of its several phases of activity.

To these generally recognized conditions of development must be added one upon which Froebel placed great stress. A physical organism develops by converting material appropriated from its environment into vegetable cells or animal tissues. In other words, it assimilates foreign material, and by assimilation impresses upon this material its own image. In the formative instinct of childhood Froebel discerned an analogous attempt of mind to stamp itself upon its environment. The child is constantly trying either to change something or to make something. This persistent effort hints to us

that mind is something more than an intellectual stomach. Knowledge is food, but creation is life, and we do not live to eat, but eat to live.

Even as I write, I am conscious of stating a half truth. For if it be true that the end of knowledge is creation, it is at least equally true that the end of creation is knowledge. In the products of his activity man beholds himself as in a mirror. Creation, therefore, culminates in revelation. Froebel never loses sight of these two aspects of mind; and if he tells us that "man made in the image of God must from the beginning of life be conceived and treated as a creative being," he insists with equal force that "to become conscious of self is the first business of the child and the whole business of man."

A second correspondence between physical and mental growth may be found in the fact that, while each stage of development has its own marked and characteristic features, it always depends upon that which precedes and foreshadows that which follows it. "The fundamental law of vegetable life," says Froebel, "is that each successive stage of development is a higher growth of the preceding one—e. g., the petals are transformed ordinary leaves, the stamens and pistils transformed petals. Each successive formation presents the essential nature of the plant in a

more subtile garb, until at last it seems clothed only in a delicate perfume." * In like manner we may say of the mind, that its so-called "faculties" are not separate and independent powers, but manifestations of ascending degrees of consciousness. It is interesting in this connection to note that Goethe—whose novel Wilhelm Meister is the greatest book on education ever written—was also one of the discoverers of plant metamorphosis. Possibly he may have been thinking of the parallel between the two orders of development when he called flowers "the beautiful hieroglyphics of Nature."

The greatest mistakes in education are rooted in the failure to recognize and conform to the different stages of natural development. Educational theorists are constantly pointing out this error; educational practice is constantly repeating it. Notwithstanding all that has been said and written, we still make knowledge our idol, and continue to fill the child's mind with foreign material, under the gratuitous assumption that at a later age he will be able, through some magic transubstantiation, to make it a vital part of his own thought. This is like loading his stomach with food which he can not digest, under the delusive hope that he may be able to

* Education of Man, Hailmann's translation, p. 194.

digest it when he is a man. It is forcing the mind to move painfully forward under a heavy weight, instead of running, leaping, and flying under the incitement of its own energy and the allurement of its own perceived ideal.

Thus to load the young mind is a grievous sin; but we commit a yet more heinous offense when we insist upon the exercise of faculties whose normal development belongs to a later age. The child is sympathetic, perceptive, and imaginative, but he is incapable of sustained observation and repelled by analysis and logical inference. The very flowers he loves so dearly become mere instruments of mental torture when we constantly insist upon his analyzing and classifying them. The attempt to force a premature activity of reason can result only in the repulsion of his sympathies and the stultification of his mind.*

But glaring as are our sins of commission, they pale before our sins of omission; for, while we are forcing upon the child's mind knowledge

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* It may be well to point out the distinction between conscious and unconscious reasoning. Doubtless a great deal of unconscious reasoning goes on in the mind of the child. Reason is also immanent in feeling and instinct. Dr. Harris has shown that sense-perception is an unconscious syllogistic process. (See his Thoughts on Educational Psychology.) Education, however, should deal with powers only as they become explicit.

which has no roots in his experience, or calling on him to exercise still dormant powers, we refuse any aid to his spontaneous struggle to do and learn and be that which his stage of development demands. We paralyze the spirit of investigation by indifference to the child's questions, clip the wings of imagination by not responding to his poetic fancies, kill artistic effort by scorning its crude results, and freeze sympathy by coldness to its appeal. Thus remaining an alien to the child's life and forcing upon the child a life that is foreign to him, we sow in weak natures the seeds of formalism and hypocrisy, and so antagonize the strong natures that we tempt them to become intellectual and moral outlaws.

In all attempts to conform to the different stages of natural development we must, however, be careful to recognize the fact that they pass into each other by insensible gradations. One of the clearest marks of Rousseau's atomism is that he so completely isolates the different periods of life as to lose the identity of his imaginary pupil; and it has been well said that the Émile of the last three books is an entirely different person from the Émile of the first two. Froebel, on the contrary, perceived clearly that "differences in kind result from the gradual accumulation of

differences in degree," and the idea of continuity in education is scarcely less dear to him than that of creative self-activity. "Sharp limits and definite subdivisions within the continuous series of the years of development" are, he declares, "highly pernicious and even destructive in their influence"; and he is perpetually seeking for the transitions through which the lower faculties of the mind are merged in the higher, as well as for the transitions through which the different objects of experience may be connected into a living whole. His insight into the truth that evolution "proceeds by numerous, successive, and slight modifications" makes him the pedagogic exponent of the Zeitgeist of our age; and all teachers who are interested in the "developing method" should study his writings and acquaint themselves practically with his games, gifts, and occupations.

To Froebel the most interesting correspondence between the unfolding of thought and the growth of plants and animals lay in the characteristics which constitute the very idea of development. Comparing the mind of the young child with that of the mature and educated man, we find that the former has few ideas, and that such as he has are abstract, indefinite, and held in isolation the one from the other; while the

latter not only possesses an infinitude of particular thoughts, but has articulated these thoughts into a systematized unity. In like manner, organisms develop by an advance in structure from the homogeneous to the heterogeneous, their growth beginning in the differentiation of an originally uniform germ, and through a continuous repetition of this process completing itself in the production of a membered totality in whose maintenance an almost countless number of organs find their own fulfillment. In other words, as thought unfolds by dissolving an ever-increasing multiplicity of differences into a higher unity of self-consciousness, so an organism develops by "working out diversities of member, form, and function, and at the same time in the very act of differentiating, reintegrating its diversities into the common unity." * To this correspondence Froebel is perpetually recurring, and occasionally his manner of stating it gives color to the idea that he borrowed the law of development from Nature, and, making the "tree his tutor," learned from physical organisms how to aid the mind in its struggle to become actually what it is ideally. But the careful study of Froebel's works revolutionizes this opinion. He was not one of those who love to find "natural law in the

* See Caird's Philosophy of Religion, p. 108.

spiritual world," but rather one who only cared for Nature because he had penetrated her disguise and beheld in all her varying forms the shining lineaments of mind. "There exists no other energy," he once said, "but that of thought. The law of thought is the law of the Cosmos." * And, again, he wrote to Krause, the philosopher, "I consider the movement from analysis to synthesis, which I find in pure thought, as the type and law of all development." †

The practical bearing of the thoughts just considered is obvious. If education is to conform to the natural process of development it must seek in childhood to quicken sympathy and enlarge the range of perception. It must aid the boy to find the relations between observed facts, while to the youth it should reveal the unity underlying these relations, and gradually lead him in each department of study to "see the whole in the part." Finally, as the youth matures, it should discover to him the implications of all knowledge, and through philosophy—"the science of sciences"—teach him to combine all partial wholes into one great totality. Otherwise his thought will resemble "not a connected

* Wichard Lange's Darlegung der Grundidee Froebel's, p. 12.

† Aus Froebel's Leben, p. 140.

structure, but an aggregate of chambers, from none of which he can enter the others—a building wherein he must always get lost and can never feel himself at home." *

Though the correspondences thus far considered shed some light upon the nature, the conditions, and the stages of mental evolution, our ideal of education as the harmonious development of inherent powers remains very vague; for without a standard by which development may be tested, how can we know whether it *is* or *is not* harmonious? A new analogy may shed light upon our difficulty. Returning to the plant, we observe that in its growth it always conforms to the model of its species. Its roots and stalk, its branches and leaves, its flowers and fruit express in various forms the compulsion of an ideal type. Pondering this fact, we seem to catch from Nature a hint that the harmonious development of man must mean the gradual production in the individual of the image of the race. That this hint may not mislead us, we must however qualify it by considering the vast difference between the relationship of a particular plant to its species and the relationship between individual man and the human race. Through-

* Fichte's Science of Knowledge.

out the physical realm the particular illustrates the universal, but is never coextensive with it, and just on this account Nature shows us no true and abiding individuals. As a merely natural being, man is subject to the same limitation, and the human species falls apart into races, these into tribes, and tribes into mutually excluding individuals, each one of whom is a more or less defective specimen of the general type. In mind, on the contrary, the generic energy is one with its product, and hence the ideal self in each man is identical with the ideal self in every other man. Spiritual humanity is not a whole composed of parts, but a whole composed of wholes; a totality wherein each individual is also total. Therefore, white men, red men, and black men—men of the tropics and men of the poles—may learn to think the same thoughts and to obey the same ideals. Instinctive faith in this spiritual unity of mankind inflames missionary zeal and carries to cannibal savages the message of "peace and good will." Animated by the same faith, each one of us claims his portion in the vision of the poet, the triumph of the hero, and the prayer of the saint:

> "I am the owner of the sphere,
> Of the seven stars and the solar year,
> Of Cæsar's hand and Plato's brain,
> Of Lord Christ's heart and Shakespeare's strain."

Froebel expresses this relationship of man to mankind by the somewhat untranslatable word *Gliedganzes* (member-whole)—a word we shall probably have to adopt from the German, as we have already adopted the word Kindergarten. Imaging humanity as an organic whole, he conceives the individual, on the one hand, as a member of this organism, and on the other as the organism itself in its ideal totality. Individual man is but a leaf upon the tree Yggdrasill, yet potentially he is himself that great world-ash. He is, however, the whole only in virtue of the fact that he is also the member; or, stated differently, he realizes his ideal nature through participation in the life of mankind. Moreover, since physical evolution culminates in man, the reproduction of the race within the individual makes actual the ideal under whose blind impulsion Nature mounts the ascending spires of being. And as generic humanity fulfills and interprets Nature, Nature must be the prophecy and symbol of mind. Therefore, man may find intimations of his own being in the course of the stars and the fall of the stone, in the shining world of crystals and the circular process of organic life.

The longer we reflect upon Froebel's definition of man as *Gliedganzes* the more sugges-

tive it becomes. Concentrating attention first upon that phase of the definition which affirms that each man is ideally mankind, there dawns slowly upon us the vision of mind as a generic and therefore self-creative energy. We picture to ourselves a musician, who is also the instrument he uses and the symphony he plays; a sulptor, who is himself the clay he models and the statue he produces; a master-builder, who is also the quarry whence comes his marble and the temple he rears. Then, as our thought grows clearer, we throw away our pictures of the unpicturable, and, gazing directly upon the miracle of mind, behold an energy which, acting upon itself as material, realizes itself as result; an energy self-impelling, self-fulfilling, and self-revealing; an energy which starting from itself returns to itself only to be incited to fresh wanderings which culminate in deeper returns; in a word, an energy which, in the most literal sense, "is what it makes itself to be"—a self-product.

Very wonderful is this vision of mind, but we may not dwell upon it, for the *Gliedganzes* has other secrets to reveal. It is the paradox of mind, that while free and self-creative it yet implies relationship. It is independent but not solitary. To be social is its nature, and a mind existing apart from and out of relation to other minds is

a logical impossibility. Indeed, mind is in no sense a possession of the individual, but a universal energy in which all individuals participate. As Dante teaches us in the Purgatory, spiritual energies grow by giving, by spending are increased, and in the distribution of spiritual food the miracle of the loaves and the fishes is perpetually renewed. The more thought communicates itself, the more truly it possesses itself; the more completely love loses itself in its object, the more surely does it find its own fulfillment. Only through membership and the communion which membership implies does man make actual his ideal nature; only in so far as he becomes universal is he in any true sense individual.

"Man," says Plato, in the Timæus, "is a plant not of an earthly but of a heavenly growth; . . . and the divine power suspended the head and root of him from that place where the generation of the soul first began. . . . There is only one way," he adds, "in which one being can attend on another, and this is by giving him his natural food and motion. And the motions which are naturally akin to the divine principle within us are the thoughts and revolutions of the universe." Can we find anywhere a truer description of man, a higher definition of education?

Man is a tree, whose roots are in the sky. He must be nourished by ideals. These ideals are revealed to him in "the thoughts and revolutions of the universe." They also constitute his own inmost selfhood. In the symbols of Nature, the institutions of society, the achievement of history, and the products of literature and art, man is confronted by his own ideal self. Wandering away from himself into these seemingly foreign realms, the individual for the first time finds himself at home.

As man receives from mankind the ideals through which he realizes his own implicit nature, it is evident that he is creative only in so far as he is receptive. He produces himself by reproducing humanity within himself. We must, therefore, qualify the illustrations above given by saying that he is a true musician only if, like St. Cecilia, he has first heard the heavenly music; a true sculptor only if his statue conforms to "the measure of a man"; a true builder only in so far as the temple he rears is like unto "the pattern shown in the mount."

It may be urged that, since the cosmic ideal can not be made actual in the individual in any finite time, our definition of education is not a practical one. The question, however, is not one of reaching a goal, but of moving toward it.

When Margaret Fuller somewhat condescendingly remarked to Carlyle that "she accepted the universe," he answered grimly, "It was as well she did." There is a mine of wisdom in this curt rejoinder. We can make no headway against the stream of universal tendency; or, more devoutly stated, unless we conspire with Providence all our educational effort must prove futile. "It is a sufficient account," says Emerson, "of that appearance we call the world that God will teach a human mind." The true educator is he who clearly discerns the divine ideal and shapes his own effort in accordance therewith. It needs, moreover, only a moment's reflection to assure us that no matter how we define education, it is a process which implies eternity for its realization. In the fact that man is susceptible of education lies the assurance of his immortality. On the other hand, in that man has a sense of imperfection, he shows that there is in him even now a standard of perfection. He knows himself as ignorant because he has an ideal of knowledge, and as evil because he has an ideal of holiness. This perception of his limit proves that he has already annulled it. Hence, while in one sense he has infinite realms to conquer, in another sense these realms are already his. The process of education, therefore, is one wherein the peace

of possession is combined with the ardor of pursuit, and through all the struggle of the passing years man may enjoy the "holy carelessness of the everlasting now."

But the individual is not only total humanity in embryo; he is also a particular man, a being with sentiments, caprices, and opinions peculiar to himself. Though ideally the world-ash Yggdrasill, he is also one of its countless leaves—has the leaf nature as well as the tree nature, and is thus actually partial while potentially universal. His nature is inherently a self-contradiction, and education, in its deepest sense, is the process through which this contradiction is canceled.

Arrived at this point in the study of man's complex being, we begin to suspect that development is something more than the mere unfolding of inherent powers, and that the process by which man ascends into the species (or, in other words, makes actual his own ideal) is not adequately described even by the word self-production, but involves also the idea of self-annihilation. Again recurring to the musician and artist, we must now insist that man becomes musical by overcoming discord and achieves beauty through the slow transformation of original ugliness. It is by slaying caprice that he attains rational will, by renouncing opinion that he gains truth, by

crucifying selfishness that he conquers selfhood. The countless fox princes and frog princes of fairyland who go about seeking for a benevolent murderer, because only by dying as animals can they regain their royal state, are true types of the particular man who, like them, must die that the universal man may live.

Renunciation, self-surrender, self-abnegation —how familiar the words, yet how they dilate with ever-widening meaning! To the Hindu devotee, renunciation means the slaying not only of selfishness but of self-consciousness: when he has so paralyzed his body that he feels no sensation, and so paralyzed his mind that he has no thought, then, and not till then, has he attained Nirvana. To the monkish ascetic, renunciation means the sacrifice of this world for the possession of the world to come. To the man of science, it means the surrender of his most darling theory to the stern reality of facts; to the hero, the merging of self in his cause; to the patriot, the sacrifice of life upon the altar of his country. To the humble saint, it means the surrender of his will to his Saviour, and of his life to the service of his brother; to the mystic, the sinking of himself in God, that he may find God in himself. Finally, to the Christian philosopher, renunciation is a phase in the process of

self-realization, the ascent of the individual into the species by the way of the cross. Furthermore, the philosopher recognizes in such ascent the incarnation of the divine in the human, and with this insight interprets the "dramatic tendency" of Nature, as the striving of Nature to become man, and knows that the "lifting of the manhood into God" shall be the goal of history; is, indeed, the "far-off divine event to which the whole creation moves."

One aspect of the *Gliedganzes* remains to be considered. We have seen that individual development means a progressive conformity to the generic type. It is evident, however, that even in the race this type is very imperfectly realized, and that humanity, as a whole, is itself in a process of evolution. This fact suggests another implication in the idea of membership. The individual who reaps the rich result of mankind's vicarious struggle is in duty bound to augment his inheritance. As he has freely received, he must freely give, and, by adding to the store of human experience some mite of knowledge or some atom of achievement, swell the treasure which is to be lavished upon coming men.

Perhaps the most touching passage in all literature is that in which the hero of Troy prays for a son more heroic than himself. Gladly will

Hector die in battle with the Greeks if the gods grant that his son may rule nobly in Ilium. The glory of living is to transmit a higher life. The dying flame burns on in the brighter flame which it has kindled.

The prayer of the hero utters the craving of all human hearts. Everywhere man strives and toils to make his children better than himself. Ignorance is ambitious that its children shall be wise, and Sin rarely so sinful as not to pray that its babes may be unstained. And what father and mother crave for their children, each generation as a whole craves for the generations that are to follow it. It looks to the young life which it has borne and cradled to make facts of its aspirations and realities of its dreams. For the young it crowns again the discrowned illusions of youth and sets up once more the broken altars of its faith. Humanity declares its unity by living forever in the future. Only man plants that posterity may reap, suffers that posterity may enjoy, dies that posterity may live, and ever the highest hero goes out into the battle of the age, praying, as he looks upon the young. "May they say these men are nobler than their fathers were!"

It is in the conception of man as *Gliedganzes* that Froebel advances beyond Pestalozzi. Domi-

nated by the atomistic view of man, Pestalozzi was never able to grasp the significance of social institutions. In his Inquiry into the Course of Nature in the Development of the Human Race he assumes three states of man—an original state of nature, a transitional social state, a final moral state. The moral state is reached, however, not by a reaction of the social state upon the individual but by the individual's self-emancipation from its influence. "The moral man is not the work of society." "The kindliness and straightforwardness of the animal man are replaced in the social man by ill will and cunning." "The social state, bringing with it on the one hand a spirit of dominion, and on the other hand a state of subjection, indefinitely increases men's natural inequalities as well as their pride and ambition." Finally, "while the religion of the natural man is idolatry, that of the social man is deceit." "True religion exists for the moral man alone, for man can only find God by the searchings of his own heart, and in so far as he still preserves God's image in himself." *

Very evidently with such views it was impossible for Pestalozzi to see in institutions the revelation of man's larger selfhood, and, failing

* See the summing up of the Inquiry in the excellent biography of Pestalozzi by Roger de Guimps, pp. 113–115.

this vision, it was impossible for him to define the "harmonious development" which was his ideal of education. Therefore his educational experiments, while suggestive, were always felt by competent observers to be disappointing, and his methods merited the criticism of crudeness and empiricism which Froebel made upon them.

Pestalozzi lets us into the secret of his life and work when he says, "Through my heart I am what I am." He was an educator because he was a philanthropist. He pleaded for universal education because he saw therein the only effective means of lessening human misery. As he tells us in the Song of the Swan, he "desired at first nothing else than to render the ordinary means of instruction so simple as to permit of their being employed in every family." Searching for the elements of particular branches of instruction, he was led to ask what were the prime elements of all knowledge. Finding in number, form, and words the "alphabet of knowing," he sought to supplement it by an "alphabet of doing," but in the attempt to find the elements of technical skill he was confessedly a failure. From the search for the elements of knowledge and skill there was an easy transition to the thought of the germinal activities of mind and to the definition of education as the "development

of inherent powers." Finally, enlightened by the endeavor "to psychologize education," Pestalozzi perceived that "the forces of the heart, faith and love, do for immortal man what the root does for the tree," and that "the center and essential principle of education is not teaching, but love." With these recognitions his system attained all the completeness possible without that insight into the relationship between the race and the individual which discloses the significance of institutions and unveils the meaning of history.

The reverence and affection which all men feel for Pestalozzi is accorded neither to his theoretical insight nor his practical achievement. Because "he lived as a pauper with paupers to teach paupers to live like men," we love him. Because he first dared to claim for all men the right to be educated, we revere him. Upon the strong foundation of this generous claim his fame is "builded far from accident," and, frankly admitting that his psychology is false and his method defective, we nevertheless recognize in him the noblest example the world has yet shown of the hero as educator.

The doctrine of the *Gliedganzes* has been a stumbling stone and rock of offense to many of Froebel's interpreters and critics. By some he

has been reproached with wasting much time in unprofitable speculations about parts and wholes. By others it is loudly hinted that educational theories are of slight value, and that our sole practical concern is with methods and instrumentalities.* Such views are rooted in that favorite fallacy of half-fledged minds which divorces practice from theory, character from creed, will from intellect. The true disciple of Froebel, on the contrary, will recognize in the doctrine of the *Gliedganzes* the ripest fruit of the master's thinking, the key to his practical endeavor, and the source of that symbolism which is his most original contribution to educational science.

Finally, the conception of man as *Gliedganzes* † of humanity supplies a standard by which all systems of education may be tested. See man as a whole and not as also a member, and you have Rousseau's atomic Émile, who at the climax, or rather, anticlimax, of an atomistic education remarks to his atomic tutor that for such a su-

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* Is not the decrier of theories himself simply a theorist, whose theory is that there should be no theory?

† For Froebel's own statements of the doctrine of the *Gliedganzes*, see Aus Froebel's Leben, edited by Dr. Wichard Lange, p. 489; Die Menschen Erziehung und Aufsätze verschiedenen Inhalts, edited by Dr. Wichard Lange, p. 499 *et seq.* Pädagogik des Kindergartens, Wichard Lange, pp. 2, 6, 87, 133, 152, 224, 322, 324, 346.

premely independent atom as himself the world of organized society is no fit place. See man as member and not also as whole, and you lapse into the Orientalism of education; for, granting validity to institutions without perceiving that they exist both in and for the individual, you see in your pupil not an end but a means, and strive not to develop him but to mold him by external pressure into a prescribed form. See man as both member and whole, without perceiving the contradiction therein implied, and you fall into the indolent sentimentalism whose motto is *laissez-faire,* and which expects development without that strife of opposing forces which is its inevitable condition. See man as he *is*—actually a member, ideally the whole of humanity—the incarnate opposition of particular and universal, and you define truly both the substance and the method of education. For its substance is the experience of that total humanity which is the ideal self of the pupil; its method such incitement of his self-activity as shall impel him to renounce indolence, caprice, and vanity, and to reproduce spontaneously that total experience within himself.

III.

THE CHILDHOOD OF THE RACE.

"Without the spiritual, observe,
The natural's impossible, no form,
No motion; without sensuous, spiritual
Is inappreciable, no beauty or power;
And in this twofold sphere, the twofold man
(For still the artist is intensely a man)
Holds firmly by the natural to reach
The spiritual beyond it, fixes still
The type with mortal vision to pierce through
With eyes immortal to the antetype
Some call the ideal, better called the real;
And certain to be called so presently
When things shall have their names."

. . . . . .

"Every natural flower which grows on earth
Implies a flower upon the spiritual side,
Substantial, archetypal, all aglow
With blossoming causes, not so far away,
But we whose spirit sense is somewhat cleared
May catch at something of the bloom and breath,
Too vaguely apprehended, though, indeed,
Still apprehended, consciously or not,
And still transferred to picture, music, verse,
For thrilling audient and beholding souls."

Aurora Leigh, Mrs. Browning.

CHAPTER III.

THE CHILDHOOD OF THE RACE.

THE conception of man as *Gliedganzes* quickens our sense of the significance of history. If humanity is neither a mere aggregate of atomic individuals, nor a mere organism whose members, while participating in the life of the whole, remain forever different from that whole and from each other; if, indeed, it is a spiritual unity whose essence, "communicable but not divisible," exists whole and entire in each particular man, then obviously in history the individual may find a revelation of his nature and an intimation of his destiny. History paints life on a wide canvas and in a true perspective. Through its study man separates what in himself is essential and permanent from that which is accidental and transitory; from its drift he learns the direction in which he is tending and the ends he blindly seeks; in its achievement he finds the solution of his contradictions, the an-

swers to his enigmas, and the vindication of his hopes.

As the general trend of history suggests the meaning of each particular life, so its successive periods offer illuminating correspondences to the ascending stages of individual development. Humanity has its inarticulate infancy; its childhood of dreams and premonitions; its self-assertive, joyous, aspiring, and speculative youth; its manhood of sober reflection and disciplined activity. For the educator, therefore, the study of history, and particularly the study of its earlier phases, is of prime importance. In the childhood of humanity he beholds the magnified image of the child with whom he has to deal—an image, moreover, which, like a composite photograph, throws into relief a general type or ideal, and thus becomes a standard by which all of its individual examples may be measured. The manifestations of a particular child may reveal an essential truth of human nature, but they may also spring from individual defect or perversion. To be truly interpreted, they must be compared with the revelation of childhood as it is writ large upon the pages of history. Only very shallow thought ever sets up as a standard the individual consciousness, while insight into the universal is the kernel of all true philosophy

and the practical application of this insight the kernel of all wise education.

All students of Froebel's writings must be struck by his repeated allusions to the parallel between the development of the individual and that of the race. The practical outcome of this insight is to be found in that symbolism which, though it has long been recognized as the most original and most fruitful of his pedagogic innovations, is, even to-day, the least understood feature of the kindergarten games and gifts. Its significance will be appreciated only as the symbolic acts and speech of the child are interpreted by the naïve symbolism which is the distinctive characteristic of thought during the long childhood of mankind.

While we may hesitate to accept Emerson's dictum that "all thinking is analogizing," no one can doubt that analogy is the key to the mental processes of primitive man. To its influence must be ascribed the universal belief of savages in the animation of all natural objects. Interpreting the world around them through the medium of their own sensations, they endow all objects with life, feeling, and volition. In their conception, sun and moon, clouds and winds, sea and mountains are animate beings, whose lives may be interpreted by human analogies. The

rainbow is a monster which devours man; the waterspout, a cruel giant; fire, a serpent which will sting those who touch it. When a savage is wounded by an arrow he punishes it with a ferocious bite; the fetich which has failed to bring him rain he binds, beats, or destroys; and upon the tree from which a relative has fallen he revenges himself by cutting it to the ground and scattering its chips.* If, reasoning from the phenomena of dreams, he concludes that each man has a phantom or other self, he believes, for the same reason, in the other selves of beasts and trees, hatchets and arrows. Therefore, when he dies, weapons, food, ornaments, and money are buried with him, in order that his phantom self may lack none of the things upon which the actual self had depended during its earthly life.

In analogy must be recognized also the power which has presided over the development of language. Through analogy, our forefathers, looking up to the great source of light and heat, named it the Sun, or begetter. Through analogy, the savage describes his face as moon and his cake as sugar cane. Through analogy, names for the most various objects have been derived from common roots—e. g., "from roots meaning *to go* were formed names for clouds, ivy, serpents, cat-

* Primitive Culture, E. B. Tylor, p. 286 *et seq.*

tle, and chattel, for movable and immovable property."* Through analogy, all words expressive of spiritual ideas have been derived from roots which originally had a material meaning. Thus the New Guinea savage expresses the idea of pity through a word whose primary meaning was "to have a stomach-ache";† and our own word tribulation comes from the *tribulum* or sledge used by the Romans for separating the chaff from the wheat. Finally, through analogy, primitive men described the phenomena of Nature in words borrowed from the vocabulary of human actions and sentiments, and their common speech was largely made up of poetic metaphor. Thus, the sun was said to love the dawn because he hastens after her, and to kill the dawn because the dawn disappears when the sun has risen; clouds were conceived as maidens with swans' plumage, and the moon was pictured as the sister or bride of the sun, or, again, as a rival cleft in twain by the sun because of his jealous love for the morning star. Without metaphor, as Professor Max Müller has pointed out, language could not have progressed beyond the simplest rudiments, neither could there have been any advance in the intellectual life of man.

* Max Müller, Science of Language, vol. ii., p. 450.
† Ibid., p. 438.

In the ascription of life and will to all natural objects, and in the metaphorical speech of primitive peoples, many writers claim to have found a sufficient explanation of that most characteristic phenomenon of the great human childhood, the origin and development of myth. By far the greater number of myths, moreover, have been traced back to anthropomorphic conceptions of Day and Night, the Dawn and the Gloaming, and to descriptions of their doings, "which applied so well to the deeds of human or *quasi*-human beings that in course of time their primitive purport faded from recollection." * "Let but the key be recovered to this mythic dialect," and we are promised that "all its complex and shifting terms will translate themselves into reality, and show how far legend in its sympathetic fictions of war, love, crime, adventure, fate, is only telling the perennial story of the world's daily life." † Even assuming this explanation to be a satisfactory one, the development of myth offers another striking illustration of the analogical reasoning of primitive men. But the more deeply we penetrate into the soul of myth the stronger becomes our conviction that neither animism nor verbal metaphor are adequate to

* Myths and Mythmakers, John Fiske, p. 134.
† E. B. Tylor, Primitive Culture, p. 316.

account for its origin, but that, on the contrary, the impetus which shaped it was man's longing for self-knowledge, and that its roots must be sought in his premonition of the strange and wonderful correspondences which exist between the life of Nature and the life of the soul. These opposing theories may be tested by a consideration of the two myths which have been most prolific, and, among Aryan peoples at least, have become most widely diffused—the myth of the all-conquering hero and the myth of the wanderer who, through farthest space and beset by deadly perils, seeks for a bride whom he has loved and lost, or for a treasure of which he has been robbed.

According to the popular view of mythology, the prototype of the countless gods, heroes, and knights who overcame monsters of all kinds is none other than the mighty Sun, who slays the demons of night, storm, winter, and eclipse. Back to sun-battles must be traced the conflicts of Apollo and the Python, Œdipus and the Sphinx, Bellerophon and the Chimæra, Sigurd and Fafnir, St. George and the Dragon. The rays of the sun are the unerring darts and invincible weapons with which legend has armed its heroes, the originals of Gram, Durandal, and Excalibur, of the spear of Achilles, the shafts of Odysseus, and the poisoned arrows given by

Hercules to Philoctetes, and without which Troy could not be taken. The flaming eyes and streaming golden locks of mythic heroes are but a dim reflection of the noonday splendor of their heavenly ancestor, and when they come to die it is always from causes which point directly to his descent into darkness, or his defeat by his great enemy, the winter cold. Thus Hercules is consumed upon a blazing funeral pyre (sunset), Sigurd is slain by a thorn (frost), while Arthur is received by black-hooded queens into a barge "dark as a funeral scarf from stem to stern." In like manner mythic descriptions of the love, estrangement, and reunion of the Sun and Dawn are said to be the creative source of those touching legends whose theme is the separation of heroes from the brides whom they wed only to lose. The stories of Odysseus journeying homeward under grievous perils, and of Orpheus seeking Eurydice in Hades, are transfigured accounts of the search of the Sun for the Dawn, while the beautiful allegory of Psyche is a flower whose mythic seed was the search of the Dawn for the Sun. Finally, stories like that of the theft and recovery of the Golden Fleece are born of poetic descriptions of clouds lit up by solar rays, stolen by storm fiends or night fiends, and recovered by the all-conquering Sun.

The solar substrate of the myths we have been considering is beyond dispute, for their lineage has been traced back to primitive stories wherein the names of the heroes and heroines prove them children of the Sun or the Dawn, while the names of their foes betray an ancestry of night, cold, and storm. But what of the sun myth itself? Was it nothing more than a poetic description of the exploits, the loves, and the sufferings of the great god of day? Was there no response in man to the conflict between light and darkness? Was there no hero asleep in the human soul who started into waking life when confronted by his own symbolic image?—no wanderer whose impulse to seek an ideal good was stirred by the search of the Sun for the Dawn, and the Dawn for the Sun? In a word, was not the sun myth the symbolic expression of man's own nature and the prophecy of his historic career?

The current explanation of the solar myth fails to account for its vitality and persistence after the sun has been transfigured into a human hero, whose heavenly ancestry has faded from the minds of men. Why do these tales of conquering heroes continue to be told among all peoples? Why do men never tire of the story of alienation and return? Why do literature

and art circle forever around these primitive themes? Why do children, the world over, delight in the household tales which repeat under countless variations the legends of the hero and the wanderer? These are questions which must occur to any thoughtful mind. Their answer is to be found in the nature of man as revealed in history. To history, therefore, let us turn, discovering therein, if we may, the originals of the hero and the dragon, and the image of that tireless wanderer who always compels our deepest sympathy.

In a cave in France, supposed by geologists to be a hundred thousand years old, may be seen the oldest extant picture of a man. It represents a very small man, naked and defenseless, fleeing in terror from an enormous serpent. It is the true image of primitive man in his relationship to Nature, and touches the heart with its vivid expression of feebleness and fear. Chased by wild beasts, pelted by storms, fevered by tropic suns, benumbed by polar frosts, famished with hunger, hemmed in by mountains, isolated by seas, shut up for companionship to his own tribe, and bounded in his experience by the pitiful term of his individual life, savage man is the slave of Nature, which crushes him with its resistless might.

But in this slave of Nature beats the heart of

a hero, and he soon turns upon his oppressor. He invents the bow and arrow, and becomes a terror to the wild beasts who had terrified him. He erects rude huts to protect himself from cold and storm. He domesticates the dog, sheep, horse, and cow, and through cultivation transforms mere edible grasses into wheat, barley, and rye. He drains the marsh, levels the mountain, fertilizes the desert, and makes the ocean his highway. He spiritualizes the material of Nature in the forms of art, and in the light of science sees the world not in the isolation of objects but in the continuity of process. With the help of steam and electricity he conquers space, while with the printed page he annihilates time, and thus, roaming at will over the broad earth and through the centuries, he bursts the limits of individuality, family, tribe, race, and generation, and expands to the measure of the universal life.

Parallel with man's conquest of Nature is his conquest of political and social freedom. Hegel has epitomized the teaching of history in the pregnant sentence: "The Orient knew, and to the present day knows, only that *one* is free; the Greek and Roman world knew that *some* are free; the German world knows that *all* are free."* The

* Hegel's Philosophy of History (Bohn's Philosophical Library), p. 110, "German World"=Modern World.

first book of history records the struggle between the despotism of Persia and the newborn spirit of freedom in Greece. Subsequent ages have but repeated the struggle in fresh and deeper forms, with the victory always on the side of freedom. The triumph of the Athenians at Marathon, and their defeat at Syracuse; the victory of German Hermann over the Roman legions under Varus; the crushing of Attila at Châlons; the repulse of the Saracens at Tours; the victories of Lützen, Lepanto, Blenheim, Saratoga, Waterloo, what are these but crises in the one great battle of freedom?—a battle whose roar we may still hear around us, and which must go on until the poet's dream is realized and

> "battle-flags are furled
> In the Parliament of man, the federation of the world."

The conquest of Nature and the overthrow of political despotisms are but the lesser victories of heroic humanity. The wild beast that rages within man is more terrible than all those that rove the earth; the chains of ignorance, the shackles of sin, are stronger than those of outward despots; and fiercer is the battle in the soul than any ever fought on land or sea. The true hero is he who, within himself as battle-ground, meets and slays himself as foe; and history receives its profoundest significance from the fact

that it reveals the ever-deepening ideals by which this spiritual conflict has been incited and maintained. The savage knows no law but his own caprice, and believes the universe to be capricious. Hence his religion is fetichism, and the unformulated rule of his life to do as he may please. Following fetichism come the great pantheistic religions, which define the infinite as negation of the finite, and discipline the uncontrolled natural will with the law of self-renunciation. Persia advances to the positive thought of a conflict between the powers of light and darkness, and challenges each man to the help of Ormuzd against Ahriman. Judaism declares a just God, who loves righteousness and hates iniquity, and in the ten commandments defines for all ages the binding moral law. Christianity attains the final insight that justice can not itself be just unless it capacitates for the perfection it requires, reveals a God of grace, and declares the fulfillment of all separate commandments in the perfect law of love. Thus through the struggle of the ages is the arbitrary caprice of the savage transfigured into the rational liberty of the man whom the truth makes free.

And now, since the burden of history is man's conquest over foes without and foes within, can we doubt that the hero in the soul is the proto-

type of all the heroes of myth and poetry, and that it was his own ideal image which man hailed with such fervor in the "Orient conqueror of gloomy night"? This insight explains the persistence and development of myth after its physical substrate has been forgotten. Springing from the depths of the spirit, it grew with the growth of the soul and unfolded with her unfolding. It was, therefore, no "disease of language," but a necessary phase of a spiritual process, that physical light and darkness should fade into the background just in proportion as the morning flush of consciousness brightened toward its perfect day.

Myth has been well defined "as an unconscious act of the popular mind at an early stage of society." It is the product not of an individual but of a people, and it springs from a source above the will and beyond the consciousness of its creators. It is, in a word, the dreaming of the generic spirit, and therefore prophetic of the career of humanity, while, conversely, it can be truly interpreted only in the light of its historic fulfillment. Man has defined himself in language as "him who thinks" and "him who dies"; in mythology and heroic legend he has defined himself as "him who overcomes."

And not only does man express in myth the

ideal which is striving to attain the light of consciousness, but the myth, once created, reacts upon thought and will, and thus tends to produce the hero it portrays. Who shall say how far the legends of Hercules and Achilles contributed to produce heroic Greece? Who can measure the influence of the mythic Thor upon the hardy Norseman? Who shall determine how much of practical invention and spiritual achievement is still prompted by Boots, Dümmling, and Jack the Giant-Killer, the nursery heroes of the Norseman, the Teuton, and the Anglo-Saxon?

As the myth of the hero foreshadows the conquests of the will, so the touching legends of separation and reunion adumbrate the history of the soul in its spiral ascent to ever higher grades of consciousness. The old story-tellers have imagined countless variations of this favor its theme, introducing into their tales many complex motives and many strange incidents. Oftenest, however, the maiden is either forsaken by her lover, as in the legends of Ariadne, Œnone, Iole, or as in the old Hindu myth of Urvasi, and the Greek tale of Psyche, the separation is brought about by failure to comply with the conditions upon which depend the permanence of the union. Psyche, a king's daughter, is wedded to Eros,

god of love. She may, however, not look upon him, but must find her happiness in union with the invisible divinity. Enticed by curiosity, she gets a lamp and gazes upon the sleeping god, who instantly vanishes. The remainder of the story relates the weary search of Psyche for her lost love, the cruel tasks imposed upon her, her misery in estrangement, her reconciliation with Eros, her heavenly marriage, and the gift of immortality which is conferred upon her.

These stories of separation and reunion state in mythic form the most universal fact of human experience. For what is life but a process wherein the child's happy sense of oneness with Nature, man, and God, vanishes in the questions and antagonisms of youth, to be found again when reason reaffirms the truths handed down by tradition, and when duties, which had seemed mere arbitrary impositions, are recognized as expressing the inmost being and need of the soul? And again, what is this individual experience but a repetition in brief of the historic development of consciousness—a movement always conceived as pointing backward to a lost Eden or a vanished age of gold, while in reality pressing forward toward the true paradise which waits for man at the goal of aspiration and achievement?

While the whole of life may be thus conceived

as a circular process, the same movement is manifested in countless smaller circles recurring upon each higher plane of experience. Thus the infant plays at estrangement and reunion in his favorite game of hide and seek. "Why is it, dear mother," asks Froebel, "that your baby loves to hide his face behind your handkerchief? He might lie unhidden in your arms, on your knee, close to your heart, and lying thus see ever your eyes looking back into his own. Does he wish to conceal himself from you, to be separated from you? God forbid! He hides himself for the happiness of being found, and seeks through momentary separation to quicken his feeling of union with you." In like manner young children love, themselves, to seek for hidden objects, and their delight when search has been rewarded by discovery justifies Lord Bacon's saying that "according to the innocent play of children the divine Majesty took delight to hide his works, to the end to have them found out." As childhood passes into boyhood, the longing for estrangement manifests itself in new and deeper forms. Familiar surroundings lose their charm, and the desire for wandering and adventure is born. A longing for the "far off, the strange and the wonderful," seizes upon the mind, and the boy plays at being a bandit or pirate, an explorer of un-

known lands or a hunter in far-away forests. In spiritual correspondence with these more external manifestations he asserts his own will against that of parents and teachers, and begins to question the wisdom of his elders. Finally, the youth attacks the whole existing order of things, and thought, intoxicated by a premonition of its own absoluteness, insists upon making itself the measure of the world. What signify to the ardent youth our social conventions, political dogmas, and religious creeds? Is he not also free? Does he not feel within him a higher law? Has he not in his own reason a criterion of truth? Away with the superstitions of the past, and let reason create purer manners, a freer government, a higher creed! Thus dreams the young iconoclast, and knows not that he is himself the supreme idolater.

To all the circles of individual experience history offers recurrent correspondences. Hints of the deeper meaning of the youthful longing for travel and adventure are given in the restless migrations of primitive tribes, in that "urging of the spirit outward" manifested in the maritime heroes of Spain and Portugal, and resulting in the discovery of a new world—in the heroic impulses which have driven Englishmen across the seas and created new Englands in America and

Australia. These external migrations and colonizations, again, are but types and symbols of the dauntless sallies of the soul into its own undiscovered realms; of new continents of the mind dawning upon the gaze of the tireless explorer; of spiritual settlement in these fair lands of desire; of wars between ancestral creeds and the deeper impulses stirred by fresh influxes of the spirit; of joy and peace, when in the strange beauty of the new revelation is recognized the glorified image of loved and familiar truth. The age of Socrates in Greece, the age which witnessed the introduction of Christianity into all parts of the Roman Empire, the age of the Reformation—are historic examples of the descent of Reason into its own depths, and its ascent therefrom into a higher consciousness. But the world-historic period of estrangement was the age of the French Revolution, when thought attacked not this or that political or religious dogma, but armed itself against the whole content of consciousness; and when man, in the very moment of enthroning Reason as mistress of the world, threw away the rich heritage she had painfully accumulated through the toil of centuries. By this terrible object lesson the modern world has been taught that man is not made, but in process of making—that, indeed, human nature

exists only as it is created by self-activity, and by the participation of each man in the experience of all men, and therefore that no political folly can be greater than the atomism which detaches the individual from the social whole, and breaks the continuity of history by severing the links which bind the present to the past.

These rhythmic undulations, occurring alike in the little stream of individual life and the mighty river of history, are explained by insight into the nature of mind as self-activity. The thought of self-activity is the thought of a self-producing energy, and mind exists actually only in so far as it makes itself to be. On the other hand, it always possesses ideally the possibilities which it makes actual in the course of its development, and its history is the conversion of abstract universality into concrete universality by descent into and ascent out of externality and manifoldness. All thought presupposes that things are thinkable, and latent in this presupposition is the idea of a common reason in the thinking subject and the object of thought. Hence thought is both objective and subjective, or, differently stated, thought and thinking, object and subject, are one and the same. The movement of mind is therefore circular, and its going out from itself is at the same time a coming to itself.

It may help us to follow out this rather obscure line of thought to consider for a moment what is involved in the idea of self-consciousness. Self-consciousness is the knowing of the self by the self, and this implies both the distinction of subject and object and the recognition of their identity. He who says "I," separates himself as subject thinking from himself as object thought, and yet declares that subject and object are one and the same. Seen partially, this spiritual process appears to be one of alienation or estrangement, but when followed throughout its entire sweep it is recognized as a circular or rhythmic movement, beginning from and returning to itself.

The circular form of spiritual activity is implicitly recognized by all world-poets and explicitly declared by the greatest philosophers. Plato speaks of the soul "turning in herself," and describes mind as the "sphere of the self-moved in voiceless silence turning." Hegel characterizes the activity of reason as a process of "return upon itself." Dante pictures ascending degrees of spiritual life by the increasing velocity of concentric circles of flame. Shakespeare portrays the deed as a self-evolving circle which returns upon the doer. Goethe shows us in the career of Mephistopheles the circular pro-

cess through which the power that always wills the bad is made to work the good. Emerson calls the circle the highest emblem in the cipher of the world, and in several of his mystic poems suggests what he elsewhere distinctly states, that "the circles of intellect relate to those of the heavens":

> "Nature centers into balls
> And her proud ephemerals,
> Fast to surface and outside,
> *Scan the profile of the sphere;*
> Knew they what that signified,
> A new Genesis were here."

With this insight into the nature of reason we are able to explain fully the origin of sun myths. I have tried to show that the many legends of heroes and wanderers adumbrate the historic career of humanity, and have their source in the soul's prophetic anticipation of its own nature and destiny. But long before men were able to create such tales as these their wonder was excited by those alternations of light and darkness which correspond to the pulsations of consciousness. Hence, sun myths, when studied historically, show clear traces of spiritual ascent. In their primitive stage of development, as Mr. Fiske has pointed out, "they are little more than direct copies of natural phenomena, just as imitative words are direct copies of natural sounds."

Thus savage mythology has much to tell of sun-devouring jaguars, dogs, fishes, and serpents, and European folk-lore preserves reminiscences of such archaic myths in the stories of Little Red Riding-hood, of Tom Thumb who emerges unharmed from the stomach of a cow, and of the seven little kids so ingeniously released from the body of a sleeping wolf. Tales such as these, while they point clearly to the sun who is swallowed and again disgorged by night, storm, and eclipse, show little of the transforming power of imagination. But in the myths of hero and wanderer, as well as in legends like that of Sisyphus with his recoiling stone, and Ixion bound for his sin upon a revolving wheel of flame, it is clear that brute fact has been freighted with spirit, and that Reason has learned to recognize her own image in the symbols of Nature.*

* Those of my readers who are familiar with the writings of Dr. Harris will recognize that I have repeated very imperfectly his explanation of the origin of sun myths. For the benefit of those who may not have seen this explanation I herewith give it in full, hoping it may prove as great a revelation to them as it has been to me:

"Consciousness is the knowing of the self by the self. There is subject and object and the activity of recognition. From subject to object there is distinction and difference, but with recognition sameness or identity is perceived, and the distinction or difference is retracted. What is this simple rhythm but regularity? It is, we answer, regularity, but it is much more than this. But the child or savage delights in monotonous

I have dwelt at such length upon sun myths and their spiritual interpretation because the study of these myths has made me realize, as I never did before, that through the exercise of

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repetition, not possessing the slightest insight into the cause of his delight. His delight is, however, explicable through this fact of the identity in form between the rhythm of his soul-activity and the sense-perception by which he perceives regularity.

"The sun myth arises through the same feeling. Wherever there is repetition, especially in the form of return to itself, there comes this conscious or unconscious satisfaction at beholding it. Hence, especially circular movement, or movement in cycles, is the most wonderful of all the phenomena beheld by primitive man. Nature presents to his observation infinite differences. Out of the confused mass he traces some forms of recurrence—day and night, the phases of the moon, the seasons of the year, genus and species in animals and plants, the apparent revolutions of the fixed stars, and the orbits of planets. These phenomena furnish him symbols or types in which to express his ideas concerning the divine principle that he feels to be First Cause. To the materialistic student of sociology all religions are merely transfigured sun myths. But to the deeper student of psychology it becomes clear that the sun myth itself rests on the perception of identity between regular cycles and the rhythm which characterizes the activity of self-consciousness. And self-consciousness is felt and seen to be a form of being not on a par with mere transient individual existence, but the essential attribute of the Divine Being, Author of all." —*Introduction to the Study of Philosophy, pp. 190, 191.*

In connection with Dr. Harris's explanation of the sun myth, it is interesting to recall Eckermann's account of Goethe's feeling for the sun:

"Sunday, December 21, 1823. Goethe's good humor was again brilliant to-day. We have reached the shortest day; and the hope that with each succeeding week we shall see a consider-

phantasy the soul begins its emancipation from the thralldom of sense. Just as "truth embodied in a tale shall enter in at lowly doors," so from the opening doors of the soul issued that long train of myths, legends, fables, and parables which prepared the way for the poetry of Homer and the philosophy of Plato. If, however, other proof is needed of the fact that through symbolic expression the mind rises above symbols, it may be found abundantly in the history of art. What are the earliest musical instruments? Gongs, triangles, cymbals, jawbones, rattles, and other percussive instruments, whose sole purpose is to accentuate rhythmic intervals of time. What are man's first ornaments? Strings of beads around the neck, rows of fringes on the garments, and regular figures tattooed upon the face and body. What are the first products of architecture? Vast monotonous monuments, which suggest nothing but the ceaseless piling of stone

able increase in the days, appears to have exerted a favorable effect on his spirits. 'To-day we celebrate the regeneration of the sun!' exclaimed he, joyfully as I entered his room this morning. I hear that it is his custom every year to pass the weeks before the shortest day in a most melancholy frame of mind—to sigh them away, in fact."—*Goethe's Conversations with Eckermann, Bohn's Standard Library, p. 46.*

What the regeneration of the sun meant to Goethe may be learned from the Easterday in Faust. (See Bayard Taylor's translation, pp. 27–35.)

upon stone. How does poetry make its first appearance among men? In the form of mere metrical chants and refrains. How do savages and barbarians express love, hate, joy, and sorrow? By rude dances or regularly repeated leaps and yells. What do these several phenomena indicate? Surely the naïve effort of Reason to express its own form of return, and thus interpret itself to itself.

With advancing consciousness art rises into a higher symbolism and produces monuments which still excite the wonder of the world. This higher symbolism finds its most complete expression in Egypt, where, under the concrete form of life, death, and resurrection, the idea of alienation and return becomes the basis of religion. This idea builds the pyramids, gives birth to the phœnix eternally consuming itself yet forever rising again out of its ashes, carves the statue of Memnon, and creates the Sphinx. In the Sphinx, symbolic art, properly so called, reaches its highest expression. "The human head looking out from the brute body," says Hegel, "exhibits spirit as it begins to emerge from the merely natural, to tear itself loose therefrom and already to look more freely around it." The soul has begun to question itself with regard to its own origin, nature, and destiny. These questions, once pro-

pounded, the business of all subsequent ages is to find their answer. Hence, in the Classical Walpurgis Night, Goethe makes the Sphinxes say of themselves:

> "We sit beside the Pyramids
> For the judgment of the races,
> Inundation, war, and peace,
> With eternal changless faces."

We have glanced at the naïve symbolism through which primitive man projected his own life and feeling into inanimate objects; at the symbolism of language, the symbolism of myth, and the symbolism of art. In the next chapter we shall consider the animism of little children, their love of analogy, their symbolic play, their response to the symbolism of Nature, and their delight in those household tales wherein are enshrined the mythic conceptions of childlike men. If it shall finally appear that alike in the individual and the race childhood is wrapped about with the atmosphere of poetic symbolism, we shall, I hope, be prepared to recognize the significance of Froebel's "most original innovation in education," and to study with open minds the symbolism of the kindergarten games and gifts.

IV.

THE SYMBOLISM OF CHILDHOOD.

"My heart leaps up when I behold
A rainbow in the sky;
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The child is father of the man;
And I could wish my days to be
Bound each to each by natural piety."

—WORDSWORTH.

"Oh! give us once again the wishing cap
Of Fortunatus, and the invisible coat
Of Jack the Giant-Killer, Robin Hood,
And Sabra in the forest with St. George!
The child whose love is here, at least, doth reap
One precious gain, that he forgets himself."

—*The Prelude*, WORDSWORTH.

CHAPTER IV.

THE SYMBOLISM OF CHILDHOOD.

WHOEVER has observed the manner in which little children use words will be ready to admit that the young human being begins to analogize almost as soon as he begins to be. Prof. Preyer records of his boy that before he was able to articulate any words other than the primitive syllables mamma, papa, *atta*, etc., he had formed the habit of saying *atta* when carried from the house for his daily outing. In his eleventh month, when the bright light of a lamp was softened by putting a shade over it, he broke into the same exclamation, thus showing that he had discovered similarity in the very different phenomena of leaving the house and dimming a light. Later, the same word *atta* was used to denote the closing of a fan and the emptying of a glass, and was repeatedly uttered with an expression of terror during a railway journey, when the child's fears were probably excited by the rapidity with which objects vanished from view. By the twen-

tieth month *atta* had acquired the general sense of going or gone, while in contrast with this concept the ideas of coming, shooting forth, emerging, were expressed by the monosyllable *da* or *ta*. Thus, if the father covered his head and let the child uncover it, the little one would laugh loudly and say "Da"; while if his father left the room he would utter softly the word *atta*, modifying it into *hata* if he wished to be taken out himself.

Here are other examples of infant analogizing: "A child saw and heard a duck on the water, and said *quack*. Thereafter he called, on the one hand, all birds and insects, on the other hand, all liquids *quack*. Finally he called all coins quack, after having seen an eagle on a French sou. . . . Another child, a boy twenty-one months old, applied the joyous outcry *ei*, modifying it into *eiz*, into *aze*, and then into *ass*, to his wooden goat on wheels and covered with a rough hide; *eiz*, then became exclusively a cry of joy; *ass*, the name for everything that moved along—e. g., for animals, for his own sister, for a wagon; then for everything that moved at all; finally, for everything that had a rough surface."* Illustrations of this kind might be indefinitely multiplied. Say to the child one day that you wish to unbutton

* The Development of the Intellect, W. Preyer, p. 92.

his coat, and on the next he asks you to unbutton a nut. Speak before him of the roof of the house, and soon after he surprises you by saying that his teeth-roof aches, when he has a pain in his palate.* Teach him that the blue arch overhead is called the sky, and he calls the ceiling and the top of the piano, sky also. Let him learn the word door, and soon you find him extending it to boxes and books, coffee-pots and umbrellas. After some wonder, and perhaps a little misgiving, you discover that the tie which binds together these various objects in his mind is the simple fact that they all open and shut. The lesson of these facts is that the infant mind is transparent to resemblance but opaque to difference. The child seizes each object of perception in some single aspect, and his thought of it is partial and fragmentary. But the veriest fragment of thought is implicitly recognized as universal, and hence the word denoting it is unhesitatingly applied to all objects in which the child recognizes the mark or attribute which had originally attracted his attention. The greatest errors in teaching arise from the neglect of this psychological fact, and the endeavor to force the young mind away from the similitudes in which it delights by exciting a premature activity of distinction.

* The Development of the Intellect, W. Preyer, p. 95.

It may not be irrelevant, as showing the power of analogy over the mind of children, to call attention to their tendency to find in similarities of sound indication of similarity of sense. The following examples are cited from an article by Dr. G. Stanley Hall: "Children hear fancied words in noises and sounds of nature and animals, and are persistent punners—as butterflies make butter, or eat it, or give it by squeezing, so grasshoppers give grass, bees give beads and beans, kittens grow on the pussy-willow, all honey is made from honeysuckles, and even a poplin dress is made of poplar trees. When the cow lows, it somehow blows its own horn; crows and scarecrows are confounded; ant has some subtle relationship to aunt; angleworm suggests angle, or triangle, or ankle; Martie eats "tomarties"; a holiday is a day to "holler" on; Harry O'Neil is nicknamed Harry Oatmeal; isosceles is somehow related to sausages; October suggests knocked-over."* Doubtless in many of these expressions the children were merely "playing with words," but others seem to indicate mental confusion, and it is undeniable that the reaction of fantastic analogies between the sounds of words often produces distortion of thought. A little attention on the part of kindergartners to the sense in which

* Contents of Children's Minds, G. Stanley Hall.

their young charges use words would be of incalculable benefit to the children themselves, and would throw much light on the workings of their minds.

In his play no less than in his speech the child reveals the analogical activity of his mind. It has often been observed that little girls will turn with indifference from dolls which are triumphs of the toyman's art to lavish caresses upon a towel rolled into the shape of a cylinder, or even, as in the case narrated by Richter, upon a shabby bootjack. So the boy finds more charm in his father's cane than in his own hobby-horse. These preferences are explained by the fact that a toy is only a symbol, whereas it is the spiritual reality which the symbol suggests that allures the imagination. What the girl demands of her doll is the quickening of maternal love in her heart. What the boy craves of his horse is that it shall waken a presentiment of his own power over nature. The too perfect toy chills the imagination, and hence the child turns from it to objects which by remotely suggesting an ideal heighten the activity of fantasy. The true plaything is only "a distaff of flax from which the soul spins a many-colored coat." It must be indefinite, capable of many transformations and able to act many parts. Only thus can

it fulfill its twofold mission—to stimulate creative activity and satisfy the hunger of the soul for the ideal.

"It is a matter of surprise to some," writes Mme. de Saussure, "that children are satisfied with the rudest imitations. They are looked down upon for their want of feeling for art, while they should rather be admired for the force of imagination which renders such illusion possible. Mold a lump of wax into a figure or cut one out of paper, and, provided it has something like legs and arms and a rounded piece for a head, it will be a man in the eyes of the child. This man will last for weeks; the loss of a limb or two will make no difference; and he will fill every part you choose to make him play. The child does not see the imperfect copy, but only the model in his own mind. The wax figure is to him only a symbol on which he does not dwell. No matter though the symbol be ill chosen and insignificant; the young spirit penetrates the veil, arrives at the thing itself, and contemplates it in its true aspect. Too exact imitations of things undergo the fate of the things themselves, of which the child soon tires. He admires them, is delighted with them, but his imagination is impeded by the exactness of their forms, which represent one thing only; and how is he to be

contented with one amusement? A toy soldier fully equipped is only a soldier; it can not represent his father or any other personage. It would seem as if the young mind felt its originality more strongly when, under the inspiration of the moment, it puts all things in requisition, and sees, in everything around, the instruments of its pleasure. A stool turned over is a boat, a carriage; set on its legs it becomes a horse or a table; a bandbox becomes a house, a cupboard, a wagon—anything. You should enter into his ideas, and, even before the time for useful toys, should provide the child with the means of constructing for himself, rather than with things ready made." * It is superfluous to suggest to any one familiar with the kindergarten how perfectly this ideal of play material is realized in the Froebel gifts.

As analogy rules the child's speech and controls his play, so it determines his views of the world. Like primitive man, he imputes whatever he feels within him to the objects around him, and in his thought all things live, move, feel, hear, and speak. Tiedemann, the first scientific student of infancy, relates that when a watch was held close to the ear of his baby son,

* Mme. Necker de Saussure, cited in Rosmini's Method in Education (Grey), pp. 340, 341.

the child, noticing its ticking, exclaimed that Fripon, a little dog, was shut up in it. So when the boy did not see the sun in the sky, he said: "It has gone to bed; to-morrow it will get up and drink tea and eat a piece of bread and butter." * Professor Preyer records of his boy, that when dolls were cut out of paper in his presence, the child would weep violently for fear that in the cutting a head might be taken off also; that if a biscuit were divided before him he would exclaim with a look of pity, "Poor biscuit!" while the words "poor wood" were uttered sorrowfully whenever he saw a stick of wood thrown in the stove.† "The child," says Richter, "finds nothing lifeless without any more than within himself; he spreads his soul as a universal soul over everything." Hence he says: "The lights have covered themselves up and gone to bed. The spring has dressed itself. The wind dances. I kiss my hand to the spring. Is the moon good? and does it never cry?" ‡

It is important in this connection to remember that the *feeling* that all things are animated

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* Tiedemann's Record of Infant Life, English version of the French translation and Commentary by Bernard Perez, with notes by F. Louis Soldan.

† Development of the Intellect, p. 161.

‡ Levana, Bohn's Standard Library, pp. 154, 339.

by personal will and consciousness maintains itself long after the belief in universal vitality has vanished. Thus a little girl thirteen years old confides to me that though she has known for a long time that stones and trees and flowers are not like people, yet she always *feels* as if they were; therefore she never leaves a single flower on a bush, for fear it may be lonesome; if she gathers autumn leaves from the maple, she makes it a point to take some also from the neighboring oak lest she should arouse envy and inspire a quarrel; and when she has thoughtlessly kicked a stone out of its place in the road, her conscience pricks her, and she can not keep down the feeling that she ought to put it back so that it may not be homesick. Victor Hugo's little Cosette picturing to herself "that *something* is *somebody*" is the type of childhood the world over.

The child's belief that all objects have life and feeling condemns the practice of those who seek to please and comfort him by beating the stool over which he has stumbled, and saying "Naughty fire!" to the flame in which he has burned his hand. Children are all too ready to blame something or somebody for what is the result of their own ignorance or carelessness, and we can not begin too early to cultivate the op-

posite habit of fair and kindly judgment. No mother, therefore, should allow her child to treat even a chair or stick in a way she would be unwilling to have him treat a human being. He believes in universal life; hence he should be taught to show universal kindness.

In ascribing to inanimate objects the life he feels within himself the child takes the first step in mythology. The second follows when by analogical inference from the relationship between his own inner and outer life he explains the course and change of nature as the work of active though invisible spirits. Some years ago, under the direction of Dr. G. Stanley Hall, an attempt was made in Boston to obtain, through a carefully chosen list of questions, an inventory of the contents of the minds of children of average intelligence on entering the primary schools of that city.* One of the most interesting results of this investigation was the light cast upon the animism of little children; another was the abundant proof yielded of the fact that their imagination, like that of primitive men, receives its most powerful impetus from the phenomena of the heavens. Out of the large number of children questioned, forty-eight

* Children are admitted to the primary schools of Boston at five years of age.

per cent thought that at night "the sun *goes*, rolls or flies, or is blown or *walks*, or that *God pulls it up higher* out of sight. He *takes it into heaven*, and perhaps *puts it to bed*, and even *takes off its clothes*, and puts them on in the morning; or, again, it *lies under the trees*, where the *angels mind it*. . . . So the moon [still italicizing where the exact words of the children are given] *comes around when it is a bright night* and people want to walk or *forget* to *light some lamps*, it *follows us about*, and has *nose and eyes*, while it calls the stars *into* or *under* or *behind* it at night, and they may be *made of bits of it*. . . . Thunder, which some anthropologists tell us is or represents the highest God to most savage races, was apperceived as *God groaning*, or *kicking*, or *rolling barrels about, grinding snow, walking loud, breaking something, hitting the clouds*," etc. Lightning was explained as "*God putting out his finger*, or *opening a door, turning a gas quick*, or [very common] striking *many matches at once*, throwing *stones and iron for sparks*, *setting paper afire*, or *light* going inside and outside the sky, or stars falling! . . . Finally, God himself was conceived as a *big*, perhaps a *blue* man very often seen in the sky or in clouds, in the church, and even in the street; was said to live in a *big palace*, or in a big brick or stone

house in the sky, to look like the priest, Froebel, papa; to make lamps, babies, dogs, trees, money, etc., and to have the angels work for him." *

Fancies such as these result, no doubt, from a blending of the child's spontaneity with impressions received from external sources. It must, however, be remembered that the mind's own attractive and repellent power determines the influence it receives from without, and hence the impressions voluntarily entertained by little children show to what ideas they are accessible. Thus children learn from older persons about God and angels, but they cast these ideas into molds of their own fashioning, and the illustrations above given prove beyond dispute how filially they reproduce that mythic stage of human experience which explained all the phenomena of nature as the work of human beings or beings akin to man.

Closely connected with the animism of children is their proneness to impute to physical objects a power for good or ill over their lives. What they wish "on a black and white horse," or looking over the left shoulder at the new moon, is sure to be granted; the breaking of a mirror foretells disaster, pearls bring tears, and a dream of the loss of a tooth is the prophecy of

* The Contents of Children's Minds, G. Stanley Hall.

the death of a friend. Doubtless children learn these superstitions from thoughtless or ignorant persons; but unless there was something in the mind that responded to them they would be rejected or quickly forgotten. Moreover, they belong to the childhood of the race as well as to the childhood of the individual, and even in times which may be called recent the great majority of men heard oracles in the rustle of leaves, saw omens in the flight of birds, and believed in dreams as prophecies of impending events.

One of the cardinal maxims of pedagogic science is that the educator should discover and conform to the mind's own process of development. Such marked facts as those we have been considering may not, therefore, be safely ignored. Learning the truth that underlies them, and the needs they indicate, we shall be able so to guide the children that in their young lives the mythic age of a nobler humanity may be born; or, to quote the words of Froebel, "we shall revive in childhood the legendary period of human history, with its dross cleansed, its darkness illumined, its aims and ideals purified."

What, then, are the lessons to be learned from childish animism and superstition? Surely, the former hints the soul's premonition of the fact

that all true being is spiritual being—that there are and can be no real forces which are not derived ultimately from the forces of the mind. Surely, the latter is rooted in a deep though unconscious presentiment of the manifold correspondences between the life of nature and the life of the spirit. Surely, education should take account of both these great truths, and, by presenting them to the child in forms that appeal to his sympathy and imagination, aid his effort to break the chains of sense. Those of my readers who are familiar with the writings of Froebel will recognize in this brief statement an echo of his thoughts, and a key to much of the symbolism of the kindergarten games and gifts.

As the power of imagination expands, the child finds an inexhaustible fountain of joy in those wonderful fairy tales which prefigure the conquest of man over nature and over himself, and picture in symbolic forms the free energy of spirit. The hero of fairyland is beautiful, irresistible, invincible. A wonderful belt or a still more wonderful ointment has made him so strong that he can uproot mountains and fling them about like pebbles. He possesses an arrow which never misses its aim, a trumpet at whose blast the strongest walls fall to the ground, and a sword to which he has only to say "Heads off!" when

all his enemies fall dead at his feet. Seven-league boots, a magic carpet, a wonderful saddle, or a wishing ring give him the freedom of space, and time exists not for one who can summon at will genii, dwarfs, and elves to do in a single night the work of a lifetime. He is the owner of a table which upon being commanded to cover itself is straightway loaded with the choicest dainties, a tap which freely pours out the best of mead and wine, scissors which of themselves cut out of the air all manner of fine garments, an axe which, needing no man to direct its blows, hews down the densest forests, and a self-moving spade which tirelessly digs and delves, and makes earth and rock fly out in splinters. Add to these possessions a wand which points the way to hidden treasures, a fruit which cures all diseases, a salve which heals all wounds, a glass wherein may be seen at will all that is going on in any and every part of the world, and a cloak which makes invisible its all-seeing owner, and we may consider our hero fairly equipped. With him, stones, trees, and animals are in league. Is there a secret he needs or longs to know? The stone which lies at the foot of his bed can tell him all things, even declaring to him whether the maiden he would wed is as she should be—pure and bright as the noonday sun. Has he in

a moment of inadvertence been blinded by a wicked enemy? Straightway the lime tree whispers that he need only rub his eyes with the dew on her leaves and they will be as good as ever. Has a traitor cut off his head while he slept? This is a trivial accident, for the hare whom he has befriended knows of a root which will make body and head grow together again. Must he find the heart of a giant hidden in an egg, which in turn is safely housed in the body of a duck who swims on a well within a church built on a far-away island? Let him not doubt or hesitate, for a grateful wolf shall carry him to the island, a grateful raven procure the otherwise unprocurable church keys, and the egg dropped into the bottom of the well shall be brought up safe and sound by a grateful salmon.

Such is the hero of our childhood—a hero whose lineaments we learn later to recognize in the world of reality. For is he not the man of the Gatling gun and the nitroglycerin bomb—the possessor of the steam plow, the steamship, the locomotive, and the telegraph—the man of science with whom all nature conspires—the individual member of that great whole civil society, who multiplies his own power by the power of all other men, whose table is covered with the products of every clime, and who reads in his

morning paper the news of the world? The image of this hero haunts and satisfies the imagination of the child, because it is the image of his ideal self. We have seen how, through an unconscious process of analogy, he projects his soul into inanimate objects; in like manner the unfading charm of fairy tales is explained by the mind's presentiment of their correspondence with its own ideal nature and destiny.

Turning our gaze from the hero to his deeds, we find that his life seems mainly devoted to the rescue of beautiful maidens who are generally princesses. Sometimes the maiden is in the power of a wicked stepmother or witch; sometimes she wanders bewildered through a gloomy forest; sometimes she lies in enchanted sleep; sometimes she stands fixed in the earth with only her head visible; sometimes by the devices of a wicked magician her face seems full of wrinkles and all her features are awry, though in a mirror which she holds her original beauty may still be seen; oftenest she has been carried off by giant or dragon and hidden in a castle under the sea, on top of a glass mountain, or within the bowels of the earth. No matter where she is, the hero finds her; no matter how she is deformed, he recognizes her. Up the glass mountain he rides, through the unyielding forest he penetrates; he

slays the fire-breathing dragon, cuts off the giant's multifarious heads, casts the wicked witch into a pit of serpents, and finds the crystal ball which destroys the power of the magician and restores to the disfigured princess the beauty which had been the wonder of the world.

And now, must we not ask ourselves, who is this princess so beset by evil powers, so triumphant over them? Does her history find no parallel in our own experience? Have *we* never felt the power of the witch, the giant, and the dragon? Have we never lain in enchanted sleep? never beaten against the strong bars of a prison? never gazed in the mirror of the ideal and wept over our own deformity? In a word, must we not recognize in the princess an image of the human soul shut up in the castle of sense, its ideals dormant, its energies unaroused; or, again, disfigured by evil, and a victim alike to giants of ignorance and dragons of sin?

It is true that the representations of giant, stepmother, and dragon seem often to indicate external rather than internal foes, but this only shows the depth of feeling out of which these conceptions sprang. There are wild forces in nature as well as in the human heart, giants of frost and heat, swamp and desert, poverty and disease. There is evil in the world which must

be cast out unless she is to remain forever the stepmother of the soul. The regeneration of the individual involves that of nature and of society, and our latest world-poet has taught us that not until man has created a world of freedom can he himself be free. Standing on land which he has rescued from the sea, and among a people in whom he has created his own image, Faust hails the passing moment, "Ah, still delay, thou art so fair!" and thus, literally losing his wager with Mephistopheles, wins in very truth the final triumph over him.

Humanity conquering and redeeming—humanity emancipated and redeemed—such are the ideals which hover before us in the images of the hero and the princess. The picture, it is true, is indefinite, but life and experience deepen its outline, work in the needed light and shade, and give it concreteness. Thus do these primitive conceptions adapt themselves to every stage of spiritual development and resemble those mythic garments which grew with the growth of their possessor, and fitted him equally well as infant and as man.

As the simple heart of humanity has treasured the image of the hero, so also has it enshrined that of the wanderer, and it is estimated that about four-fifths of the folk-lore of northern

Europe is made up of stories of alienation and return. Cinderella vanishing from the disconsolate prince but leaving him the slipper through which he may find and claim her as his bride, is one of the most familiar and most beautiful tales of this class. The myth of Psyche is told over again in the German story of the Soaring Lark, in the Gaelic tale of the Lady of the Sky, in the modern Hindu Story of Gandharba-Sena, and in the beautiful Norse tale East o' the Sun and West o' the Moon. It is also the mythic substrate of our own nursery story, Beauty and the Beast. In all these tales, after sorrow comes joy, and through estrangement is brought about a deeper union. But there are others, such as the Story of the Third Royal Mendicant in the Arabian Nights, where the hero is left in his estrangement, and we are made to feel the agony of a forfeited happiness. Finally, in such tales as the Woodcutter's Child (Grimm) and The Lassie and her Godmother (Dasent's Norse Tales) the spiritual meaning of the myth becomes apparent, and we recognize that we are reading another version of the story of Eden, the fall and the reconciliation.

The great merit of fairy tales is that they enrich the imagination with the forms into which all human experience is cast. "The power that

has scarcely germinated in the boy's mind," says Froebel, "is seen by him in the legend or tale, a perfect plant filled with the most delicious blossoms and fruits. *The very remoteness of the comparison with his own vague hopes expands heart and soul,* strengthens the mind, unfolds life in freedom and power." *

I have illustrated, in perhaps tedious detail, the sway of analogy over childish minds, because, though the fact is familiar, the educational hint it conveys is too generally neglected. This neglect explains the failure of many of Froebel's disciples to enter into and apply his ideas with regard to symbolism. For what is a symbol but a natural object, action or event which is analogically related to some spiritual fact or process? And what is the symbolism of the kindergarten, but an endeavor through the use of typical facts and poetic analogies to stir the child with far-away presentiments of his ideal nature, his spiritual relationships and his divine destiny?

The symbolism of the kindergarten has two distinct phases. The first and simpler phase is that wherein, through plays representing the typical activities of Nature and of man and the typical relationships of the individual to Nature and to man, there is insinuated into the child's

* Education of Man, translation by W. N. Hailmann.

mind a sort of Ariadne clew to the labyrinth of experience, and he is prepared to master instead of being mastered by the infinitude of particular objects and events. As illustrations of this phase of symbolism may be mentioned such games as The Barn-Yard Gate and The Little Gardener, which hint the responsibility of the superior to the inferior life; all the plays which portray family relationships and duties; the games of the farmer, miller, baker, etc., which picture in symbolic form the dependence of the individual upon the organized labor of civil society; the soldier plays which adumbrate his relationship to the state; and the song of the Church Door and Window, wherein a hint is given the child of the deeper meaning of that sense of community which attracts him to all crowds and assemblages of men, and fills him with the desire to share their thought and aspiration. Within this class of symbolic representations fall also those endless exercises with the gifts and occupations which foreshadow the principle of organic unity, and illustrate the process of development. The aim of these exercises is to quicken a predictive sense of the tie which binds the individual to the social whole, and to hint the filial and ancestral character of each object and event. Thus the sequences which the child builds, as

well as the sequence of the kindergarten gifts, point on the one hand to physical evolution, wherein each form "remembers the next inferior and predicts the next higher," and on the other to the process of historic development, which magnifies the present by linking it with the past and the future.

The second phase of kindergarten symbolism deals rather with poetic correspondences than with typical facts, and is grounded in the insight that all spiritual truths have their material analogues. To this class of symbols belong, among others, the play of the Bird's Nest, which makes objective to the child his own relationship to his mother; the game of the forth-flying and home-returning pigeons, wherein the child beholds as in a mirror his own outgoings and incomings; the songs which deal with the analogies between physical and spiritual light; the play of the bridge, which is a symbolic picture of the reconciliation of contrasts; the plays of the darting fish and the soaring bird, which seek to deepen the presentiment of spiritual freedom stirred by the sight of these types of unimpeded activity in a pure element. But the most striking example of this aspect of symbolism is to be found in the development of the kindergarten gifts through which Froebel aims at nothing less

than to put into the hands of the child the poetic key to Nature. This attempt will hereafter be considered in detail, but for the present I must restrict myself to reminding the reader of Froebel's belief that the nature of mind is the law of the Cosmos, and to the general statement that in his gifts he endeavors to set forth as in a parable that ideal of man as *Gliedganzes* which was the creative source of his entire educational work.

Is symbolic education original with Froebel? I think not. He learned it from the prattle and play of the child. He learned it from the childhood of the race. He learned it from simple-hearted mothers as they played with their babies games like Pat-a-cake and the Little Pig that went to Market. He learned it from kindly grandmothers who, sitting by bright winter fires, related to wide-eyed auditors the wonderful adventures of Thumbling, or the sorrows of Maid-Maleen. He learned it from the poets whose tropes and metaphors stir in the dullest men some consciousness of the endless analogies between the life of Nature and the life of the soul. He learned it most of all from the Great Teacher, who delighted to speak to the multitude in parables, and who has connected our deepest spiritual experiences with the lilies of the field, the pearl of

great price, and the seed hidden deep in the earth.

It must not be supposed, even for a moment, that Froebel explains to the child the meaning of his symbolic representations. He has no desire to multiply indefinitely the infant Casaubon making abstracts of Hop o' my Thumb, and any such use of his games and gifts would only cause them to resemble that same Casaubon who, as described by the racy Mrs. Cadwallader, was "like the wrong physic—nasty to take and sure to disagree." Froebel knows that the mind may be trusted to universalize its ideas, and leaves to its own alchemy the transmutation of the symbol into the reality symbolized.

In the attempt to capture and hold the citadel of imagination, Froebel makes one of his most signal advances upon the theory and practice of his predecessors. Rousseau had nothing to say of imagination, save that it is the source of all human misery, and that its wings should be clipped as early and as close as possible. Pestalozzi ignores it—hence the dreary monotony of his sense-impressing exercises. He urges us to "make the child see, hear, and touch many things," to "introduce order into his observations," and to "develop the elementary ideas of number and form in order that he may be able to

compare objects and exercise his judgment upon them." But the necessity of a "spiritual questioning of sense and outward things" seems to have occurred neither to him nor to the more recent advocates of the doctrine that all thought is transformed sensation. Hence their practice tends to arrest development at its starting point, and a faithful adherence to their suggestions would produce in the pupil a strong likeness to that Peter Bell on whom Wordsworth has conferred so inglorious an immortality.

Whether there be truth in the opinion that the natural and spiritual worlds are related as type and archetype is a question which each person must decide for himself. The symbolism of the kindergarten is neither justified by an affirmative nor condemned by a negative decision, but must be judged as we judge other symbolism, by its relationship to the needs of the developing soul. It is well, however, to remember that Froebel's belief on this subject is not a peculiar one, but has been shared by many great and devout thinkers. Fathers of the Church and Schoolmen of the middle ages joined in the declaration that "the whole world is a kind of visible gospel of that Word by which it was created";* and one of the greatest of modern

* Cited from Lux Mundi.

theologians—the Rev. F. D. Maurice—repeatedly expresses the thought that "sensible things, by a necessity of their nature, are constantly testifying to us of that which it most concerns us to know—of the mysteries of our own life, and of God's relation to us." Swedenborg proclaims the doctrine of correspondence as the key that unlocks the meaning of the world; and Emerson declares it to be "implied in all poetry, in allegory, in fable, in the use of emblems, and in the structure of language." Wordsworth announces as the theme of The Excursion "how exquisitely the individual mind to the external world is fitted, and how exquisitely, too, the external world is fitted to the mind." The "discerning intellect of man" must be wedded to the "goodly universe," and the poet will chant "the sponsal verse of this great consummation." Finally, we may appeal to the witness of Goethe, who in the prologue to Faust affirms that the mission of the poet is to "call the particular fact to its universal consecration,"* while in the mystic chorus which concludes this great drama of the soul he declares "all that is transitory to be but a symbol."

Recognizing the relationship between the

* Commentary on Goethe's Faust, D. J. Snider, vol. i, p. 114.

world of Nature and the world of spirit, and with clear insight into the psychologic fact that feeling holds in solution the truths which are later precipitated in the crystal forms of conscious intelligence, Froebel strove to present the ideals of reason under the images of phantasy and thus to prepare the way for their discovery to thought. The too frequent misunderstanding of kindergarten symbolism is due to a lack of insight into the relationship between the lower and higher forms of intelligence. It is assumed that consciousness and reason are convertible terms, and that lack of the one implies absence of the other. Unconscious or partly conscious reason seems to be a contradiction in terms. Yet it is admitted that there is reason in nature, and that material objects and processes conform blindly to ideal types. With equal truth it may be affirmed that reason is always present in the soul—is, indeed, one with the soul—and that spiritual advance consists simply in an increasing consciousness of its nature and scope.

Upon his recognition of this cardinal truth rests Froebel's claim to be considered "the psychologist of childhood," and upon the practical procedure born of this insight rests his chief claim to originality as an educator.

V.

THE MEANING OF PLAY.

"Behold the child among his newborn blisses,
A six-years' darling of a pygmy size!
See where mid work of his own hand he lies,
Fretted by sallies of his mother's kisses,
With light upon him from his father's eyes;
See at his feet some little plan or chart,
Some fragment from his dream of human life,
Shaped by himself with newly learnèd art!
A wedding or a festival,
A mourning or a funeral,
And this hath now his heart,
And unto this he frames his song,
Then will he fit his tongue
To dialogues of business, love, or strife;
But it will not be long
Ere this be thrown aside,
And with new joy and pride
The little actor cons another part;
Filling from time to time his "humorous stage"
With all the persons, down to palsied age,
That life brings with her in her equipage,
As if his whole vocation
Were endless imitation."

Ode: Intimations of Immortality from Recollections of Early Childhood, Wordsworth.

CHAPTER V.

THE MEANING OF PLAY.

No student of childhood will challenge the assertion that its most characteristic manifestation is play. What flight and air are to the bird, play is to the child; it is both his distinctive activity and the element in which his life moves. In play he suffers the constraint neither of alien will nor of self-imposed purpose, but exercises an activity which is its own end and its own reward. To study him in his play is, therefore, to study him when he is most himself.

Many plays originate in the desire to exert force, or to measure it against the force of others. The same instinct which impels the baby to push with his feet against his mother's breast inspires the child's love of running, leaping, wrestling, and throwing. The delight he feels is in the consciousness of force; the stimulus to exertion, the resistance to be overcome. Moreover, by measuring himself against others he compels them to recognize his strength, and thus sat-

isfies that craving for recognition which is at all times the deepest hunger of the human heart.

As the desire to exert force creates games of strength and skill, so the hunger to comprehend impels the child to reproduce in play the life around him. In their activities things show what they are, and the reproduction of the activity is the first step toward the understanding of the object. The life that utters itself is known in the uttered word. Spelling over the letters of the word we enter into the life. "What the child imitates," says Froebel, "he is trying to understand." He turns like the wheel, barks like the dog, says "Moo!" with the cow, and "Baa!" with the sheep; he creeps with the mouse, flies with the bird, springs with the cat, and climbs with the squirrel. "I will be each of these things," is his unconscious thought, "that through being them I may know what they are."

Even more significant than the imitation of alien activities is the child's representation of his own relationships and of those events of his life which have most deeply impressed his feelings and imagination. Dr. Stanley Hall tells of two little sisters who never tired of playing sisterhood, and I have myself watched a child of three years repeating again and again in play the

happy moment when she was first allowed to see her mother, who had been seriously ill. So the favorite amusement of a much-traveled baby was to float paper boats over the miniature Atlantic of a basin of water and revive the thrilling alternations of welcome and farewell. These facts hint the truth that external events are transmuted into experience only as they are reproduced in imagination and thought, and that life must be relived in order to be understood.

The highest form of play is a synthesis of the other two. The instinctive exertion of indwelling force and the instinctive imitation of external activities blend in the effort to create an ideal world, and the child throws into an active poem the total life within and around him. The personages of his drama are flowers and birds, animals and insects; his relatives, friends, and neighbors; kind fairies, cruel ogres, and malicious dwarfs. The one sole actor is the child himself who feels softly stirring within him the pulses of the universal heart. Reproducing his experience as a whole, he interprets it to himself, and, thus transfigured, it constitutes the spiritual environment in which he lives and moves and has his being. Moreover, in becoming creative, play conquers its own ideal form and witnesses

to the truth that man is made in the image of God, "the perfect Poet who in Creation acts his own conceptions."

Thus far we have considered the play of a solitary child; it must now be observed that only as it becomes social is play clearly revealed in its double nature—as, on the one hand, the expression of indwelling force, and, on the other, the mirror held up to life. In the play world, as in the actual world, there are parents and children, nurses and babies, teachers and pupils. There is social life, with its interchange of visits, its entertainments, and its gossip; there are weddings, baptisms, and funerals. Again, the play world has its trades and professions, its varied round of work, its circle of pleasures. Here the miniature Barnum exhibits his menagerie of wild beasts; yonder is a theater on whose boards a coquettish Cinderella tries on her diminutive slipper, or the Sleeping Beauty is awakened by the Fairy Prince. Now we come to a church from whose pulpit some infant Boanerges thunders wrath upon the doers of evil, and anon we enter a hospital where grave child-doctors are examining pulses and taking temperatures with button-hooks, while little white-capped nurses vibrate between the enormities of Sairy Gamp and the devotion of Sister Dora. Finally, the world of

childish imagination has its different states, with their boundaries and treaties, their foreign wars and domestic revolutions, and, strangest of all, it has its written and spoken languages—the former a reproduction of the primitive picture-writing of mankind, the latter formed variously by adding some fixed syllable to the end of each word, introducing a fixed syllable before every vowel, or rebaptizing the letters of the alphabet and spelling out each word with these strange-sounding letters.

To objectify himself, to take the world into himself, and to discover and represent the ideal implicit in each—such are the deep impulses which stir the child to play, as later they impel the man to literature and art. With a presentiment of the truth that to find himself he must flee himself, the soul of the child knocks at the gate of the universal life. The ideal which he holds up to himself in play reacts upon his character, and what he represents himself as being he actually strives to become. Need we wonder, therefore, that Schiller can so emphatically assert that man is only man when he plays? and thoughtful Jean Paul affirm that as meat and drink are man's first prose, and as the necessity of obtaining these creates trades and handicrafts, so is play his first poetry and the instrument

through which all his higher possibilities are developed ?

From insight into the deep meaning that lies hid in childish play there is but a single step to its use as a factor in education. This step Froebel was the first to take, and by taking it he placed himself in the van of educational reformers.

That we may fully enter into Froebel's view of play, we must revert for a moment to his central thought of man as *Gliedganzes* of humanity. Man is self-creative, hence free. He creates himself through ideals. These ideals are not individual, but generic; to develop, therefore, means to become generic. It follows that the individual can develop only by actively reproducing within himself the experience of mankind. In the years, few and feeble, of his earthly life he can find out but little for himself, and must therefore, without detriment to his spontaneity, learn the lesson of the centuries. It is not sufficient that he be taught externally the net outcome of human endeavor, for he comprehends and acquiesces in the result only as he relives the successive struggles by which it has been achieved. The error of all formal teaching is that it imposes a result without reproducing the experiences through which it was reached; the characteristic of all vital teaching is the develop-

ment of ideas in the order of their origination. For every thought has its pedigree, and it must be generated in the mind of the individual as it was generated in the mind of the race.

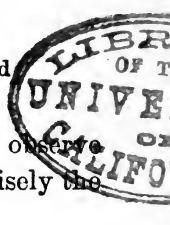
The heir of all the ages must enter upon his inheritance before he can become the instrument of their increasing purpose. He must recreate the simple arts through which man first asserted his dominion over nature. He must dream over again the dreams of Reason preserved for him in myth and fable. He must stand before the Pyramids, and solve the riddle of the Sphinx. He must fight for Helen before the walls of Troy, and break the power of the Persian upon the plain of Marathon. He must march with the Roman legions to universal conquest, and, sinking himself into the depths of the Roman spirit, evolve therefrom the conception of universal law. He must feel the anguish of the nations "sitting in darkness and in the shadow of death," and behold with the awe-struck shepherds the dawning of the world's light. He must learn reverently the lesson of those ten silent centuries which found a voice in Dante, then hasten to England to win the victory of Runnymede, and sit at the feet of Shakespeare. He must sail with Columbus over unknown seas, land with the Pilgrims on Plymouth Rock, draw the sword with Wash-

ington, and, standing with Goethe on the heights overlooking Valmy, behold in that momentous battle the birth of a new era. Thus only can the world into which he is born be born again in him, and the aspiration of his age become the aspiration of his soul.

The object of education is to aid the effort of the individual to ascend into the life of the species. Evidently it confronts its greatest difficulty in the attempt to influence and direct the unconscious thought of the child. For the youth who has learned to think and who is eager to know, all difficulties have vanished. Science teaches him to perform for himself the experiments which lead up to her results. Studying the achievements of historic races, learning their languages, and surrendering himself to the coercive charm of their literature and art, he enriches himself with their distinctive life. So, through the newspapers, through travel, and through the reaction of social institutions, he is borne forward on the strong current of the universal life of to-day. If, with all these helps, any man remain temporal or provincial, the responsibility rests first with himself and next with those who, in his irresponsible childhood, narrowed his sympathies, paralyzed his curiosity, and warped his thought.

Interest in the life that is behind us is born of interest in the life that is around us, and the chief duty of early education is to foster those sympathies with nature and man out of which springs the desire to study the processes of the one and appropriate the experiences of the other. "At five years old," says George Eliot, "mortals are not prepared to be stimulated by abstract nouns or to soar above preference into impartiality, and that prejudice in favor of milk with which we blindly begin is a type of the way body and soul must be nourished at least for a time." May not the deepest truths be made to stir as presentiments in the awakening mind? May not the profoundest spiritual insights be rooted in the sympathies and fostered by exertions of the will? May not the child receive even in babyhood a prejudice in favor of the universal life, and from the beginning of his conscious career live in the clear sunlight and fresh air of the generic ideal, instead of being shut up in the prison walls of his own atomic individuality?

> "We live by admiration, hope, and love,
> And even as these are well and wisely fixed
> In dignity of being we ascend."



Recurring to our analysis of play, we observe that the end we have now defined is precisely the

result the child blindly seeks. He is striving to interpret the world by creating its image. For obvious reasons his efforts can be only partially successful. He is unable to distinguish the form of the ideal from the wrappage of the actual life, and his picture of human deeds, being without perspective, is necessarily a caricature. His play is defective, not because it reflects both the good and the evil in his surroundings, but because it does not portray the good as good and the evil as evil. I remember a little girl who, after unmercifully beating the playmate who was personating her daughter, explained that she was not a real mother unless she could whip her child as much as she wished. In general, children seem to have a special relish for portraying cruel parents, tyrannical teachers, and refractory pupils, and they also delight in mimicking the snobbishness and insincerity of our social intercourse, and the affectations which characterize many of our fashions.

The traditional games handed down from age to age are truer than those of the individual child, because they image a wider life; they are defective, in that they sometimes accentuate vanishing rather than permanent elements of experience, and in that they often reflect not a healthy but a depraved social condition. Thus,

among the favorite games of French children is one which represents an interview between a priest and a penitent who, confessing to the grievous offense of stealing a pin, is for punishment commanded to kiss the confessor; the refrain of the song which accompanies the game being, "If penance is so delightful, I'll sin again and again." * Another play pictures an interview between a married woman and her lover, the heroine exhorting the hero to fly from her husband, who has broken his promise of going to the country that day. The games of American children are generally of purer moral tone; still, their darling theme is courtship and marriage, and their favorite climax a kiss. Illustrations are superfluous, for we have all seen some eager child turn from "East to West to choose the one she loved the best," and observed the excitement of all the little players at the thrilling moment when the chorus sang:

> "Open the ring to let him in,
> And kiss him as he enters in."

To make explicit the ideal implicit in instinctive play is the aim of Froebel in his Mutter und Kose Lieder. This aim he accomplishes by neglecting the accidental and emphasizing the typ-

* I am told that this game is occasionally played by American children.

ical aspects of Nature and of human life. It is not intended that the games suggested by him shall be exclusively played, nor even played at all if others can be found which embody in better poetic form the same universal ideals and aspirations. It is, however, emphatically claimed that Froebel pioneers the effort to transfigure play, and that all future advance must be upon the path which he has broken.

Undoubtedly instinctive and traditional games furnish the material which may be transfigured into truly educative play. The claim that any one person (and that person an old man) could evolve a complete series of games, as the German artist evolved the camel "out of the silent depths of his own moral consciousness," is an absurdity. Froebel never claimed it for himself, nor has any sensible disciple claimed it for him. What he does claim is, that, through insight into the generic ideal, we may select from among traditional games those which will develop the child into its image; that we may reproduce them in a form adequate to their aim; and that we may present them not abstractly and alone, but in a logically related sequence. Thus presented, each game re-enforces all the others, and becomes a vital element in a developing process. Each new generation must add plays imaging

the fresh elements of experience, and, finally, each individual child needs dramatic reproduction of the vital and formative facts of his own life.

We count it the highest achievement of literary art so to portray human deeds as to reveal their ethical character. We esteem it a mark of poetic genius to depict nature as the symbol of mind, and to show in "light and skies and mountains the painted vicissitudes of the soul." We reverently study these great works of art in order to clear our spiritual vision and interpret our own fragmentary experience. Need we hesitate, therefore, to admit that the child requires help in his efforts to interpret the life around him, and that, in order to realize its own ideal, play must be purified by rational insight?

It is needless to add that Froebel does not propose to do away with the free play of childhood. For such free play there is plenty of time outside of the three hours spent in the kindergarten. Its importance as a means of preserving intellectual balance and developing individuality can not be too strongly insisted upon. But just as Froebel makes "the archetypes of nature the playthings of the child," and thus introduces a principle of order into his sense-perceptions, so he presents in the kindergarten games the typical aspects of

nature and the typical deeds of man, and thus introduces an organizing principle into the imagination.

Having discovered the procreant idea of the kindergarten games, let us now endeavor to trace the genesis of the gifts and occupations. Directing our attention once again to the spontaneous deeds of childhood, we observe that the primitive impulses to express the inner and investigate the outer life manifest themselves in forms other than those thus far considered. Prof. Preyer observes that "the most remarkable day, from a psychogenetic point of view, in the life of an infant is the one in which he first experiences the connection of a movement executed by himself with a sense-impression following upon it." This experience came to his child during the fifth month, when, upon tearing paper into smaller and smaller pieces, he noticed on the one hand the lessening size of the fragments and on the other the noise which accompanied his act. In the thirteenth month he found pleasure in shaking a bunch of keys, and in the fourteenth he deliberately took off and put on the cover of a can seventy-nine times without stopping for a moment's rest. Still later he enjoyed pulling out, emptying, refilling, and pushing in a table-drawer, heaping up and strewing about sand and

garden mold, throwing stones into water, and pouring water into and out of bottles, cups, and watering-pots.* It is easy to see that each of these occupations was for the young experimenter both a step in the discovery of his own selfhood as a causative energy and a step in the interpretation of external objects.

With increasing consciousness of his own power and increasing knowledge of the properties and adaptations of objects the child begins to exercise a higher form of causative activity. Discerning in objects some ideal possibility, he seeks to make that possibility actual, and the mere exertion of force rises into productive and transforming energy. Observing the various forms in which this productive energy finds expression, we become gradually aware of a fresh parallel between the development of the individual and that of the race. Science has shown that the embryonic period of physical development is a masquerade of long-vanished forms of life. In like manner the children of each new generation seek instinctively to revive the life that is behind them and in their favorite occupations and amusements re-enact the prehistoric experiences of mankind. All children crave living pets, build sand houses, and make caves in

* Preyer's Development of the Intellect, p. 192.

the earth; are fond of intertwining bits of straw, paper, or other pliable material; delight in shaping bowls and cups and saucers out of mud; and are inveterate diggers in the ground, even when, as in city streets and alleys, such digging is wholly without result. Can we fail to recognize in these universal cravings the soul echoes of that forgotten past when man began the subjugation of Nature by the taming of wild beasts, the erection of rude shelters, the weaving of garments, and the manufacture of pottery? Can we doubt that the order of history should be the order of education, and that before we teach the child to read and write we should aid his efforts to repeat in outline the earlier stages of human development?

Even more interesting than the reproduction of primitive industries is the struggle of the child's soul to express its own nature in the varied forms of art. To sing, to dance, to hear and repeat simple rhymes are chief delights of all young children; and alliteration, too, has for them a tireless charm. Nor are they less eager to build, draw, paint, and model. To a pathetic experience of Froebel's own childhood, when, with such material as he could pick up, he vainly tried to imitate a Gothic church, may be traced the impulse which bore fruit in the building

gifts of the kindergarten. The love of drawing shows itself in many forms. The child draws with his finger in the air, traces outlines in the sand, makes shadow pictures on the wall, blows on the window-pane, and covers its clouded surface with his motley fancies, and even bites his cookies into the forms of men and animals. In like manner his plastic instinct finds satisfaction in shaping figures out of wax, clay, or dough, and, lacking a paint-box, he will find or invent coloring material for himself.

The kindergarten gifts are Froebel's practical response to the cravings of childhood. The six soft balls of the first gift, and the sphere, cube, and cylinder of the second gift, satisfy on the one hand the primitive desire to exert force and cause change, and on the other afford typical experiences of movement, form, color, direction, and position. The care of animals, the cultivation of plants, the building exercises with the third and fourth gifts, the occupations of weaving, folding, cutting, sewing, intertwining, etc., accentuate the educative elements implicit in the industries of aboriginal men; and finally, through the architectural exercises of the fifth and sixth gifts, through the work with tablets, sticks, and rings; through drawing and painting exercises; through peas-work, and through clay and card-

board modeling, the artistic powers of the child are called into happy play, and he becomes, so far as in him lies, an architect, painter, designer, and sculptor. Add to these varied forms of artistic expression the kindergarten games with their dramatic representations, rhythmic movements, poetry and song, and we must, I think, admit that Froebel has in truth provided for what he is fond of calling "the all-sided development" of innate powers.

But, urges the objector, what is there in Froebel's scheme that is new or original? Have not wise mothers always supplied their children with balls and building blocks, encouraged them to roll mud pies, shown them how to fashion simple objects out of paper and cardboard, and taught them the use of needle, scissors, pencil, and knife? Lovers of the kindergarten recognize in all such criticisms testimony to the merit of Froebel's games and occupations, for were these something wholly new under the sun they would, according to all sound psychologic principles, be something wholly wrong. Froebel claims only to do with clear consciousness and persistent purpose what maternal instinct has always blindly and intermittently attempted. He gladly accepts the traditional material, but vitalizes it by giving it a mathematical basis, and by formulating the prin-

ciples which should govern its use. Through the productive exercises suggested by him, the child achieves a fivefold development. Advancing from the external arrangement of fixed material to technical and artistic processes, he gains manual dexterity and skill. Rising from mere imitation and production by rule to free creation, he develops originality of thought and power of expression. Receiving from productive activity the incitement to observation, he studies the salient qualities of physical objects and masters thus the alphabet of externality. Energizing to realize in external things his vision of their ideal possibilities, his will power is strengthened, and he becomes a practical force. Last, but not least, through the exertion of causal energy he forms the habit of looking from sensible facts to their producing causes, and of explaining all objects and events through their process of evolution.

Corruptio optimi pessima. It is a sad thing for any one who has mastered Froebel's principles to witness the perverted application so often made of his gifts. In many kindergartens the sole thought seems to be to use these gifts for teaching the elements of form and number; in others, manual dexterity is the one object sought; while in still others the material of the gifts suggests tedious object lessons on wood,

iron, paper, wool, and straw. One kindergartner catches the idea of sequence, and forthwith she arranges a series of forms and drills her pupils to repeat them; another conceives the plan of using the gifts to illustrate the songs, and proceeds herself to work out exercises showing "what the mind did" or "what the pigeons saw." Finally, the kindergartner who is really a disciple of Rousseau, though she imagines herself a follower of Froebel, blandly leaves the children to their own devices; and whether they build up or tear down, whether they work with or without purpose and interest, stands aloof, serenely confident of the thaumaturgic power of wooden cubes, sticks, and tablets. Seeing these things, one ceases to wonder at Froebel's remark, that if in three hundred years after his death there should be in the world *one* kindergarten like that in his mind, his fondest hope would be more than realized.

The manifold errors of kindergartners can be avoided only by clear insight into Froebel's educational aim. That aim is the development of creative activity. Like Goethe, Froebel held that "building up teaches more than pulling in pieces; joining together more than separating; animating what is dead more than killing over again what is killed." Like Carlyle, his cry to each

individual is: "Be no longer a chaos, but a world, or even worldkin. Produce! produce! Were it but the pitifulest infinitesimal fraction of a product, produce it in God's name!" For the ideal of creativeness in education he lived, and toiled, and pleaded. In the light of this ideal his gifts are seen to be instrumentalities for self-development through self-expression; without such light they collapse, as Mr. Bowen has aptly remarked, "into mere paper, sticks, and stones."

The Hinterschlag professor who knew of the human soul only "that it had a faculty called memory, and could be acted on through the muscular integument by application of birch rods," had a simple task. The kindergartner who has insight into Froebel's idea of man as *Gliedganzes* must expect and welcome a complicated task. Two thoughts she must keep ever before her: the first, that every exercise she gives should incite and develop self-activity; the second, that in every exercise she should strive to multiply the power and knowledge of each member of her class by the power and knowledge of all its other members. In this way alone can she secure the results at which Froebel aimed, and though at first the path be narrow and the ascent steep, she may assure herself that the purgatorial mount

of education is of such a nature that "aye the more one climbs the less it hurts."

Froebel's enthusiasm for the ideal of creativeness was born of his insight into the nature of mind. His whole soul was fired with the thought that spirit is its own deed; that man knows himself only in so far as he makes himself objective; and that he knows the external world only in so far as in some form he recreates it. This insight interprets nature, history, and theology, as well as individual life. The mystic Plotinus long ago pointed out that "Nature is greedy of beholding herself."* The study of history demonstrates the truth that each nation is the bearer of an idea. It actualizes this idea in its institutions and customs, its literature, art, and philosophy; then, its work being done, it gives way to the new nation whose idea transcends its own. God himself, as Infinite Spirit, objectifies himself in an infinite creation, and the living universe is at once the condition and witness of his perfect self-knowledge. "Of little children is the kingdom of heaven, because, unchecked by the presumption and conceit of adults, they yield themselves in childlike faith to their formative and creative instinct." †

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* Memoir of Bronson Alcott, Sanborn, and Harris, p. 577.

† Education of Man, Hailmann's translation, p. 31.

Even this brief survey of kindergarten activities throws into relief the radical difference between the views of Froebel and those of Pestalozzi. With Pestalozzi the great word is sense-impression; with Froebel the great word is self-expression. The former imagines a process through which "things stream in upon the mind"; the latter discerns the truth that "the mind streams out upon things." The one trains his pupils to note in all objects certain constantly occurring qualities; the other seeks to quicken and direct the mind's premonition of causal processes. In a word, the procedure of the Swiss reformer is rooted in that false psychology which holds that sense-perception is the source of all our knowledge; while the procedure of the German educator implies the deeper insight that "mind grows by self-revelation." "I saw," writes Pestalozzi, "that through recognition of the unity, form, and name of an object my knowledge is definite knowledge; by the gradual discovery of secondary qualities it becomes clear knowledge; and through understanding the connection between all the characteristics of an object it becomes specific knowledge." "The child," writes Froebel, "develops like every other essential being in accordance with laws as simple as they are imperative. Of these laws the most

important and the simplest is that force, existing, must exert itself; exerting itself, it grows strong; strengthening, it unfolds; unfolding, it represents and creates; representing and creating, it rises into consciousness and culminates in insight."

The kindergarten is the apotheosis of play. It is, moreover, a practical commentary upon the much-abused maxim that education must follow the child. Froebel follows the child in order to lead him. What is new in his method is the "induction of the substance of prescription into the form of freedom." * What he accomplishes is "to enable the pupil to walk freely in directed paths." Through the exercises with the kindergarten gifts and occupations the child becomes increasingly conscious of his own power to master the external world. Through the ideals revealed in the songs and games he is incited to self-mastery, and begins to feel "the thing he ought to be, beating beneath the thing he is."

The symmetry of the kindergarten system is much impaired by our failure to carry out in practice Froebel's suggestions with regard to gardening and the care of pet animals. To dig gardens and cultivate plants are just as truly

* The Place of the Kindergarten, William T. Harris.

kindergarten exercises as the plays with balls, cubes, tablets, and sticks. The same is true of the care of animal pets. We have been supinely neglectful in both these matters, and, intrenching ourselves in the sluggard's fortress of "impossibility," have refused to make the earnest effort to which all so-called impossibilities surrender. No right thing is impossible, and in this case the objects to be achieved are not even difficult. What kindergartner can not get a large box for a general garden, and a special flower-pot for each child? What kindergarten need be without pet kittens, a hen and chickens, and an aquarium? These things are found in some kindergartens. They will be found in all so soon as kindergartners begin to realize their educational importance.

In a number of the kindergarten games the child pictures his ideal relationship to the animal world. He calls and feeds the chickens; opens the door of the pigeon house, that the glad birds may fly out into the sunshine; closes it, that they may be safe at night; fastens securely the barnyard gate, that none of the animals may stray from its safe inclosure. The correlate of this series of games is actual care of and responsibility for some living pet. Froebel's system is an educational organism, and we can not lop off

one of its main limbs without detriment to the life of the whole.

By connecting the actual care of pet animals with plays picturing the child's duty toward them we achieve a twofold result: we stir the young heart with premonitions of the privilege of care-taking, and with glimmerings of the gratitude he owes to those who have cared for him. It is often said that children are impervious to the feeling of gratitude. The reason is obvious: they can not appreciate the care given to them until they have given care; and the only way in which mortals of any age can learn to be grateful is by doing deeds which merit gratitude. In caring for animals, moreover, the child learns to subordinate his pleasure to their good, purifies his selfish love for them into a thoughtful and protecting affection, and fosters in his own heart that spirit of good will and helpfulness which, transferred from feeble and defenseless animals to feeble and defenseless human beings, blossoms into the disinterested service of mankind.

Those educators who recognize a parallel between the development of the individual and that of the race may find food for thought in the suggestion that the chief reason why the movement toward civilization was so much slower in America than in Europe was the absence from

the Western continent of all domesticable animals other than the dog.* Doubtless, the most significant features of the transition to pastoral life were that it broke up the roving habits of savages, gave steadiness and permanence to human activities, and set in motion the long train of social and political ideals latent in the right of personal property. But when men ceased to be merely hunters and fishers, and became herdsmen and shepherds, there occurred also a moral revolution. The attitude of man toward the brute creation became protective instead of predatory. This changed attitude developed intelligence and sympathy, and fostered those instincts of watchfulness, fidelity, and self-sacrifice which have made the Good Shepherd the tenderest type of divine love and care.

The sense of duty roused by responsibility for pet animals may be strengthened by care for plants, and, faithful to his plan of suggesting ideals in play, Froebel gives us the games of The Garden Gate and The Little Gardener—the idea brought out in the former being the obligation of the child to guard and protect the flowers which give him so much pleasure, while the thought underlying the latter is the privilege and reward of nurture. From this make-believe

* The Discovery of America, John Fiske, vol. i, p. 27.

gardening Froebel wished the children to go on to the actual care of plants; and the omission of garden work from the programme of the kindergarten robs the little ones of many precious experiences. Childhood, like every age of life, needs its duties, and these must be simple, definite, and, above all, inexorable. Moreover, the child must feel that his duties are genuine, and not mere burdens imposed upon him by the arbitrary will of parents or teachers. All duties are born of relationships, and should be rooted in the feelings to which these relationships give rise. Out of relationship to those above us arise the duties of trust and obedience; out of relationship to those who stand on the same level with ourselves arise the duties of helpfulness and participation; out of relationship to persons or things beneath us arise the duties of protection and nurture. Without degree "all things would meet in mere oppugnancy"; through degree each individual is blessed with the opportunity of cultivating that "threefold reverence" upon which, as Goethe teaches us in Wilhelm Meister, "depends everything through which a man becomes man on every side." The first reverence is cultivated in children through their relationship to parents and teachers; the second, through their relationship to each other; the third may be

most effectively developed through the relationship to animals and plants. Flowers not watered will wither; the bird or kitten not fed will die. If, through sloth or thoughtlessness, the child fails to give the needed care, he brings upon himself the pain of loss. Moreover, he must study the objects of his care, and learn to understand the needs he tries to meet. Plants must not be watered in the hot midday; many plants die if watered directly on the roots. Finally, as the child matures, he should learn to weed his garden, to prune his plants, and to inflict upon his dog or kitten whatever pain is needed to insure its safety. Through such experiences he gains reverence "for what is beneath him," and cultivates the strength which will enable him later to grapple bravely and hopefully with the inevitable trials and responsibilities of life.

The care of animals and plants is important for its influence upon the intellect as well as for its influence upon character. It is needless to do more than allude to the fact that what the child cares for he will observe and study, and that hence gardens and living pets form the best possible introduction to botany and natural history. Many suggestions with regard to the transition from care-taking to observation, from observation to systematic study, are to be found scat-

tered through Froebel's writings, and should be carefully pondered. The main points upon which he insists are, that attention shall be directed to distinctions which the child himself is capable of making, and that among such distinctions those shall be selected which are typical and characteristic. Thus he avoids, on the one hand, the extreme of formalism, and on the other that arbitrary classification so much encouraged by "spontaneous teachers," and which reminds one of the logic by which the pigeon in Wonderland proved Alice to be a kind of serpent. "Do you eat eggs?" asked the pigeon. "Yes," explained Alice; "all little girls eat eggs." "Well, then," announced the pigeon decisively, "all little girls are serpents."

Our survey of the instinctive manifestations of the child has shown us that his dominant impulses are to reproduce the life that is around him; to revive the life that is behind him; to foster the life that is beneath him; and to project the life that is within him. Rooted in these generic impulses, the kindergarten may be sure of a healthy and vigorous growth. Detached from them, it will wither and die like the rootless flowers which little children stick into the sand.

It has been the fashion to say that Froebel ignored the antithesis between work and play.

In my judgment it was precisely because he understood this antithesis that he was able to invent the kindergarten.

In work the mind concentrates itself; in play it surrenders itself to the allurement of its object. Work demands the subordination of personal inclination; play occupies itself according to its own caprice; work seeks an end different from its activity; in play the end sought is the activity itself; work prepares the individual for combination with his fellows; play develops originality, and enriches the individual with something distinctive which he may contribute to his fellows; work without play degrades man into a machine; play without work makes him the toy of circumstance and impulse. Surely it is only necessary to grasp these familiar antitheses to recognize that harmonious development demands a transition from one to the other, and it is only necessary to comprehend the kindergarten to be sure that it is the transition demanded.

With recognition of the transitional character of the kindergarten comes insight into its limits as an educational appliance. Its function is mediatorial, and it bridges the chasm between childhood, which is predominantly the period of self-development through self-expression, and

boyhood, which is predominantly the period for that study of the external and manifold through which the eyes of the mind are slowly opened to the vision of the whole. The kindergarten also mediates the family and the school, and avoids the too abrupt transition from the nurture of the one to the discipline of the other. When we have learned to make the transition from truths taught by authority to truth inwardly discerned, we shall have done for youth what Froebel has done for childhood, and our system of education will be an organic unity, wherein "evolution proceeds by numerous successive and slight modifications," and "all differences in kind are brought about by the gradual accumulation of differences in degree." *

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* "As the preceding period of human development, the period of childhood was predominantly that of life for the sake merely of living, for making the external internal, so the period of boyhood is predominantly the period for learning, for making the external internal.

"On the part of parents and educators the period of infancy demanded chiefly fostering care. During the succeeding period of childhood, which looks upon man predominantly as a unit and would lead him to unity, training prevails. The period of boyhood leads man chiefly to the consideration of particular relationships and individual things, in order to enable him later on to discover their inner unity. The inner tendencies and relationships of individual things and conditions are sought and established.

"Now, the consideration and treatment of individual and par-

ticular things, as such, and in their inner bearings and relationships, constitute the essential character and work of instruction; therefore boyhood is the period in which instruction predominates.

"This instruction is conducted not so much in accordance with the nature of man as in accordance with the fixed, definite, clear laws that lie in the nature of things, and more particularly the laws to which man and things are equally subject. It is conducted not so much in the method in which the universal, eternal law finds peculiar expression in man as rather in the method in which this law finds peculiar expression in each external thing, or simultaneous expression in both man and thing. It is conducted, then, in accordance with fixed and definite conditions lying outside the human being; and this implies knowledge, insight, a conscious and comprehensive survey of the field.

"Such a process constitutes the school in the widest sense of the word. The school, then, leads man to a knowledge of external things, and of their nature in accordance with the particular and general laws that lie in them; by the presentation of the external, the individual, the particular, it leads man to a knowledge of the internal, of unity, of the universal. Therefore, on entering the period of boyhood, man becomes at the same time a schoolboy. With this period school begins for him, be it in the home or out of it, and taught by the father, the members of the family, or a teacher. School, then, means here by no means the schoolroom, nor school-keeping, but the conscious communication of knowledge, for a definite purpose and in definite inner connection."—*Education of Man, Hailmann's translation, pp. 94, 95.*

Froebel's clearest statement of the ideal of creative activity is as follows:

"God creates and works productively in uninterrupted continuity. Each thought of God is a work, a deed, a product; and each thought of God continues to work with creative power in endless productive activity to all eternity. Let him who has not seen this behold Jesus in his life and works; let him behold genuine life and work in man; let him, if he truly lives, behold his own life and work.

"The spirit of God hovered over chaos, and moved it; and

stones and plants, beasts and man, took form and separate being and life. God created man in his own image; therefore, man should create and bring forth like God. His spirit, the spirit of man, should hover over the shapeless, and move it that it may take shape and form, a distinct being of its own. This is the high meaning, the deep significance, the great purpose of work and industry, of productive and creative activity. We become truly godlike in diligence and industry, in working and doing, which are accompanied by the clear perception or even by the vaguest feeling that thereby we represent the inner in the outer; that we give body to spirit and form to thought; that we render visible the invisible; that we impart an outward, finite, transient being to life in the spirit. Through this godlikeness we rise more and more to a true knowledge of God, to insight into his spirit; and thus, inwardly and outwardly, God comes even nearer to us. Therefore, Jesus so truly says in this connection of the poor, "Theirs is the kingdom of heaven," if they could but see and know it, and practice it in diligence and industry, in productive and creative work. Of children, too, is the kingdom of heaven; for, unchecked by the presumption and conceit of adults, they yield themselves in childlike trust and cheerfulness to their formative and creative instinct."

Compare with this statement of Froebel's the following lines from Browning:

"I find first
Writ down for very A B C of fact,
'In the beginning God made heaven and earth';
From which, no matter with what lisp, I spell
And speak you out a consequence—that man,
Man, as befits the made, the inferior thing—
Purposed, since made, to grow, not make in turn,
Yet forced to try and make, else fail to grow—
Formed to rise, reach at, if not grasp and gain
The good beyond him—which attempt is growth—
Repeats God's process in man's due degree,
Attaining man's proportionate result—
Creates, no, but resuscitates, perhaps.
Inalienable, the arch-prerogative

Which turns thought, act—conceives, expresses too!
No less, man, bounded, yearning to be free,
May so project his surplusage of soul
In search of body, so add self to self
By owning what lay ownerless before—
So find, so fill full, so appropriate forms—
That, although nothing which had never life
Shall get life from him, be, not having been,
Yet, something dead may get to live again,
Something with too much life or not enough,
Which, either way imperfect, ended once:
An end whereat man's impulse intervenes,
Makes new beginning, starts the dead alive,
Completes the incomplete and saves the thing.
Man's breath were vain to light a virgin wick—
Half-burned-out, all but quite-quenched wicks o' the lamp
Stationed for temple-service on this earth,
These indeed let him breathe on and relume!"

VI.

OLD LADY GAIRFOWL.

"And there Tom saw the last of the Gairfowl, standing up on the Allalonestone, all alone. And a very grand old lady she was, full three feet high, and bolt upright, like some old Highland chieftainess. She had on a black velvet gown, and a white pinner and apron, and a very high bridge to her nose (which is a sure mark of high breeding), and a large pair of white spectacles on it, which made her look rather odd; but it was the ancient fashion of her house.

"And instead of wings she had two little feathery arms, with which she fanned herself, and complained of the dreadful heat; and she kept on crooning an old song to herself, which she learned when she was a little baby-bird, long ago. . . .

"Tom came up to her very humbly, and made his bow; and the first thing she said was:

"'Have you wings? Can you fly?'

"'Oh, dear, no, ma'am; I should not think of such a thing,' said cunning little Tom.

"'Then I shall have great pleasure in talking to you, my dear. It is quite refreshing nowadays to see anything without wings. They must all have wings, forsooth, now, every new upstart sort of bird, and fly. What can they want with flying, and raising themselves above their proper station in life? In the days of my ancestors no birds ever thought of having wings, and did very well without; and now they all laugh at me because I keep to the good old fashion.'"—*Water Babies*, Charles Kingsley.

CHAPTER VI.

OLD LADY GAIRFOWL.

THE origin of the Mutter- und Koselieder* explains its object. Twenty-four years' experience as a practical teacher convinced Froebel that any true reform in education must begin with its foundations, and led, in 1840, to the establishment of the first kindergarten. Experience with the little children in the kindergarten showed him that conscious aims and methods were needed in the nursery. Hence he crowned his educational work with the book in which he seeks to reveal to mothers the meaning of their own instinctive play, and to deepen in them the consciousness of their solemn vocation.

The Mother-Play is a collection of fifty-five songs. Seven introductory songs express the

* It seems impossible to find an English equivalent for the title Mutter- und Koselieder. Kosen, an untranslatable word, suggests the tender prattle and play of a mother with her infant. A clew to the meaning Froebel attached to this word is given in the motto to the Kicking Song.

feelings of a mother toward her infant child, and show how through playful incitement she seeks to develop its activity; forty-nine are little games which she may play with him, and the concluding song outlines the results presumably attained. Many of the songs are simply adaptations of rhymes and plays which Froebel found in actual use among mothers; some are compositions of his own, suggested by incidents of child life which came under his observation, and a few were written by his wife and tested by her in her play with the little son and daughter of Middendorff. The music of the songs was composed by Froebel's disciple, Robert Kohl; while the pictures illustrating them are the work of the painter Frederick Unger, who had been in his boyhood a pupil of Froebel's and was deeply imbued with his spirit. Froebel himself wrote for each play a rhymed motto suggesting and epitomizing its meaning, and a prose commentary giving a full explanation both of the game and its accompanying illustration. The conversations included in many of these commentaries are wonderful pictures of an ideal intercourse between mother and child.

Froebel gives the following account of the genesis and development of the Mutter- und Koselieder: "As I was one day walking through the

fields there came toward me a mother carrying her baby on her arm. 'Call the chickens!' she cried to the child, at the same time showing him how to beckon with his finger. Deeply impressed with the simple act, its grounds and consequences, I went home and wrote out the little game Beckoning the Chickens. Another and another followed, and soon I had quite a collection of songs and games. I sent them as I wrote them to a mother whose little child was ill. She assured me she could not thank me enough for the delight they gave him. Thus, gradually, through a constant interchange of thought and feeling with mothers, grew this book."

The care with which Froebel chose his plays, and the thoroughness with which he tested them, are shown in his letters to his friends and coworkers during the two years which elapsed between the publication of an originally small collection of *Koseliedchen* and the appearance of the Mother-Play in its expanded and permanent form. Not to weary the reader with citations, I limit myself to the following extract from a letter to his cousin, Mrs. Schmidt, the organizer of the second kindergarten:

"To help the child to use his own body, his limbs, and his sensations, and to assist mothers and those who take the place of mothers to the

consciousness of their duties toward the children, and to a lofty conception of those duties, I have carefully preserved several little songs and games as they have occurred to me in the course of my life, and have given them the name of Little Nursery Songs (*Koseliedchen*) and Games, to train the body, the limbs, and the senses, for quite little children. I send this collection to you for your severe criticism. You, best of all, from the rich treasure of your experience as a mother, can pronounce whether I have or have not hit the mark at which I have aimed. Strike out ruthlessly all that seems to you unsuitable. And if you could give the songs to mothers who have quite little children, so that they may test them thoroughly, or if you are able yourself thus to try them, I should be above all things delighted." *

The formal defects of the Mutter- und Koselieder are freely admitted by its most enthusiastic students. Its verse is halting, its pictures are crude, its music is poor. Froebel's mottoes and commentaries are often obscure. His literary style is of the worst. In a word, the book presents imperfectly a pioneering idea. That this idea will hereafter clothe itself in a more fitting

* Froebel's Letters on the Kindergarten, translated by Emily Michaelis and H. Keatley Moore, p. 109.

garment, we believe, but until such a garment has been woven we must cling to the idea itself and forget its wrappage.

Critics of the Mother-Play have, however, not confined themselves to pointing out its defective form, but have also attacked its substance and aim. The book is declared to be a dangerous invasion of that realm of nurture where maternal instinct should have full sway. The mother's heart, it is urged, teaches clearly what she should do for and with her child, and the attempt to elevate an instinctive into a conscious procedure is as harmful as it is absurd. This objection scarcely merits a serious reply. Instinct has not prevented the Indian mother from flattening her baby's skull, nor the Chinese mother from cramping and deforming its feet, and all the scornful energy of Rousseau was needed to teach European mothers the evil effects of long, close, swaddling garments. Since instinct has thus proved itself incapable of caring for the body, it is folly to talk about trusting to it the development of heart and mind.

Doubtless there are women who have a genius for motherhood, and who do by nature all the things required in the law of education. These are the artist mothers, but, like other genuine artists, they are few in number, and the great majority of women can not claim to be more

than mechanics of the mind. It was from artist mothers that Froebel learned his secret. It was the criticism of such mothers that he sought. It is by such mothers that he will be most appreciated. The fear that spiritual motherhood will lose any of its power or charm by being lifted into the realm of clearer consciousness is about as absurd as the objection of old Lady Gairfowl to the "upstart birds with wings."

A more serious objection to the Mother-Play is that it lacks sequence and arrangement. This criticism, if valid, indicates not only a vital defect in the book, but a singular violation on Froebel's part of one of his own fundamental principles. No student of his writings can fail to be struck by his recurrent statements of the important idea of continuity. In the Education of Man he urges that "development should proceed continuously from one point, and that this continuous progress should be recognized and guarded." In the Mother-Play itself he insists that "in God's world just because it is God's world, the law of all things is continuity." His gifts are developed one from another on a principle of inner connection, and he is never tired of repeating that each gift fulfills that which precedes and foreshadows that which follows it. His symbolism arises, as has been already

pointed out, from his perception of the connection between the lower and higher faculties of mind, and the law of their unfolding. His whole career as an educator shows that he not only possessed the idea of continuity, but was possessed by it. Is it possible that in his last and greatest book he can have been untrue to or unmindful of this cardinal principle ?*

The apparent lack of sequence in the Mother-Play is, I think, explained by the fact that while each game is typical of a range of experience, and may therefore be played by children of different ages, its introduction is always a response to some manifestation of the child, and the order of the games corresponds to an ascending series of indicated needs. Thus the Falling, falling

* " Your child will learn to toddle before he learns to walk ; he tries to stand before he makes an effort to step forward ; he tries to strengthen and develop his legs and his whole body before he is willing to stand on his legs, and takes pleasure in so doing. If you make your child, just because he has legs, stand and walk all at once, you will make him have weak bowlegs. Now, mother, in the development of the body, the law of the intellect is also expressed. If you come up with help too late, your child is awkward and clumsy in body and mind ; if you come too soon—alas ! we meet with only too many people who from this cause wander about with weak, bowlegged dispositions, just as children do with weak bowlegs. O mother, mother ! and all you who take her place, do not forget this : rear your child in harmony with life's interdependence, and according to its simple laws."—*Mother-Play, Translation by Frances and Emily Lord, p. 154.*

play is the mother's answer to the child's dawning sense of a life distinct from her own, while the games of Hide and Seek and the Cuckoo mark a much more advanced consciousness of personality, and a deeper longing for recognition. The Kicking Game is a response to the simple instinct of movement; the Weathervane, to the child's first attempts at imitation and his earliest presentiment of cause; the Tick-tack, to his delight in listening to the clock and watching the swinging pendulum; Beckoning the Chickens, to his recognition of a life in Nature, which sympathizes with his own; the Bird's Nest, to his waking consciousness of mother love; the Flower Basket, to the desire of expressing love; the Carpenter, to an anticipation of the meaning of home; the Three Songs of the Knights, to that desire of approbation which originally expresses simply the stirrings of social sympathy. There is not a single play in the Mutter- und Koselieder whose genesis may not be traced to some hint of need given by the child, and these hints are the buds which show where a new branch or twig is ready to burst forth upon the tree of life. On the other hand, just as the branch having budded continues to grow, so each genuine need of the child deepens as he matures. Recognition of this fact leads Froebel to suggest

in his commentaries the deeper possibilities latent in each of his little games, and its consequent adaptability to children of different ages. In like manner the pictures refer sometimes to the earlier, sometimes to the later, often to both stages in the development of the play which they illustrate.

That the order of the songs in the Mother-Play is not an accidental one is shown, moreover, by the fact that they fall into four well-marked divisions, to each of which Froebel calls attention in his commentaries. The first division includes all the games before the Target;* the second, those intervening between the Target and the Light-Songs; the third, the Light-Songs themselves, and the plays between these and the Knights; the fourth, all the remaining songs in the book.

The games included in the first division relate in general to the elementary experiences of movement, change, and time. The only relationship thrown into relief is that between mother and child, though the germs of sympathy with the life of nature are fostered by the plays of the Chickens and Pigeons. The only sensations consciously discriminated are those falling within the

* I make one change in Froebel's arrangement, by placing the Grass-Mowing in the second group.

spheres of taste and smell. With the game of the Target, as Froebel points out, we enter upon a new stage of development—a stage characterized, as he further informs us, by the desire of the child to classify objects according to their number, form, and size. Number makes it possible to grasp together the separate elements of a spatial whole, and to express the law of proportion; to recognize as a synthetic unity the successive stages of a developing process, and to mark off and accentuate rhythmic intervals of time. Hence in this group of games Froebel calls attention to the family as a membered unity, to the series of acts involved in a constructive process, and to the laws of rhythm and proportion both in their physical and spiritual applications. This series ends with The Children on the Tower —a *review* game, wherein nearly all the preceding plays are brought together, and through which a hint is given the child that his own life is a process of becoming, and that in order to know what *is*, one must learn something of how it came to be.

Perhaps the most critical moment of the child's life is that in which he begins to distinguish between the outside and inside of things. The signs of this awakening consciousness are many and unmistakable. The ticking of the

watch no longer satisfies; papa must open it and show its moving wheels. The doll is broken, to find out what makes her eyes roll; the kaleidoscope shattered, to discover the secret of its shining stars. When the mother speaks, her face is scanned to see if she means what she says; moreover, what she says and does to-day is compared with the words and actions of yesterday. The child has begun to discriminate between soul and body, reality and appearance, unity and manifoldness. *He* is *one*, though his feelings and actions are many; this unity in him is active and invisible—the hidden essence of his varying manifestations. Such an invisible soul there must be in all things. What is its nature? How is it related to him, and he to it?

The reader will understand that in attempting to describe this nascent consciousness I have necessarily given it a definiteness it does not in reality possess. It is impossible to picture in words the faint dawning of the inner light, but a certain mark of its approach is the child's ability to use the pronoun *I*. For the use of this pronoun, as Rosmini has pointed out, presupposes, first, that he who uses it has the abstract (or general) conception of the power of speaking; second, that he refers the act of speaking to a speaking subject; third, that he under-

stands that the *I* indicates precisely this speaking subject.* In a word, the ability to say *I* implies that the universal and the particular are at once distinguished and identified.†

To this dawning consciousness of the relation between universal and particular, Froebel responds in the ten songs which have for their theme the varied aspects of light. They show light as the revealer both of individuality and relativity; light as a self-diffusive and creative energy; light and darkness as the physical correspondences of good and evil; light and the eye

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* Rosmini's Method in Education, p. 232.

† "*I*—God excepted, who is at once the great original *I* and *Thou*—is the noblest as well as the most incomprehensible thing which language expresses or which we contemplate. It is these all at once, as the whole realm of truth and conscience, which without I is nothing."—*Jean Paul, Levana, Bohn's translation, p. 114.*

"Never shall I forget the inner sensation, hitherto untold to any, when I was present at the birth of my self-consciousness, of which I can specify both time and place. One morning, when still quite a young child, I was standing under the doorway and looking toward the wood-stack on the left, when suddenly the internal vision,'I am an *ego*,' passed before me like a lightning-flash from heaven, and has remained with me shining brightly ever since; my *ego* had seen itself then for the first time and forever. Deceptions of the memory are here hardly conceivable, since no story related to me could mingle its additions with an occurrence which took place in the shrouded holy of holies of a human being, and whose strangeness alone has given permanence to such every-day circumstances as those which accompanied it."—*Levana, Bohn's translation, p. 25.*

as symbolizing truth and the mind; the pleasures of sight as contrasted with the grosser pleasures of touch, and adumbrating the truth that the purest joys of life are apart from material possession. Above all, however, they prophesy the transition from physical to spiritual unity, and kindle in the imagination the tiny spark of presentiment which shall one day blaze into recognition of the truth that the universal is always the creator of the particular.

The Light-Songs are followed by eight games which deal with practical activities.* In the commentary on The Charcoal Burner, which is the first of this series, Froebel makes the following suggestive remark: "We have recognized the eye as the medium between man's inner being and the spiritual world. In like manner the hand is a special medium between the inner life and the surrounding material world." Through its use the child learns how much there is to be done immediately around him. The games thus introduced picture the work of the Charcoal Burner, the Carpenter, Joiner, and Wheelwright, and call attention to the pleasure of developing plant life and the duty of protect-

* I follow Wichard Lange. Seidel includes in this division the Song of Smell, which, in my judgment, should be included in the first group.

ing domestic animals. The object of these games is to deepen the consciousness of social dependence and kindle the sense of social obligation. They relate to the preceding songs, as the hand to the eye, as doing to seeing, or, stated more abstractly, as the practice of duty to the vision of truth.

Up to this point in the Mutter- und Koselieder there has been no direct attempt to work upon the moral sense. The relationships of the child to nature, to man, and to God have been pictured, and the duties arising out of these relationships have been incidentally suggested. There has, however, been no hint of the compulsory nature of these duties. In the three songs of the Knights, and the games which follow them, we advance, so Froebel tells us, to a new stage of development. "What has hitherto been done for the formation of the child's disposition and will has been accidental—as it were, a thing aside; what is now done is with clear intention and deliberate aim." The moral imperative is revealed. The words *ought* and *must* acquire definite meaning; and conscience, begotten of imagination, begins to utter her commands, her warnings, and her threats.* With this attempt to foster self-

* See, in Memoir of Bronson Alcott, by F. B. Sanborn and W. T. Harris, pages 654–656, some very suggestive remarks by Dr. Harris on the process through which imagination generates the conscience.

directing activity the Mother-Play comes to an end.

It has seemed important to consider in some detail the objections urged against the Mother-Play, because adverse criticism has tended to diminish the practical influence of the book, and hence to prevent the realization of Froebel's own most cherished hopes. "It would be an everlasting loss," said the thoughtful Diesterweg, "if the treasures which lie in Friedrich Froebel were allowed to perish. He is a jewel, a pearl of price."* These treasures are laid up in the Mother-Play. Froebel himself always made this book the basis of his lectures to mothers and kindergartners, and never ceased to refer to it as the point of departure for a natural system of education. It has been recognized by most of his leading disciples as the high-water mark of his genius, and the richest outcome of his twenty-seven years of experience as an educator. It should be the guide of every mother who aspires to do what is best for her children. It should be the favorite picture and song book in every nursery. It should be the beacon light by which each kindergartner directs her course. It should be the beating heart of every kinder-

* Cited in the English translation of Froebel's Letters, Emily Michaelis and H. Keatley Moore.

garten. It should be the center around which revolve all the concentric circles of kindergarten activity. It should be the most important study in every kindergarten normal class. Only by such varied use and application will its secret be learned, and the world come to understand the full meaning of the cry which fifty years ago rang out from the depths of the Thuringian forest:

"Come, let us live with our children."

VII.

PATTERN EXPERIENCES.

"The sun is fixed,
And the infinite magnificence of heaven
Fixed, within reach of every human eye;
The sleepless ocean murmurs for all ears;
The vernal field infuses fresh delight
Into all hearts. Throughout the world of sense,
Even as an object is sublime or fair,
That object is laid open to the view
Without reserve or veil; and as a power
Is salutary, or an influence sweet,
Are each and all enabled to perceive
That power, that influence, by impartial law.
Gifts nobler are vouchsafed alike to all;
Reason and, with that reason, smiles and tears;
Imagination, freedom of the will;
Conscience to guide and check; and death to be
Foretasted, immortality conceived
By all—a blissful immortality,
To them whose holiness on earth shall make
The spirit capable of heaven, assured.
Strange, then, nor less than monstrous might be deemed
The failure, if the Almighty, to this point
Liberal and undistinguishing, should hide
The excellence of moral qualities
From common understanding; leaving truth
And virtue difficult, abstruse, and dark;
Hard to be won, and only by a few;
Strange, should he deal herein with nice respects,
And frustrate all the rest! Believe it not:
The primal duties shine aloft, like stars;
The charities that soothe, and heal, and bless,
Are scattered at the feet of man, like flowers,
The generous inclination, the just rule,
Kind wishes, and good actions and pure thoughts.
No mystery is here! Here is no boon
For high, yet not for low; for proudly graced,
Yet not for meek of heart. The smoke ascends
To heaven as lightly from the cottage-hearth
As from the haughtiest palace. He whose soul
Ponders this true equality, may walk
The fields of earth with gratitude and hope."

The Excursion, Book IX, Wordsworth.

CHAPTER VII.

PATTERN EXPERIENCES.

Two distinct and even antagonistic views with regard to the purpose of the kindergarten games seem to be more or less clearly shaping themselves in the consciousness of practical kindergartners, and to be finding expression in the works of Froebel's interpreters and critics. Of these conflicting views one holds that the seed-thought of the Mother-Play is the dramatic reproduction of each child's daily experiences, and that therefore the plays suggested by Froebel must be changed whenever the circumstances and surroundings of the child are changed; the other insists that the procreant idea of Froebel's games is that of accentuating and interpreting *pattern* experiences, and that the actual supply of such experiences is an essential part of the duty of mothers and kindergartners.

The theory of adaptive modification has been so clearly stated by Mr. Courthope Bowen in his helpful book, Froebel and Education by Self-

Activity, that I can not do better than quote his words:

"The Mutter- und Koselieder was collected and composed and organized some fifty years ago for little German children—mainly those who were surrounded with country sights and sounds and occupations. A very small amount of consideration will show that for little English or American children—especially when they live in cities—something different will be required if a similar effect is to be produced. We shall require what is English or American, or what has become such. All of physical nature, of the country, that we can actually bring into the cities, that we can place and keep within the sight and touch of children, we should of course use freely. For the rest, we must draw upon the children's homes, and upon the actual life by which they are surrounded. To do otherwise is to break at once with Froebel. For these little city children we should not tell of The Fish in the Brook, but of The Sparrow in the Street; not of The Nest with its Birdlings, but of The Cat and her Kittens; not of The Charcoal Burner, but of The Costermonger, The Cabman, The Newspaper Boy, The Watercress Woman; not of The Wolf and the Boar, but of The Dog; and even instead of playing at Mowing the Grass, it would

be better for these little city children to play at sweeping the room."

No disciple of Froebel will deny that the actual experience of the child should furnish the incitement for his plays, and Mr. Bowen merits our gratitude for his emphatic statement of this cardinal point. In my judgment, however, he errs in insisting that the kindergarten games should reproduce only literal and customary experiences, and in his suggestion that German and English children, city children and country children, rich children and poor children, should have wholly different plays. In opposition to this view, I hold that Froebel's games dramatize ideal experiences which all children may and ought to have, and that consequently they should be played by children of all nations and all conditions in life. To these universal plays may be added those which throw into relief the salient experiences of children in particular localities, and, as I have already suggested, each mother may dramatize for her own child those events of his life whose influence she wishes to deepen and perpetuate.*

* I do not mean to imply that there should be a rigid adherence to the words, music, or gestures suggested by Froebel, but only that we should in general conform to the subjects he has indicated. My difference from Mr. Bowen will perhaps be best shown by considering the substitutes he proposes for some of

The theory that the kindergarten games should reproduce only literal and habitual experiences involves those who try to carry it out in practice in endless difficulties. Will any one contend that

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Froebel's games. I readily admit that if the child had never seen a fish it might be well to substitute for the game of the fishes that of the flying bird, for the idea which this game embodies is simply that of free activity in a pure element, and Froebel himself in his commentary illustrates both by birds and fishes. I also agree with Mr. Bowen, that if it were impossible to take the child into the country or to show him different kinds of birds' nests, it might be well to substitute The Cat and her Kittens for The Bird and her Nestlings, though in the case of birds we have far more tender and more varied illustrations of mother love and care. I should, however, not admit that the dog could be substituted for the wolf, since the idea in the game of the wolf is the destruction of savage and the protection of domestic animals. Neither should I concede that such a play as Sweeping the Room could be compared with that of Mowing Grass, for the one represents a menial and unrelated activity, while the other dramatizes a sequence of acts and stirs the sense of social dependence.

That Froebel intended in his plays to embody what I have called typical or pattern experiences is evident from many passages in his writings. The following extract from a letter to Mrs. Schmidt will perhaps be sufficient to convince the reader that in the pursuance of this aim he was guided not by a blind impulse but by a clear insight:

"MUCH-ESTEEMED AND DEAR COUSIN: At last I am able to reply to your kind letter of the 7th inst. Permit me to answer you clause by clause. I. 'Often and often,' so you say, 'passages which I read in the Sunday Journal evoke from the depths of my inner consciousness like thoughts which I have originated for myself, and like experiences which I have gone through in my own life, until I grow quite astonished and puzzled.' What you thus confide to me relates to one part of

for the children in orphan asylums we should omit all family plays? In a kindergarten for the blind must we weed out such plays as the Flying Bird and the Swift-darting Fish; or admit that

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the sweetest, best, and purest fruit of my life; one part, namely, of what I mean to do, or have already accomplished (through my children's games and occupations), toward clearing a pathway through the tangles of human life. I am endeavoring to bring man, through the knowledge of his own inner feelings and the experiences of his own life, to a forefeeling, a perception, and finally a clear consciousness, of this great fact—that for all the important needs of life, and for the deepest conceptions that govern life, there exist universally applicable life experiences and examples which are found to be repeated in the case of every man who examines the development of his own career with careful scrutiny and endeavors to bring himself to a consciousness of its meaning."—*Froebel's Letters On the Kindergarten, translated by Emily Michaelis and H. Keatley Moore, p. 96.*

It is also evident, both from certain of Froebel's games and from his own definite statements, that while he intended his plays to be in general connected with life experiences, he by no means rigidly excluded the representation of unfamiliar objects or activities, but held that occasionally games and pictures might anticipate experience. For example, most of the children for whom he wrote had probably never seen living wolves. The following passage from the Pedagogics of the Kindergarten leaves no doubt as to his own opinion on this point:

"The second remark is, that objects are here brought before the child which indeed the playing adult has seen, but which as yet the playing child has not seen at all. Though this is not to be anxiously avoided, as little is it to be thoughtlessly carried too far; kept within right limits, it justifies itself to any simple and straightforward mind. The life and the course of development of the human being and the laws of this development make this procedure recurrent with the most developed man;

the representation of these activities may waken in sightless children a faint reflection of the joy with which seeing children watch the actual fish and bird? For the children of the slums must

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for as man is a being destined to attain increasing consciousness, so is he also to become and be a judging and reasoning being. Besides, man has a peculiar presaging power of imagination, as indeed also, what must never be forgotten, but always kept in view as important and guiding—the newborn child is not subsequently a man, but the man already appears, and indeed is in the child with all his qualities and the unity of his nature.

"Objects not yet seen in life by the child may therefore be introduced to him through word and representation, but with the following restriction: The introduction (as, for example, in the preceding pages that of the squirrel) must not take place until the child, through frequent representation of the activity of a familiar object, has identified and classified such object through its activity. To illustrate: The child has often seen and may continue to see a kitten; he represents with his ball the act of springing, and identifies the kitten as a springing animal. He also recognizes the kitten in the springing ball. Subsequently he observes the climbing of the kitten, and represents this with the ball. He has now identified the kitten, as a living thing that springs and climbs. When, therefore, he is told that the squirrel climbs, he quickly comes to the conclusion that the squirrel is a living thing that climbs. This is enough to excite his attention and justify his representation of the squirrel's activity. When later he sees a squirrel and it is named to him, he fixes his eyes upon it sharply, perhaps without even hearing its name, recognizes it through its climbing and other possible connections with known animals. This is a sufficient justification for the childlike and motherly procedure we have been considering."—*Pedagogics of the Kindergarten, translated by Josephine Jarvis* (vol. xxvii, International Education Series).

we invent games reproducing their daily surroundings; or try by excursions into the country, and by the representation of typical scenes from the world of nature and the world of man, to withdraw their minds from the dwarfing and distorting conditions of their own lives?

A cursory glance at the games contained in the Mother-Play will show that in general they embody experiences which it is easy to supply to children the world over. An occasional morning spent in the country will furnish incitement for all the nature plays. For the family, state, and church plays the ordinary experiences of child-life give sufficient occasion. Visits to the farmer, miller, baker, carpenter, joiner, and wheelwright will supply the point of departure for the labor plays. The recurrent reproduction of these typical experiences will cause them to stand out clearly and strongly in the child's consciousness and give them a determining power upon his character, while conversely evil and painful experiences, if not dwelt upon by the imagination, tend gradually to retire into the background of the mind. "Without oblivion there is no remembrance possible." Is it not the capital power of thought that it can single out of the complex of life illuminating and educative experiences, and refuse its at-

tention to what is arbitrary, unessential, or depraving?

It is important in this connection to remember that in Froebel's view one great duty of mothers and kindergartners is to introduce children to the society of nature. "Out-of-door life," he declares in the Education of Man, "is particularly desirable for the young; it develops, strengthens, elevates, and ennobles. It imparts life and a higher significance to all things. For this reason short excursions and walks are excellent educational means, and to be highly esteemed even in the beginning of boy and school life."* And again: "Man, particularly in boyhood, should become intimate with Nature, not so much with reference to the details and the outer forms of her phenomena, as with reference to the Spirit of God that lives in her and rules over her. Indeed, the boy feels this deeply and demands it; for this reason, where love of nature is still unimpaired, nothing perhaps unites teachers and pupils so intimately as the thoughtful study of nature and of the objects of nature.

"Parents and teachers should remember this, and the latter should, *at least once a week*, take a walk with each class—not driving them out like a flock of sheep, nor leading them out like

* Education of Man, Hailmann's translation, p. 309.

a company of soldiers, but going with them as a father with his sons or a brother with his brothers, and acquainting them more fully with whatever the season or Nature offers them." *

The nature plays in our kindergartens lose much of their spirit and value because we fail to connect them with the objects, actions, and events which it is their function to interpret. Emerson chides us for "filling the hands and nurseries of our children with all manner of dolls, drums, and horses, and withdrawing their eyes from the plain face and sufficing objects of nature—the sun and moon, the animals, the water, and stones which should be their toys." Let us not continue to deserve this reproach, but begin at once to bless the child with the sweet influences of earth and air and sky. Grant him the joy of roaming the fields, of finding the early violet, of weaving daisy chains and larkspur wreaths, of making burdock baskets and fir-twig furniture, and acorn cups and thistle balls. Show him how to plant seed, and amaze his unaccustomed soul with the miracle of growth. Let him know the thrill of awe which accompanies the peep into a bird's nest. Teach him to observe the strange metamorphoses of insects. Give him occasion to study the animals

* Education of Man, p. 163.

in their native haunts, and incite him to distinguish animals of the field and the woods, aquatic, amphibious, and aërial animals. Explain to him how the abode and food of animals affect their color and form, and open his eyes to that wonderful mimicry through which birds and insects protect themselves and their young. Make him notice how some plants love to bask in the sunshine, others to hide in the shade; how some need a dry, sandy soil, some flourish in the marsh, while still others are parasites and depend both for support and food upon their stronger neighbors. Stir his imagination with the poetry of forest life, and let him experience that sense of mystery and awe which steals over the soul of the solitary wanderer in the depths of the woods. Make him know the great god Pan. As he grows older, let him climb high hills and see as a whole the landscape which he has hitherto known only in fragments. Let him follow the windings of a brook, and be stirred by its suggestion of whence and whither. Satisfy the mystic longing which impels him to seek his own reflection in pond and stream, and makes him hearken with such delight to the echoes of his voice ringing from rocks and woods. Let him watch the shifting figures of the clouds; gaze into fathomless depths of blue sky; know

the upward leap of heart which comes from the sight of the rainbow; behold the sunrise and the sunset; count the stars as they shine forth one by one out of the gathering dark, and feel those rising tides of the spirit which obey the attraction of the moon. Do you imagine that these things are unimportant? Then go yourself to the poets, and learn from them that the life "which sleeps in the plant and dreams in the animal is one with the life that wakes in man"; that the evanescent is the parable of the permanent; and that the forms and metamorphoses of nature are but vanishing symbols of the forms and metamorphoses of mind.

Himself a poet, though he lacks the gift of song, Froebel seizes by instinct the typical aspects of nature and presents them sympathetically to the imagination of the child. Nature is the foe man must subdue; the servant he must protect; the companion he must cherish; the inferior life which he must foster and develop; the material he must transform; the symbol he must interpret; the bewildering variety which he must reduce to unity through the discovery of processes, laws, and principles. To awaken in the child a presentiment of his true relationship to nature means to arouse in him the feelings which are germinal responses to the duties enumerated.

Hence we find Froebel calling attention to the subjugation of nature in such plays as The Wolf and the Wild Boar; to the protection of domestic animals in the game of The Barnyard; to the nurture of plants in The Little Gardener; to the companionship of nature in the play Beckoning the Chickens; to the transformation of material in such games as The Carpenter and Charcoal Burner; to the great symbols consecrated by the imagination of the race in The Flying Bird, The Weathervane, and the Light-Songs; to the crude beginnings of a scientific interpretation of nature in the games dealing with form and number, in the gifts and occupations whose basis is mathematical, and one of whose objects is the unification of nature through the discovery of her geometric archetypes, and finally through games such as The Bird's Nest, wherein the particular object is considered with reference to its spatial environment; games like All Gone, Grass-mowing, The Baker and the Farmer, wherein the object is considered with reference to its temporal antecedents; and games like The Weathervane, which throw into relief the idea of cause by tracing a variety of visible phenomena to the agency of a single invisible force.

Ascending from the life of nature to the life

of man, the kindergarten games image in symbolic form the great institutions of humanity—the family, civil society, the state, and the church. That all children form some rudimentary idea of these great institutions is indubitable. That their future well-being and usefulness depend in large measure upon the kind of idea they form is undeniable. That Froebel is the first educator who has consciously and systematically endeavored to abet the process by which fantasy generates ethical ideals constitutes one of his greatest claims on our gratitude. Who shall say how much of the anarchy which with Caliban scouts and flouts all law in the name of freedom —how much of the selfishness which with Pistol declares "the world is mine oyster"—how much of the atheism which scoffs at God, at immortality, and at moral responsibility, is born of our failure to influence the imagination of childhood with the ideals incarnate in the institutions of society? "Of this thing," says wise Herr Teufelsdröckh, "be certain: wouldst thou plant for eternity? then plant into the deep infinite faculties of man, his fantasy and heart. Wouldst thou plant for year and day? then plant into his shallow, superficial faculties, his self-love, and arithmetical understanding, what will grow there."

Each man has two selves. These two selves

are familiar to us under many different names: savage man and civilized man; isolated man and social man; carnal man and spiritual man; natural man and ideal man; atomic man and generic man; the first man, who is of the earth, earthy; the second man, who is the Lord from heaven. Such are a few of the contrasting appellations under which language has striven to articulate an idea which in some form makes itself known to every thinking mind.

The institutions of society derive their greatest significance from the fact that they embody and reveal generic selfhood. The final test of any system of education, therefore, must be its ability to waken in the mind of its pupils the ethical ideals of which social institutions are the incarnation. The battle between the particular man and the universal man is inevitable. The only question is, Shall it be fought out in the world, or in the soul? Shall the puny individual defy the external embodiments of his own ideal nature and perish in the collision with these substantial powers? Shall his life be a tragedy, or a divine comedy, in whose course he rises out of the inferno of selfishness, and through the purgatorial discipline of visible institutions ascends into the communion of the invisible Church? Surely there can be but one answer to these ques-

tions, and when we have learned to put them we have begun to realize the importance of that active membership in the universal life which transmutes external restraint into internal incitement, and purifies the passion for rule into the passion for service.

The influence of the long period of feeble adolescence upon the historic development of mankind has of late years been much insisted upon by thoughtful evolutionists. The helplessness of infancy created the family, and from this rudimentary germ all the more complex social organisms have been evolved. The subordination of individual caprice and selfishness to the interest of the family-whole generated the altruistic ideal. The plasticity of infancy made possible the molding influence of family habits and traditions, and education began to be. Finally, the acquisition of the mother-tongue lifted each newborn individual out of his mere atomic selfhood, and prepared him to avail himself of the experience of his fellow-men.

The history of the individual repeats that of the race, and upon family nurture will always depend in large measure the weal or woe of life. What, then, must we think of that dominant and despotic infant who, by cries and caresses, by threats and cajolery, enslaves parents, grandpar-

ents, friends, and domestics, and makes himself the autocrat of so many homes? Of all forms of despotism this is the worst for the despot himself, since it alone grants power without corresponding responsibility. We can not abolish it by simply insisting upon the surrender of self-will, for coercion of the will, in its reaction, produces evils greater than those it seeks to cure. We must illuminate the imagination of the child with ideals of love and gratitude and service, and stir his soul with premonitions of the beauty and sanctity of family life.

To accomplish this result is the aim of Froebel in his family plays. In the order of these plays we observe that the first relationship objectified is that of mother and child; then follow games depicting the relationship to father, brothers, sisters, and grandparents. Most important of all is the fact that the family is presented as a spiritual whole enveloping and fostering the life of the individual; "for where wholeness is," says Froebel, "there is life, or at least the germ of life; where division is, though it be only halfness, there is death, or at least the germ of death." Finally, there is hinted the response which the fostered should make to the fostering life, and in a number of little games is reflected, as in a mirror, the image of the active child, always busy

in work or play; the orderly child, prompt to obey the voice of the clock; the pure and open-hearted child, who shuns all secret ways and words; the sympathetic child, to whom no joy is perfect unless shared with others; the loving child, eager to render service and give pleasure; in a word, the good child, whom all men love, and whom father and mother love most of all.

Few problems are more difficult to solve than that of the *good* which man must do, as related to the *freedom* with which it must be done. Failure to conform to the ideal pattern of humanity means failure to create character. Yet external compulsion can not form nor mere unconscious habit fix the will, and too often enforced obedience, recoiling, produces boundless caprice.

Theories of moral training vibrate between the equally pernicious extremes of coercion and feeble indulgence, because thought oscillates bebetween the perceived necessity of doing right and the instinctive sense that virtue implies voluntary choice, and that power to choose aright can only be developed by long exercise in right choosing. It seems at times that by a slow inversion the outward may become an inward "must," and the imperative of external command melt imperceptibly into the imperative of conscience.

Influenced by this latent assumption we make much of formal obedience, and expect that by some subtle process of moral alchemy mechanical habit may be transmuted into spontaneous energy. In the recoil from this view arises the conviction that external drill and discipline tend not to fashion the will, but either to break or stiffen it, and with a burning feeling of the sanctity of the individual soul we denounce the outer compulsion which cramps, fetters, and destroys the free energy of spirit.

Froebel has endeavored to solve this moral contradiction in the plays wherein he leads the child to picture ideal childhood. Representing to ourselves what we ought to be is the preliminary of being what we ought. We form character by progressively canceling natural defect, and we are incited to the effort that overcomes by vision of the good to be achieved. The merit of Froebel's plays is that they insinuate truth into the mind without arousing antagonism to it. Hence its beauty is felt before its constraint; it allures before it commands or threatens; and with heart inflamed by the vision of the ideal the child becomes a law unto himself before law is externally revealed as binding upon him.

The organizing principle of industrial life is the division of labor. This principle demands

that each man shall restrict himself to a particular calling, and in this calling work directly for others and only indirectly for himself. On the other hand, it enables each man to profit by the labor of all men, and applies the strength of universal endeavor to the supply of individual need. Out of this reciprocal relation of each to all and all to each arise the sense of social dependence and the feeling of personal responsibility; and these in turn give birth to the virtues of industry, punctuality, kindliness, and courtesy. In a word, the institution of civil society raises the activity which supplies material needs into the spiritual realm and causes it to take on the form of participation characteristic of all spiritual energies.

The aim of the labor plays is to stir in the child's mind some presentiment of the beauty of universal service, some sense of his own obligation to serve. In pursuit of this aim Froebel leads him from the objects of daily use and comfort back to the activities which they imply. How shall the child think of his food, his clothing, and the house which shelters him? Shall he think them only as related to his own need or pleasure, and thus foster his inborn selfishness? Shall he be taught in vague general terms that he has all these good things because God gives

them to him, or because his father works for them; or shall he be led to realize in some measure the varied activities which must concur in the production of the simplest objects, and thus be brought to a more conscious sense of his dependence upon nature, upon man, and upon God? In the games of The Grass-mowing and The Baker, Froebel clearly indicates his own belief that children should be led to conceive all particular things as results of active processes, and teaches us that the first step toward the formation of such a habit of thought is the dramatic representation of the simple activities which lie back of the commonest objects. In his view, an isolated fact is a dead fact; grasped in its total process it is a living and life-giving fact. Thus the cup of milk is a dead fact, but it is made alive by leading the child to represent how Mollie milks the cow, how Peter mows the grass in the meadow and gives it to the cow for food, and how upon the growing grass the sun must shine and the rain fall. The slice of bread, too, takes on a deeper meaning when its genesis is traced through the baker, the miller, and the farmer to the wheat planted in the earth, and, like the grass, quickened by the sunshine and fed by the showers. The final question comes of itself, Hath the rain a father? or who hath be-

gotten the drops of dew? Thus man's daily food testifies forever to the living bread which satisfies all hunger, and his drink to that wondrous well which shall spring up within him into everlasting life.

Twin-born out of the recognition that all things are working together for him, spring into life the child's gratitude and his sense of responsibility. For this universal service shall not his heart return love and thanks? In a world where all things work, shall he alone be idle? Froebel merely teaches him how to utter his own feeling when he bids him thank Peter for the mowing, Mollie for the milking, and the cow for the milk. He is only responding to the child's aroused instinct, when in the game of The Baker he urges him to make ready the cake for the oven, and encourages him to feel that he is one of the links in that living chain of activity which girdles the world. Where many work together each must do his part promptly; therefore, "Be ready, child, with your cake, for the baker is calling:

> "'Bring the little cake to me,
> Soon my oven cold will be.'"

Having pictured the activities upon which the child depends for food, Froebel passes to the activities on which he depends for shelter. "See the carpenter," begins his new song; "all

day he works away; he makes the high low; the curved, flat; the long, short; and the rough, smooth." Singing these words the child represents the cutting down of the tree, and the change of the cylindrical log into the flat board, which is then shortened and planed. The raw material of nature being at last completely transformed, the song advances to the suggestion that the planed boards be put together to make a house:

> "Now all must be combined,
> All parts together joined.
> Just see what the carpenter shows!
> From timbers the house now grows."

Nor is this all: the house is for the father, mother, and child; it is, as Froebel himself elsewhere declares, "that body of the family which protects its soul"; not a house merely, but a home; the shield of family sanctity, the guardian of family love. So in its varied forms as manufactory, store, statehouse, and church, the house is the symbol and shelter of the spiritual ideals of civil society, national unity, and religious worship. These larger houses correspond to man's larger selves, and prophesy the "house not made with hands, eternal in the heavens"—that everlasting *home* which shall shelter immortal life.

To the games of The Grass-Mowing, Baker, and

Carpenter, Froebel adds those of The Joiner, The Wheelwright, and The Charcoal Burner. In the portrayal of these different industries the kindergartner should follow one simple plan. She must first connect the particular activity represented with some essential need of the child; then show its relationship to other industries and its dependence upon nature; and, last of all, suggest the spiritual ideal which is its final cause or motive. The child readily understands that without the joiner he would lack furniture; without coal his house could not be warmed or his food cooked; without the wheel there could be no cart or carriage, no mills for grinding flour or sawing wood, no locomotives, and no ships. The final aim of all labor may also be readily indicated. Why is the child housed, fed, warmed, and transported from place to place? Is it not that he may be given opportunity for spiritual growth and unfolding? Or, varying the question, Why does each man work in some particular calling? Is it not that he may on the one hand make himself "a worthy instrument of the universal life," and on the other that in "the one thing he does rightly he may behold the semblance of all that is rightly done"?

The picture which Froebel presents of industrial life is weakened by the addition of plays

portraying either menial employments or those which minister to accidental or artificial needs. Thus, to substitute for the charcoal burner, or his English and American equivalent the coal miner, such personages as the water-cress woman, the costermonger, or the cabman, is entirely to miss the idea which this game embodies. The thought Froebel wishes to make prominent in the charcoal burner is the dignity of labor; hence, he purposely chooses for his hero one whose humble station contrasts strikingly with his economic importance. Like Carlyle, he is celebrating "the toil-worn craftsman that with earth-made implement laboriously conquers the earth and makes her man's"; and he would have the child feel that "for him was this brother's back so bent and his straight limbs and fingers so deformed." Our labor games should represent only the real heroes of toil. Little Scissors-Grinders, Little Bootblacks, and Little Waiters may therefore with advantage be excluded from our kindergartens; and I, for one, heartily disagree with the sentiment that the kindergartener should endeavor to make even the garbage cart poetic.

Those disciples of Froebel who believe that he held the Pestalozzian doctrine that all elementary instruction should be addressed to sense-perception will do well to consider carefully his

practical procedure as illustrated in the labor plays. So far was Froebel from the thought that all knowledge is derived from sense-perception, that one may say his whole aim is to lead the pupil from the immediate object of sense backward to its producing cause and forward to its ideal aim. We do not get at any true reality in sense-perception, for the perceived object expresses merely a temporary equilibrium between a regressive and progressive series of activities. Hence, objects can be explained only in terms of force. In like manner particular events must be interpreted by relating them to the past events upon which they depend and the future events toward which they point.

We must purge our minds of the superstition that thought is a kind of etherealized sense-perception. Thought deals not with things, but with the energies that originate and destroy things. The child's incessant "Why?" shows us that he can not rest in mere sense-perception. His delight in such stories as The House that Jack Built, The Strange Adventures of Henny Penny, and the sad experiences of The Old Woman and her Pig, is explained by the fact that in these tales he contemplates a series of apparently related events. The great duty of education is to teach the path of ascent from facts to causes, and to draw around

each circle of causal process the wider circle in which it is included.

The Mother-Play contains no play symbolizing the State, but since games of this kind are justified by the instinct of childhood, the general thought of Froebel, and the traditional practice of the kindergarten, they may fitly be considered in this chapter. The State orders and protects the other institutions of society, and upon its existence depend that participation of each in the labor of all which is the condition of material prosperity and that participation of each in the experience of all which is the condition of spiritual growth. As the incarnation of man's colossal selfhood, the state rightfully demands absolute allegiance, and he is no true patriot who will not freely surrender all things, and even life itself, for his country. Therefore the soldier is the truest symbol of the state, and patriotic feeling is most easily stirred in the hearts of young children by allowing them to represent soldiers. Marching with drums and flags to the music of national airs should be an occasional exercise in all kindergartens, and the distinctive feature of the programme on all anniversaries of important events in the nation's history.

The objection to soldier games rests upon a mistake as to their symbolic significance, and to

their association with the cruelty of war rather than with the heroism of patriotic self-sacrifice. The child mind knows not the horrors but the poetry of battle; the heart of the boy soldier thrills not with the idea of killing others, but with the lofty feeling that he, too, may be counted worthy to die for the state.

As the children mature they should be told of the exploits of national heroes, should learn patriotic poems, should see national monuments, and participate in the celebration of national holidays. Above all, they should from time to time see a statehouse or a good picture of one. The domes of these great buildings are architectural symbols of the idea of justice, which, like the blue vault of heaven, bends equally over all; and whoever will recall the influence of such buildings upon his childish imagination may assure himself of their power to waken a predictive consciousness of the truth they embody.

The early development of patriotic feeling, important for all children, is especially important for the children of America. Our Anglo-Saxon impulse is to insist that the individual shall share the energies of the state, and our proudest boast is that we live under a government "of the people, by the people, and for the people." On the other hand, we lack that instinct of race

which intensifies the passion of patriotism; neither have we those traditions of a long historic past which give sanctity to the customs and observances of the present. In our country all races meet and all the different streams of history and tradition mingle. There is danger that our wide tolerance may degenerate into indifference; that we shall become cosmopolitan at the expense of our patriotism; and that while loudly claiming the *right* of self-government we shall grow increasingly oblivious of the *duties* of citizenship. We should therefore welcome every influence, however small, which helps to stir the depths of patriotic feeling and quicken the sense of patriotic obligation.*

The careful student of the nursery songs will observe that alike through the plays which deal primarily with nature and through those which deal primarily with human relationships Froebel is forever suggesting, symbolizing, adumbrating the child's relationship to God. Thus the song

* The reader may be interested to recall Dante's description of the Florentine mothers relating to their little ones legends of the heroic past:

> "One o'er the cradle kept her studious watch,
> And in her lullaby the language used
> That first delights the fathers and the mothers;
> Another, drawing tresses from her distaff,
> Told o'er among her family the tales
> Of Trojans, and of Fesole and Rome."

of The Bird's Nest points first to mother-love as shown in nature, next to human motherhood, and finally to the fostering care and tenderness of Him who is of all mother-love the source and original. In like manner, the Wind-Song advances from the child's consciousness of an unseen energy in himself to the recognition of an unseen energy in nature, and from this to a foregleam of the truth that in the unseen God all things live and move and have their being. The Light-Songs illustrate the influence of the universal upon the particular, and are thus symbolic of the truth that the soul lives only as it reflects the life of God. The labor plays move from some object which supplies an essential need to the human industries, and natural forces concerned in its production, and this sequence of activities points to a source of all activity. The three Songs of the Knights, in which the hero of the child's dreams passes judgment upon him, arouse conscience and reveal the God who speaks in her still small voice. Last of all, God is made known in the visible institution, whose mission is to hold up the Divine Ideal as the object of adoration and worship, and as the final cause and explanation of the world.

That this method of developing religious ideals is the true one, we may infer both from

its correspondence with the order of their historic unfolding and from the fact that our own thoughts of God are shaped and guided by the analogies under which he is made known to us in our holy books. God is light. His spirit, like the wind, bloweth where it listeth. As the eagle fluttereth over her young and beareth them, so the Lord beareth his servant. The mother may forget her nursing child, yet will not God forget his own. God is a shepherd, a husbandman, a judge, a king. The Son of God is our elder brother, our friend, the bridegroom of the Church; the ideal warrior or knight, who sits upon a white horse and whose name is Faithful and True. These images consecrate nature and human relationships by declaring the ideal which they imply but never realize. Nature throws out only dark hints with regard to the character of God, yet there is no single class of natural objects before which the human heart has failed to bow in worship. Sun and moon, thunder, lightning, and wind; mountain and river, beast, reptile, bird, tree, have all told men something of the Divine First Principle. In human affections God is more adequately revealed, though even in these he is still seen "as in a glass darkly." Among men are no perfect fathers, yet the ancestors of Aryan and Semitic

peoples alike venerated the perfect fatherhood. Among women are no perfect mothers, yet he whom we revere as fourth and last of the poets whose insight "time can not unmake," finds the solution of all problems in the "Ewig-Weibliche." Among men are no perfect husbands, friends, rulers, or deliverers, yet assuredly each one of these relationships points to an ideal which it would destroy life to believe a delusion and a dream.

I venture therefore to think that Froebel is only stating explicitly what we all implicitly believe, when he affirms that "from every object in nature and life there is a way to God," * and when he declares that "the feeling of community first uniting the child with mother, father, brothers, sisters, and resting on a higher spiritual unity; to which, later on, is added the discovery that father, mother, brothers, sisters, human beings in general, feel and know themselves to be in community and unity with a higher principle, with humanity—with God; this feeling of community is the very first germ, the very first beginning of all true religious spirit, of all genuine yearning for unhindered unification with the Eternal, with God." †

* Education of Man, Hailmann's translation, p. 202.
† Ibid., p. 25.

Only by connecting it with this method of developing religious emotions and aspirations can we understand Froebel's Song of the Church. The heart of the child has throbbed with strange presentiments in presence of the church whose spire "like a silent finger points to heaven." He has heard the solemn peal of the Sabbath bells, and watched men and women moving in groups toward the sacred building. That feeling of community which originally bound the family into a living whole becomes now the magnet which attracts him to the church, and inspires his delight in her uncomprehended services. He understands not a word of what is said and sung, yet he is happy in the assurance that a common thought is stirring many minds, a common feeling thrilling many hearts. Surely this *common* thought is the one thought worth thinking—the one truth that, could he know it, would explain all things to him, and make articulate the voiceless longing of his own soul.

To this feeling of the child Froebel responds in a song pointing him to the church as the place where all questions are answered, all problems solved. There he shall learn "why flowers bloom and birdies sing"; "what means the feeling with which he watches the moon, the stars, and the sunset glow; why he trusts father and

mother; what makes the joy of Christmas day." In a single word, the song of the Church recalls and interprets all the salient experiences of the child's soul, and "binds his days each to each by natural piety."

The one great difficulty in the way of carrying out Froebel's ideal of religious development is our own lack of vital piety. It is easy to teach catechisms; it is not easy to awaken and foster faith, hope, and love. Any mother may force her child to memorize men's definitions of God, but only one who has herself a filial spirit can teach him to know his heavenly Father. She whose own soul is dead may be a religious drill sergeant, but only the living spirit can communicate spiritual life.*

In what depths of the soul is rooted that "feeling of community which attracts the child

* Readers of Carlyle will recall the religious education of Gneschen: "My kind mother—for as such I must ever love the good Gneschen—did me one altogether invaluable service: she taught me, less indeed by word than by act and daily reverent use and habitude, her own simple version of the Christian faith. Andreas, too, attended church, yet more like a parade duty, for which he in the other world expected pay with arrears—as, I trust, he has received; but my mother, with a true woman's heart and fine though uncultivated sense, was in the strictest acceptation religious. How indestructibly the good grows and propagates itself, even among the weedy entanglements of evil! The highest whom I knew on earth I here saw bowed down, with awe unspeakable, before a higher in heaven. Such things,

to the Church, we shall best understand by referring once more to the fact that the words *ideal* and *generic* are but different expressions of one great reality. When different individuals are inspired by the same ideal they enter into a communion of thought and sympathy. That they can be inspired by the same ideals implies an original community of nature. The ideal is the generic in the individual, and its progressive recognition both emancipates man and enables him to recognize his own essential self in all other men. What may be shared with all men is what is highest in each man. Insight into this truth is man's redemption from selfish individualism into the unity of the spirit.

But one step remains to be taken. The reality of each man is his ideal nature. This ideal nature is universal; it is the element in each one of us which unites us with others and separates us from our own partial and selfish selves. It is *in* us, yet not *of* us. It is the power in our souls "which always makes for righteousness." Its uncompromising demand is self-renunciation, its eternal promise self-fulfillment. In flashes of

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especially in infancy, reach inward to the very core of your being; mysteriously does a holy of holies build itself into visibility in the mysterious deeps; and reverence, the divinest in man, springs forth undying from its mean envelopment of fear."

insight we recognize it as the indwelling of the divine in the human, a living spirit working within humanity to redeem it into the image of God.

In her central doctrine of the Incarnation the Christian Church proclaims the ideal unity of the human and the divine. Moreover, she identifies the divine with the generic in her assertion that the God-man is the universal man, or, in other words, that Christ was not *a* man, but mankind. She affirms that "the true light lighteth every man that cometh into the world"; that each man is a partaker of the divine nature; that in Christ Jesus there is neither Jew nor Greek, bond nor free, male nor female; that the mystery hid from ages and generations is Christ in man, the hope of glory. She calls upon each individual to renounce the carnal and put on the spiritual man, and she promises him that by meditating on her doctrines, participating in her prayers, her praises, and her sacraments, and above all by sharing her ministry to the young, the needy, the sorrowing, and the sinful, he shall learn to comprehend the divine charity, and shall be transfigured into its image.

The doctrine of the Incarnation bridges the seemingly impassable chasm which separates the finite from the infinite: "For, if the divine de-

scends into the flesh, and wraps about him the perishing vestures of time and space, then the elements of time and space and the finitude of the human will may be receptive of the divine." * The characteristic quality of God is self-imparting grace, and he can not be satisfied with giving anything less than himself. The characteristic quality of man is infinite susceptibility to and possibility of the divine. Hence man is, as St. Chrysostom affirmed, the true *shekinah;* and the Incarnation, as St. Thomas declared, "the exaltation of human nature and the consummation of the universe." †

He who studies the signs of the times will observe that our wisest preachers are confining themselves more and more strictly to promulgation of the truth, that in the transcendent personality of the historic Christ we may behold what God *is* and what man *ought to be.* The tendency of the carnal mind is to create the divine in its own image, and too often the Being men worship is not God, but the devil. From such profane and blasphemous thoughts of our heavenly Father we are delivered by the contemplation of his image in the Son of Man. "From the God of man's painting we turn to

* Church and State, a Lecture by Dr. Harris.

† Cited in Lux Mundi.

the man of God's being, and he leads us to the true God, the radiation of whose glory we first see in him." Can we doubt the love of God while we remember the love of Jesus? Can we fear that God will lose one of his little ones while we remember how the Good Shepherd laid down his life for the sheep? On the other hand, dare we affirm that man is by nature weak and sinful when we contemplate the divine humanity? To err is not human. To sin is to be less than man. We paralyze our consciences by our refusal to recognize in Jesus the one true man as well as the perfect image of the one true God.

> "Arise and fly
> The reeling Faun, the sensual feast;
> Move upward, working out the beast,
> And let the ape and tiger die."

Sacredest of all symbols is the cross, for it is the meeting point of divine and human self-sacrifice—typifying, on the one hand, that process of grace through which the infinite descends into the finite; and, on the other, the self-crucifixion through which the finite renounces its finitude and ascends into the infinite. It explains the struggle of each contrite heart. It sanctifies the act of every hero who dies to bless his fellowmen. It elevates history into a true theodicy. *Descendit Deus ut assurgamus!* Such is the

answer of the cross to the enigma of the universe.*

It is customary among the disciples of Froebel to say that the Mother-Play is the point of departure for a natural system of education, because it teaches the way in which the germs of character and thought may be developed. But what *are* these germs of character and thought? Are they independent and manifold, or are they ultimately reducible to unity? Is there any principle of connection among the separate virtues? Has the activity of thought any general or ideal form? Such are the questions which arise in our minds so soon as we seriously set ourselves to consider how we may nourish the germs of thought and character. To discover the answer Froebel made to them in his practical procedure has been my purpose in the present chapter.

Having climbed by the pathway of Froebel's plays to the summit of his mount of vision, we may perhaps understand his theoretical explanations as given in the mottoes and commentaries.

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* "That the history of the world, with all the changing scenes which its annals present, is the process of development and the realization of spirit; this is the true Theodicæa—the justification of God in history."—*Hegel's Philosophy of History, p. 477.*

One great idea fires his mind—the idea that the conscious aim of education should be to illuminate the mind of the pupil with the vision of the whole, and consecrate his will with the purpose of living in and for the whole. To seek the tie which binds separate elements in one whole is the characteristic act of thought. Feeling of the tie which binds the individual first to the mother and later to the other members of the family, is the germ of moral character. The ascent of thought to higher planes of development is marked by the union of lesser into larger wholes through the discovery of causal relationship, while correspondingly the growth of character is marked by an extension of the sense of community originally uniting the individual and the family to the larger social wholes, and the cultivation of the specific virtues arising from these expanded relationships. The goal of thought is the discovery of a single cause capable of uniting and explaining all the different series of lesser causes; the goal of character is the transmutation of mere spontaneity into that rational freedom which "lives resolutely in the whole, the good, the true."

With the insight that each man is ideally the Cosmos, we enter the inmost sanctuary of Froebel's mind. This insight is identical with that of

Christianity. It is the star which leads whoso follows it to the comprehension of Occidental as opposed to Oriental thought. It has created the civilizations of Europe and America. It has inspired the modern crusade against ignorance. It is creating the science and art of education. Working in the mind of Froebel, it produced the kindergarten and the Mother-Play. Man is not "the dewdrop that slips into the shining sea." He is the dewdrop that reflects earth and sky. The chief end—say rather the sole end—of man is to be the mirror of divine life and love. The duty of each individual is to see to it that he be not a cloudy mirror, a diminishing mirror, or a distorting mirror; or, in plain words, that, purging his soul of passion, selfishness, and pride, he give back to a blessed universe its own blessed image.*

* The attentive reader is doubtless already conscious of the fact that by a different path we have again arrived at Froebel's insight into the nature of man as *Gliedganzes*. To this creative insight Froebel has given many different names, but in the Pedagogics of the Kindergarten he himself points out the identity of thought under the variety of expression by calling his fundamental idea in one breath "the law of Opposites, the law of the Member-whole—the law of Mediation, the law of the Triune Life." Each of these expressions refers to a particular aspect of the general thought. Elsewhere he describes this insight as the principle of life-unity (*Lebenseinheit*), the process of life-unification (*Lebenseinigung*). The kindergartner whose inward eye has never rested upon the insight thus variously

described may assure herself that she has no comprehension of Froebel, and can in no true sense call herself his disciple.

The following extracts from the Introduction, Mottoes, and Commentaries of the Mother-Play will show how completely Froebel's mind was dominated by the idea of the "whole." The poems marked with a star (*) are from the translation of Miss Fanny Q. Dwight; those marked with a † from the translation of the Misses Lord:

"Ever in relations with the child recall
The truth, that Unity exists in all.
Without it all thy efforts aimless are,
Nor can the child for higher truths prepare.
A hint of this already thou art showing
In this pleasant little game, Grass-mowing." *

"Though meaningless this play may seem,
There's more in it than one might dream,
Like the rough stone it is; like light
Wherein the separate hues unite;
Like many things in one that meet
To make the whole complete.
Where all the active work and skill
Moves not by arbitrary will,
Where exists proportion fair,
The child must feel a beauty there.
When all complete and polished lies,
He feels in his heart a glad surprise.
He feels the charm that binds in one
The work in several parts begun.
Behold, then, in this little play
A world-wide truth set free.
Easily may a symbol teach
What thy reason may not reach—
Living is the perfect Whole,
Deeper than words it moves the soul." *

"Early the child divines aright
That several parts in one whole unite.
Therefore the family circle show,
Let him every member know." *

"Whatever singly thou hast played
May in one charming Whole be made.
The child alone delights to play,
But better still with comrades gay.
The single flower he loves to view,
Still more the wreath of varied hue.
In each and all the child may find
The least within the Whole combined."*

"Silently cherish your Baby's dim thought
That life in itself is as Unity wrought.
Make paths through which he may feel and may think
That of this great Whole he too is a link.
Make him see inner things through outer crust,
And to the inner not outer things trust.
Let him feel sure, though apart things may stand,
Life has its Unity, inner and grand;
That each thing, though soundless it be to the ear,
A message can give emblematic but clear;
And all who will follow this language aright
Walk a Life-pathway still, joyful, and bright."†

"To bind together what stands apart,
Let your child in play discover the art,
And exercise the manly skill
To span the space at his own will."*

"A silent thought lies dim and hid in Baby's mind;
He's not alone in life; he's one amid mankind."†

"The smallest child a magnet in him bears
That shows him how life binds together all."†

"One life works in all however riven,
Because this life to all, one God has given."†

"Mother, feel it deeply. One doth watch
When all in somber night are wrapped in sleep.
Have faith! the good awaits thy careful search,
Will from all fear and harm the children keep.
Truly to them naught better canst thou give
Than the true feeling they in *One Life* live."*

"A human being is a living whole, inner and unbroken although connected within itself. A child knows itself first in this wholeness and indivisibility of essence. It is, moreover, of the highest importance that he should know life first in its wholeness and unity.

. . . . . .

"Your child, dear mother, must be recognized and tended as in the midst of a life that is all connected into a single whole.

. . . . . .

"How could our earthly life be long enough to develop our being with equal perfection in its all-sidedness and depth? We must recognize our ideal selves in the mirror of other lives. Through the recognition of all by each and each by all, humanity becomes the mirror of the divine.

. . . . . .

"To rear your child as a unity in itself, in unity with man and nature, but, above all, in unity with God, the Father of all —this, dear mother, is your highest duty, your deepest joy.

. . . . . .

"The feeling of union in separation and of separation—that is, personality in union—is the essence of conscience.

. . . . . .

"Lead your child from the fact to the picture, from the picture to the symbol, from the symbol to the grasp of the fact as a spiritual whole. Thus will be developed the ideas of part and whole, of the individual and the universal. Educate your child in this manner, and at the goal of his education he will recognize himself as the living member of a living whole and will know that his life reflects as in a mirror—the life of his family, his people, humanity, the being, life, and working of God in all and through all.

. . . . . .

"To find or create a bond of union between seemingly opposed and even antagonistic objects is always a beneficent deed. Mother, early awaken in your child the love of reconciling activity. Your heart teaches you what bitter pain is born of apparently insoluble contradictions, what joy springs out of unhoped-for reconciliations. . . . Therefore, identifying himself

with the carpenter, let your child build the reconciling bridge, and thus through a uniting act gain his first foreboding of the truth that in himself through self-activity he will find the solution of all contradictions, the mediation of all apparently irreconcilable opposition. Show him this truth again in your own life, and above all in the mediatorial life and teaching of Him who on earth was the Carpenter's Son. Thus shall the visible bridge which the child carpenter builds be one link in the chain of experiences with which he spans the gulf between things seen and things unseen, and learns to recognize in the Carpenter's Son the beloved Son of God and the All-Father, the Mediator between him and man.

. . . . . .

"From the strengthening and development of body, limbs and senses rise to their use; move from impressions to perception; from perception to attentive observation and contemplation; from the recognition of particular objects to their relations and dependencies; from the healthy life of the body to the healthy life of the spirit; from thought immanent in experience to pure thinking. Ascend thus from sensation to thought, from external observation to internal apprehension, from outer combination to inner synthesis; from a formal to a vital intellectual grasp and so to the culture of the *Understanding;* from the observation of phenomena to the recognition of their ground or cause, and hence to the development and culture of life-grasping *Reason.* By such procedure will be formed in the mind of the pupil at the goal of his education the transparent and clear soul-picture of each particular being, including himself—of the great Whole to which all particular beings belong as members, and of the truth that the particular being reflects as in a mirror the life of the Whole."*

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* As there exist two literal translations of the Mutter- und Koselieder, I have ventured to make my translations free, in the hope that Froebel's ideas may gain clearness thereby.

VIII.

VORTICAL EDUCATION.

"I KNEW a very wise man that believed that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation."—*Andrew Fletcher of Saltoun* (*Letter to the Marquis of Montrose, the Earl of Rothes, etc*).

"Forms ascend in order from the lowest to the highest. The lowest form is angular, or the terrestrial and corporeal. The second and next higher form is the circular, which is also called the perpetual angular, because the circumference of a circle is a perpetual angle. The form above this is the spiral, parent, and measure of circular forms; its diameters are not rectilinear, but variously circular, and have a spherical surface for center; therefore it is called the perpetual circular. The form above this is the vortical, or perpetual-spiral; next the perpetual vortical, or celestial; last the perpetual-celestial or spiritual."—*Swedenborg's Doctrine of Forms* (*as given in Emerson's Representative Men*).

CHAPTER VIII.

VORTICAL EDUCATION.

RELAPSES into fetichism are recurrent both among peoples and among individuals. They are not confined to the sphere of religion, but characterize all decadent movements, whether in theology, politics, literature, or education. The churchman makes a fetich of his creed; the statesman of some bill of rights or national constitution; the man of letters enshrines an idol of rhetoric; the educator falls into a slavish worship of traditional usage. Against all these fetiches the true iconoclast raises his protest and exclaims with Carlyle, "Quit your paper formulas, equivalent to old wooden idols, undivine as they!"

The kindergarten has its own peculiar form of fetich-worship. It consists in attributing a magic power to Froebel's gifts and games, and in expecting blocks and balls, songs and gestures to do the work which can only be accomplished by

human insight and devotion. It is time for this fetichism to be outgrown, and for each kindergartner to realize that the merit of Froebel's work lies in the ideals it embodies; that his gifts and songs are merely instrumentalities for insinuating these ideals into, or rather evolving them from, the mind of the child, and that, like all other grades of education, the kindergarten depends for the realization of its aims upon the insight and efficiency of its agents.

Of all living kindergartners, probably the one who uses the Mother-Play to the greatest advantage is Frau Henriette Schrader, of Berlin. The great-niece of Froebel, a member of his last class for young women at Blankenburg, and the recipient of many of his most valuable and suggestive letters, she is deeply imbued with his spirit, and is quite generally recognized as the head of the kindergarten movement in North Germany. The following account of a visit to the kindergarten connected with the Pestalozzi-Froebel House, Berlin, of which Frau Schrader is the animating spirit, illustrates her method of introducing the Froebel songs. The article from which I quote is contained in Barnard's Kindergarten and Child Culture (p. 459), and is entitled A German Kindergarten.

"This institution consisted of two divisions

of the kindergarten proper, and of the transition class, altogether providing for children from three to six years of age. What struck me as especially worthy of notice was the unity of plan upon which the education during these three years was conducted. Each class represented a year of age. At three a child enters the lowest division. Here the work of the kindergarten teacher was eminently that of a mother; yet with all the freedom of the nursery there was a thread of reason running through the day's proceedings. These were not desultory, but sustained by some central thought, which was generally taken from a conversational lesson over the picture-book, or else from the present circumstance, such as of some live pet which had to be cared for and fed.

"The first quarter of an hour was generally devoted to a chat; but as the children were many, and the family type was upheld, the teacher took the children, in relays of six or seven at a time, to look at one or two plates in Froebel's Mother's Book; the rest were meanwhile building or stick-laying, or playing in the garden, under the direction of an assistant.

"For example, a small number of children are seated round the knee of their motherly friend, who encourages them to talk freely on the ex-

periences of the morning. Who brought Mary to the kindergarten this morning? Who gave Annie that nice white pinafore? The recollection of the loved ones at home is stirred up, and every child contributes some little fact of its family history: each would like to tell that it has a dear mother, a father, a sister, or brother at home. This idea is seized and worked out by the motherly teacher. She inquires, relates, and finally promises to show them a picture of a family sitting together in the parlor. The picture of a home interior is shown. The heightened pleasure of the children may be read in their eager faces as they peer into the book and recognize the different members of the family in turn. After this the designs all round the central picture are looked at, and the children notice how there are father and mother hares in the long grass, accompanied by their little ones; how there is a pigeon family, a deer family, etc. The children return again to the central picture of the family group, and finally, the disposition having been created, the finger game is introduced. 'Let us look at our fingers; are they not like a little family too? See how happily they live together; they always help one another. Shall we learn a little song about the family of fingers to-day?' 'Yes,' the children

wish to do so; and, imitating the action, they repeat the following words:

'This is our mother, dear and good,
This is our father of merry mood,
This our big brother so strong and tall,
This our dear sister beloved of all;
This is the baby still tender and small,
And this the whole family we call;
See, when together, how happy they be!
Loving and working, they ever agree.'"

The ideal kindergarten course extends over three years, and throughout this whole period the Mother-Play, together with the concrete experiences which it interprets, should be the center of interest and activity. The right use of the book will make it the nucleus around which an otherwise confused mass of impressions is organized into a living whole. Very evidently such a result can not be achieved by mechanically repeating plays and recurring to pictures. Each play is a germ which unfolds with the unfolding of the child, and the art of the kindergartner consists in nurturing this germ by ever-fresh illustrations of the ideal which is its life.

We have witnessed the introduction of the family song. Let us now indicate the lines upon which it develops. The first point to be observed is that this play stands in organic relation to a number of others. Thus the play of the Bird's

Nest is connected with the family, through its symbolic presentation of mother-love; the Hiding Game, the Cuckoo, and the three Songs of the Knights also deal with the relationship between mother and child. Two finger plays picture the relationship of sisters and brothers; The Children on the Tower shows two families meeting for social intercourse; the Carpenter and Joiner relate to the house which shelters the family. Each one of these games makes possible a return with fresh and deeper interest to the play of the Family-Whole.

But this is not all. The marginal pictures surrounding the representation of the human family open another path for the development of the ideal of family life. These pictures show a marsh family; an air family; several water families; two field families; a forest family; and a hive family. The kindergartner should procure larger pictures illustrating these several types of life and make them the basis of a series of games, excursions, talks, and stories. She should show her little pupils ant-hills and bee-hives. She should collect different kinds of birds' nests, and in each kind lead the children to observe the precautions the mother bird has taken to insure the safety and comfort of her nestlings. When one reflects on the care which

bees and ants take of their young, both in the larva and pupa states; when one thinks of the mimicry through which the bird hides her nest from enemies, of her indefatigable zeal in gathering hairs, thistle-down, or feathers to line it; of the localities in which she places it for the sake of safety and food; of the patience with which she broods over her eggs—one realizes that there is practically no end to the observations and talks through which the heart of the child may be thrilled with presentiments of mother love. Analogous facts may be shown in vegetable life, and the wise kindergartner will not fail to call the attention of her children to the devices through which different plants protect their seed, to the ingenious means adopted to secure its dispersion, and to the food laid up by the mother plant for the nourishment of the embryo.

The nest of the oriole is sewed firmly to twigs at the end of a high branch. Why? The nest of the humming bird is covered with lichens and looks like a mere knot on a tree. Why? When the weather is cold ants keep their larva indoors? Why? The dandelion seed is attached to a fine little feather. Why? The effect of such experiences and questions is twofold. On the one hand, the child forms the habit of ascent

from perceptible facts to their causal implications; and, on the other, through recognition of the varying manifestations of mother love and care in nature, he grows increasingly conscious of the love and care his own mother gives to him. "The use of natural history," says Emerson, "is to give us aid in supernatural history." The consecration of nature through the revelation of spiritual ideals should be the aim of all excursions into the country, all nature plays and pictures, and all study of the ways of plants and animals.

In addition to plays, excursions, talks, and pictures, the kindergartner may use carefully selected stories to illustrate the ideal she is seeking to develop. The story of the stork who would not leave her nest, though the chimney wherein it was built was in flames; the beautiful tale of the mother who rescued her child from wicked elves by holding it tight in her arms through a series of hideous and terrifying metamorphoses, may be mentioned as good illustrations of maternal love. The child's duty of obedience is the theme of Little Red Riding Hood; fraternal devotion is portrayed in the story of the Six Brothers who were transformed by malice into crows and restored to the human form by the bravery and devotion of their sister. As the children mature

they should hear and occasionally learn poems having a similar ethical content*; and they should see pictures of genuine artistic merit wherein family life, relationships, and duties are illustrated. Last of all, they may learn through story and picture of the one perfect mother and of the one ideal child "who was subject to his parents in all things," and who, growing in stature and wisdom, grew also in favor with God and with man.†

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* Misunderstandings are so likely to occur that it may not be superfluous to state that I am not recommending these stories and poems for children of only three or four years of age. In most kindergartens there are children six and even seven years old. For the younger children, the best stories I know are Ida Seele's.

† It may be interesting in connection with Froebel's Family Song to take a peep into the family life at Keilhau. I therefore translate part of a letter written by Froebel to his friend Barop, and describing the way in which the little community, poor in all the world can give, but rich in that love and confidence the world can never take away, celebrated the birthday of its head.

"In the midst of our trouble" (so begins the letter) "I supposed the 21st of April would, of course, pass unnoticed, but you shall see how greatly I was mistaken. About noonday our youngest scholars, who had just had a lesson on flowers with Middendorff, brought me a beautiful wreath, in the center of which was a rosy apple. From my dear wife I received three budding twigs, one of beech, one of linden, one of oak, with a touching note explaining what her gift symbolized. Later, upon entering the sitting room, I found upon the table Langethal's present, an essay on The Hebrews, Greeks, and Romans, the Leading Na-

The salient idea of each dramatic play may also be illustrated in the gift exercises. This procedure is of great importance, yet liable to abuse. It is a cardinal point with Froebel that

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tions of Antiquity, or the Typical Representatives of the Life of Humanity in the Boyhood of the Race. The essay was placed within an exquisite wreath woven by Ernestine (Mrs. Langethal).

"Touched to the heart by so much love and kindness, I sat, in the afternoon, wrapped in grateful and happy thought, when a noise in the hall announced the arrival of visitors. It was the wife and daughters of my dear brother, whom, in honor of my birthday, my good wife had invited to spend the evening with us. I tried to run up-stairs to put on a clean collar and cuffs, but Albertine (Mrs. Middendorff) stopped me on the way. Her angel daughter was in her arms, and the lovely little cherub held out to me a fragrant bouquet, around the stem of which was wrapped a strip of white paper, on which were written the following lines:

"'Can we go out to-day, mother my dear?'
'Nay, love, it rains; bring thy playthings here!
Where wouldst thou, little darling, go?'
'Where all the loveliest blossoms blow.'
'And what wouldst thou do with the blossoms sweet?'
'I'd lay them all at his gracious feet.'
'At whose, my little one kind and dear?'
'His who was born this day of the year!'
'Ah, little darling, stay thou here!
Our garden shall make thee lovely cheer:
There color and fragrance breathe and blow,
And heaven's pure air shall fill thee so.'
'Mother, oh, see now my garland fine!
In sunshine I'll lay it before his shrine.'"

Translation by Mrs. Laura Richards.

"With what feelings I joined the circle of loving friends you can readily imagine. Our precious little baby was the pure

the child reproduce his experiences in varied forms. Such reproduction, however, should be original, and the habit of preparing illustrations for the children to copy can not be too strongly condemned. Who would like to make something for baby? Shall we build houses for our finger-families? Shall we make furniture for the sitting room, the dining room, the nursery? Such are examples of the questions, through which it is permissible to direct the energies of the children into definite channels. Add to these suggestions the participation of the kindergartner in each productive exercise—a minimum of help in ordering the separate achievements of the little

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and living bond which united our hearts more closely than ever during that golden afternoon. Toward twilight I proposed that we should all walk to the Kolm" (the plateau of a neighboring mountain, always a favorite resort with Froebel and his friends). "What was my astonishment to find this sanctum beautifully decorated and its seats covered with velvet moss! I need not tell you that this charming surprise had been prepared by our dear Middendorff with the help of our pupils. Ferdinand and William had also decorated the space around our favorite beech tree as well as the path leading to it. Whether we had music I know not, but it seems to me I yet hear the voice of singing, and that the echoes of that harmonious evening will never die out of my soul."

"Thus," comments Wichard Lange, "did these innocent old boys riot in love and friendship, and revel in the simplest gifts of nature, while creditors threatened them, the world despised them, and actual want stared them in the face."—*Aus Froebel's Leben, pp. 150–152.*

ones into a logical series, and a slight pressure in the direction of enabling each child to multiply his own ideas by the ideas of all the other children, and the extreme limit of interference in the process of free creation is reached.*

The All-gone Song and the play of Grass-mowing initiate another series of games. The point of departure for this series is the cup of milk. The child looks into the cup, to find the milk all gone. Where has it gone? What will it do? How do we grow strong? Such are the questions asked and answered in the little song whose theme is the final cause of food-taking. This play, pointing forward to ideal ends, is re-enforced by the Grass-mowing, which rehearses the process through which milk is obtained and is interpreted by a picture showing mother and child; a cup of milk; the milkmaid and the cow; the barn where hay is kept; the farmer's wagon loaded with hay *en route* for the barn; a man mowing grass; and a child helping him. The picture should be placed before the children, and its separate features discovered by them. When its details are mastered the kindergartner may weave them into a whole after the pattern of the story of The Old Woman and her Pig:

* I do not mean to imply that there should *never* be a dictated exercise. They should, however, be infrequent.

"Cow, cow, give milk, that baby may have his supper to-night."

"Yes, but first you must give me hay."

"Barn, barn, give hay, then cow will give milk, and baby shall have his supper to-night."

"Yes, but first I must be filled."

"Farmer, farmer, fill barn, then barn will give hay, then cow will give milk, and baby shall have his supper to-night."

So runs the story through the series of acts leading back from the cup of milk to the sunshine and the shower: Shine sun; fall rain; grow grass; mow, Peter; farmer fill the barn; barn give hay; eat, cow; milk away, Mollie, and baby shall have his supper to-night.

The story of The Bowl of Milk may also be told in rhyme. The following version, after the model of The House that Jack Built, was kindly written for me by Miss Emilie Poulsson:

THE RHYME OF THE BOWL OF MILK.

Oh! here is the Milk, so sweet and white,
All ready for dear little Baby.

This is the Mother who, with delight,
Poured into the bowl the milk so white,
All ready for dear little Baby.

This is the Milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the Mother, who, with delight,
Poured into the bowl the milk so white,
All ready for dear little Baby.

This is the Cow that gave milk each day
To Molly the Milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the Mother who, with delight,
Poured into the bowl the milk so white,
All ready for dear little Baby.

This is the dry and sweet-smelling Hay,
That was fed to the Cow that gave milk each day
To Molly the Milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the Mother who, with delight,
Poured into the bowl the milk so white,
All ready for dear little Baby.

This is the Grass (in the field it grew,
Helped by the sunshine and rain and dew)—
The grass that was dried into sweet-smelling Hay
And fed to the Cow that gave milk each day
To Molly the Milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the Mother who, with delight,
Poured into the bowl the milk so white,
All ready for dear little Baby.

This is the Mower, who worked at the farm,
Swinging his scythe with his strong, right arm,
Mowing the fields of Grass (that grew,
Helped by the sunshine and rain and dew)—
The grass that was dried into sweet-smelling Hay
And fed to the Cow that gave milk each day
To Molly the Milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the Mother who, with delight,
Poured into the bowl the milk so white,
All ready for dear little Baby.

When the children have become familiar with the connected activities upon which depends the

cup of milk, their attention may again be directed to the picture of Grass-mowing, and they may be led to notice in the foreground the two little girls who are sitting under opposite trees making dandelion chains. "What," asks the kindergartner, "are these children doing? Shall we, too, make a chain?" Such questions will lead up to a more conscious connection of the numerous links in the chain of causal energy, and this final rehearsal of the supper-producing process may end with thanks to sun, rain, grass, mower, farmer, milkmaid, cow, and, most of all, to the mother who sets in motion the long train of service.

The reader will not require to be told that I have summed up the results of many repetitions of the game of Grass-mowing, nor yet that this play, like that of The Family, is organically related to many others (Farmer, Miller, Baker, etc.), and should receive varied illustration from stories, poems, artistic pictures, and exercises with the kindergarten gifts. It may, however, be well to call attention to the fact that the representation in this and many other games develops with the unfolding of the idea. The little child should at first represent only the mowing; later he may add the milking, and still later he should make this game the center of a

circular series, illustrating all its collateral ideas. Inexperienced kindergartners fall into many errors in playing Froebel's games. Often they ignore the gymnastic element; often they make it so prominent as to take all life out of the play. Sometimes they introduce movements beyond the child's power of execution, or whose dramatic motive he fails to apprehend; sometimes they persistently restrict the representation to a single activity, and thus make it formal and mechanical; sometimes they allow the game to be played haphazard, losing thereby the help of the mimetic art in the unfolding of its idea, and the physical benefit of wisely ordered and varied exercise. These manifold errors can be avoided only by insight into the rational content of each particular game and clear apprehension of the varied instrumentalities through which this content may be developed in the consciousness of the child.*

In the examples thus far given I have indicated the manner of using the Mother-Play in the kindergarten. Even more important, how-

* It is hoped that these simple illustrations of the use of Froebel's plays may help to correct that too common perversion and exaggeration of his symbolic method against which Mrs. Hailmann uttered a timely protest at the recent (July, 1893) International Educational Congress in Chicago.

ever, than its use in the kindergarten is its use in the nursery, and I shall therefore endeavor to illustrate through the single game of The Pigeon House Froebel's conception of the ideal intercourse of mother and child.

Many mothers live *for* their children; fewer live *with* their children; fewer still permit their children to live with them. Yet nothing is more certain than that *doing* for children when dissociated from *living* with them breeds selfishness and fails to awaken love. Human hearts can be knit together only by common experiences and sympathies, and every mother would do well to adopt as her motto the words of Luther: "God, that he might draw man to him, became man; we, if we would draw children to us, must become children."

That mother and child should have a common life does not, however, imply that they should always be together, and no sensible person will accept the sentimental theory that the mother should be her child's sole and constant companion.

One fatal objection to this theory is its impossibility. Mothers are not only mothers; they are likewise wives, housewives, members of society, and individuals with minds of their own to be nourished and developed. But even if the ideal

described were practically possible, its realization would be fatal in its influence upon the child, for it ignores one of the profoundest of psychologic truths, the truth which (borrowing the words from Rosenkranz as he from Hegel). I have called estrangement (*Selbst-entfremdung* = self-estrangement), and return; the truth to which Froebel never tires of calling attention under the name of "Mediation of Opposites." This truth has varied aspects, and throws light upon many of the most mysterious phenomena of nature and of human life. Adequately to explain Froebel, a whole volume should be devoted to its elucidation and illustration. For the present, however, I must restrict myself to the statement that it furnishes the clew to a large number of the songs in the Mother-Play, and the key to Froebel's conception of education as a practical art. In the Falling-falling game, Froebel gives his first hint of the truth that spiritual union is realized through separation. During the first weeks of life the infant has no consciousness of its own distinct being. It is, in a physical sense, one with its mother, and shows in many ways that it is affected by her changing states of mind and body. Gradually, however, the baby learns to sit, creep, stand, walk, notice, play, and assert its own will. How shall

the mother respond to these varying manifestations of a life distinct from her own? Has not instinct taught her that in the crescive feeling of independent existence she must find the means of binding her child in deeper bonds of love and sympathy? The little game, See how Baby Falls, is played in every nursery. The child, lying on a soft pillow, is gently raised by the mother into a sitting position, and then allowed to fall back. At first he is frightened, but gradually he begins to enjoy the play; and when he has learned to fall without any feeling of alarm, we may be sure that the germs of faith have budded in his soul. Later, he will jump from a high mantel into his mother's arms, and seem never to tire of the fun. With increasing consciousness of his distinct selfhood comes the desire to hide himself, and he delights in games like the third play of the Knights, wherein strangers are represented as wishing to carry off the child, whom the mother stoutly refuses to give up, and even conceals from those who would seize her treasure. No person who remembers his childhood will need to be told that many of our most popular traditional games are freighted with a similar motive.

Froebel asks of mothers only to universalize the lesson taught by instinct. If the infant needs

to fall from the mother's arms in order to trust the mother's love, does not the older child need to be sometimes separated from her that he may know the joy of return to her? Does not the boy need other companions, if only for the sake of learning that none of them can replace the one dearest companion? Does not the youth need absence from home, and the experiences of boarding-school and college in order to realize the sweetness of home? Does not each man need foreign travel to bring him spiritually near to his own country? Does not the student need to sink himself in the past that he may rise into adequate consciousness of the present? Did not the prodigal son need the journey into a far country, the riotous living, and the husks fit only for swine, to stir his dull soul with the sense of his father's love? Does not the whole striving, aspiring, sinning, suffering, repenting human race need the discipline of evil to fit it for the Father's house above? Such are a few of the truths which lie coiled up in the principle of estrangement and return. Froebel deals with those applications of the principle which fall within the scope of early education. I have indicated the steps through which he seeks to deepen the inner unity of mother and child. It is only necessary to allude to The Fishes, The Child and Moon, The Boy and

Moon, and The Light-Bird on the Wall, to waken in the mind of the kindergartner consciousness of the fact that in these plays he endeavors to aid the soul in its ascent from a physical to a spiritual union with nature. As primitive men dreamed of heroes who mounted to the "sky country" and built towers which aspired to reach unto heaven, so the baby tries to grasp the moon, and the boy thinks he may climb to it by a ladder. As the hope that built Babel was fulfilled at Pentecost, so the impulse which moves the child to grasp for the sun and moon is satisfied when he learns the truths that "imparadise the mind," and from the physical heaven that lies about infancy, passes into the true heaven which is "not in space nor turns on poles."

In every attempt to apply practically the insight into estrangement and return, the important thing to remember is that alienation is always means to an end. The child who hides too long in play may do something which will create the desire to hide in earnest. The boy, whose adventures at school, in the field, on the playground, are not poured into his mother's ear and interpreted by her sympathy, will be led away from her instead of being drawn nearer to her by these alien experiences. The student

may lose himself so completely in the past that he can never find himself in the present; the traveler may wander too long in foreign lands and thus kill his love of country; the sinner may get frozen with Lucifer in the circle of ice instead of returning with the prodigal to the light and warmth of the Father's house. Separation *for* union, estrangement *for* return, is the watchword of education, and the impetus through which individual life widens from a mere point to infinitude.

The play of The Pigeon House is interesting as one of the series of games wherein Froebel points out to the mother how, by entering into the child's life, she may knit him to her in love and sympathy. The child shall see his home in the Dove-Cote, and himself in the forth-flying and home-returning doves. The first step in the process is dramatic representation, and so the left arm is raised to show the pillar on which the pigeon house stands; the right hand makes the house, and the fingers the flying birds. Accompanying the representation the mother sings:

"I open wide my dove-cote door,
The pigeons fly out and away they soar;
They fly to green field and spreading tree,
Where little birds are glad to be;
And when they come back to rest at night
Again I close my pigeon house tight."

The picture illustrating this play shows a pigeon house and a sparrow house; birds flying from and returning to each; a mother bird perched on a tree beside her nest; a mother with her baby and a somewhat older child going to the fields; two children returning from the fields; in the background the home, in the foreground a snail creeping out of his shell, and a snake crawling into its hole. Thus outgoing and incoming life is the burden of the whole picture.

"Behold," says Froebel, "the child that can scarcely keep himself erect, and that can walk only with the greatest care; he sees a twig or a bit of straw; painfully he secures it, and, like the young bird in spring, carries it, as it were, to his nest. . . . The force of the rain has washed out of the sand small, smooth, bright pebbles; quickly the little one gathers them and tries to build with them. Is he not in a deeper sense collecting material for his future life-building?" Moreover, is not the child here, too, father of the man; and the contrast of outgoing and incoming life shown in the picture of the Pigeon House a type of all human experience? Projecting ourselves in deeds; beholding ourselves mirrored therein; groping our painful way through the maze of particular facts; rising therefrom to the vision

of the whole; breaking ourselves up into disjointed fragments of feeling, thought, and will; collecting ourselves together out of these fragments into the unity of self-consciousness—such are the alternations of energy through which the soul attains at last divine illumination, and is consecrated to divine service.

One more feature of the Pigeon-House picture deserves mention, because it is common to most of the illustrations in the Mother-Play. Behind the mother, who with her little ones is going to the field, sits another mother who is teaching her baby the Pigeon-House game. Thus the child not only reflects his experience in his play, but beholds this reflection mirrored in the picture. That this naïve process of mirroring life is in accord with the method of all true poets no student of literature will need to be reminded.

Returning to the mother at play with her child, we observe that the refrain of the song imitates the cooing of doves. What, asks the mother, are the little doves talking about? Are they not telling each other what they have seen in the meadows and gardens? Now you shall be *my* little dove, and tell me all you have seen and done while you have been away from me.

Children love to recount their experiences, for

in telling what they have seen and done they take possession of it.* How the mother may aid this effort to master experience Froebel indicates in the following conversation: The child has

* At the age of twenty months a child is not keen to hear stories and fables, which he would not understand; but he delights in recounting his own experiences. A little girl of this age, whenever her mother took her out with her, used to relate to her father in the evening all that she and her mother had seen and done. "We went out under the large trees of the Luxembourg; the dog was with us; he kept running around the perambulator of a little girl, and every now and then he came up and licked her hands and face. But the dog was very naughty: he ate the little girl's cake. Mamma scolded the dog well, and drove him away with her blue umbrella, which made Mary laugh just when she was beginning to cry. Then a little boy named Joseph came and sat on a bench by Mary. He was bigger than little Mary, but he was very polite, and he is very fond of the little girl. He let her take his balloon, and he did not hurt her doll; then he and Mary jumped about together, but the little boy fell down and made a bump on his forehead. He cried very much, and the little girl cried too, because he was hurt; and then we walked a long, long way to the farthest bench with Madame X., who loves baby very much. Madame X. said to baby: 'When are you coming to see me? There are some beautiful apricots in the garden, and the birds in the aviary are always very pretty and very happy; they often ask where little Mary is, saying, 'Coui, coui, coui,' etc." And during this recital, often interrupted by the kisses and pettings of her mother, or by bursts of laughter and short remarks from her father, the little girl, all eyes and ears, enacted all the various emotions which the events called forth, gesticulating with arms, feet, and head, and mimicking the cries of the animals she was talking about. She would become half lost in the narrative, or rather in dramatizing it; and the habit of recounting these true stories prepared her for following the fictitious ones

spent the afternoon out of doors. He is full of emotions born of what he has seen, but he can not bind and hold his fleeting memories. The mother comes to his help. By a few well-directed questions she finds out that he has seen many kinds of birds, likewise bees, beetles, and butterflies. Then she asks:

"Where did you see the pigeons and chickens?"

"In the yard, mother; they were picking up the grains of corn and eating them. The little chickens ran so fast when they found anything, or when the cock called them because he had found something for them. But the pigeons could not run so fast, nor the ravens which I saw in the field. One raven ran almost as a pigeon runs, and one black pigeon ran so that I thought it was a raven. But the ravens and magpies could hop, and you will never believe how the water-wagtails and sparrows can too; it is such fun to see them hop about on their little stiff legs; and the geese and ducks too,

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which her mother invented for her, suiting them gradually to the progressive development of her intelligence. When two years old she could not exist without these exciting little tales, and she used to say several times a day to her mother: "Mamma, tale about dood ittle dal; mamma, tale about ittle dal."—*First Three Years of Childhood, Bernard Perez, translated by Alice M. Christie, pp. 96, 97.*

how they swim in the water and dive! But only think! they could fly too. They flew straight over my head, away to the pond. I was so frightened!"

"My child, why should the geese and ducks not fly? They are birds, just as doves and hens, swallows and sparrows, larks and finches are birds."

"Mother, are the pigeons and hens really birds?"

"Have they not feathers? Have they not wings? Have they not two legs, as all birds have?"

"But the pigeons live in their holes and in the pigeon house, and chickens don't fly."

"Chickens have forgotten how to fly, because they use their power of flying so little. If we do not want to forget how to do a thing we must practice it. As for the pigeons who live in houses, they are like the sparrows and swallows, who are certainly birds, though they live in houses and under roofs."

"Mother, are the bees and beetles and butterflies birds too. They have wings, and can fly much higher than the ducks and hens can."

"They have no feathers; they build no little nests, and there are many things which they have not and which birds have. They are animals, it

is true, just as birds are, for they can *move* as they like. They have something, too, which birds do not have. Look at this beetle, look at this fly. Each has a notch here, and another there. These notches are called sections, and the creatures themselves are called insects."*

Helping us to knowledge is binding us in sympathy. Out of the depths of his satisfied heart comes the child's eager cry, "O mother, when I next go out *you* must go with me!"

I have likened the unfolding of the nursery songs to the life of a tree. In this conversation we see the branch of natural history shooting out from the great limb of sympathy with nature. In relating the isolated elements of her child's experience the mother necessarily becomes scientific.

The category of our age is evolution, and the one question we ask of each object is how it came to be. Of our own coming to be, however, we know little or nothing. To most of us the first few years of life are a blank in memory. We wake to consciousness with definite feel-

* Mother's Songs, Games, and Stories, translation by Frances and Emily Lord, pp, 155, 156. (I have made a few unimportant changes. The thought of this sentence is more simply and naively expressed in the original. Kerb = notch; Kerbthiere = notched animals.)

ings, thoughts, and tendencies. Whence sprang the feelings? How grew the thoughts? What fixed the tendencies? We ask in vain. Over the sources of life roll the silent waves of unconsciousness, and memory loses itself in a beginning when "all was without form and void, and darkness was upon the face of the deep."

How much it would add to the power and beauty of our lives if this lost connection could be at least partially restored! Should we not better understand what we are if we knew how we came to be? Might not a wise and tender mother, by watching her child, behold the dawning of his conscious life? Might she not, by sacredly guarding in her heart his small experiences, reconstruct for him the past he can not remember? Should not the first history a child learns be his own?

The play and talk we have been considering hint to us how this end may be attained. The organization of the child's experience not only interprets it but helps him to remember it. Other games take further steps in this same direction. Thus in The Children on the Tower Froebel unites all the plays previously learned, the particular gesture associated with each game being repeated when that game is referred to. In The Little Artist he indicates how familiar

objects may be roughly drawn, explaining in the commentary that "the child now has a small world within him, and should represent this world in a way suited to his strength." Through such representation all that life has taught him is made to "pass in review before his soul." Finally, the Mother-Play as a whole preserves for the child the history of his life. The infant educated in obedience to its wise suggestions, and grown to a child six years old, sees himself and his past in its pictures, and understands himself through his mother's explanation of them. In one picture he is making a basket for papa; in another he is calling the chickens; in still another he is trying to grasp the moon. Into the general history of childhood each mother may weave the history of her own child, and, guided by Froebel, teach him how to pause in life that he may collect the results of living.

The principle of concentric instruction has of late years excited a great and growing interest. This form of education selects some theme which appeals to the imagination of the pupil, and relates all the different school exercises to this central topic. Thus in a European school of the third grade, described by Dr. Klemm, everything done was in organic connection with the story of Robinson Crusoe. The children made pots of

clay like Robinson, wove baskets like Robinson, and, in imitation of this hero, fashioned rude furniture, ladders, fish-hooks, anchors, and sails; geography was learned by molding maps in the sand and tracing Crusoe's journeys; the compositions written on slates had his exploits for their subjects, and even arithmetical problems were in some way connected with his experiences.*

That the practice of the kindergarten is in accord with the principle of concentric education will, it is hoped, be evident from the illustrations given. A brief summary of the process of development indicated may, however, help to define its idea.

I. The point of departure is generally some actual experience of the children.

II. This experience, together with its causal presuppositions, is reproduced in pantomime.

III. The pantomime is interpreted by word and music.

IV. The dramatized experience is shown in a picture.

V. In the picture the child not only beholds the fact or process dramatized, but also contemplates himself in the act of dramatizing it. In other words, the picture is a mirror wherein he sees himself playing.

* European Schools, pp. 185-192.

VI. Conversations on the subjects illustrated in the play bring its entire circle of activities under the focus of consciousness.

VII. Stories and poems having a related content are used to deepen and spiritualize the central idea embodied in each play.

VIII. Pictures presenting the subject of the play in a truly artistic form are hung upon the walls of the kindergarten, and create a spiritual environment from which the child draws spiritual food.

IX. The child is encouraged to reproduce, with the kindergarten gifts and occupations, the facts and processes illustrated in his games. Actively recreating his experiences, he both interprets them to himself and stamps upon them his own individuality.

X. Related games are thrown into a series and played in sequence.

XI. Each circle of experiences, pantomimes, songs, pictures, stories, and poems, is organized into a living and developing unity by recurrences to the original experience and play from which such circle has been evolved.*

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* It may seem that I am describing rather what ought to be than what is. The following additional extract from the article already quoted will show that in Frau Schrader's Kindergarten, the ideal is at least approximately realized:

"Let us trace how this method of introducing the children

If I may venture to criticise the ordinary process of concentric instruction, I should say that its chief defect is lack of clear insight in the choice of its themes. These themes furnish what

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to life around them was continued with those from four to six years of age. These were occupied once or twice a week in gardening a plot of ground belonging to them. Here many of the plants which were to furnish subject-matter for their observation were sown, and carefully tended throughout the spring and summer. They also became practically acquainted with a few industrial processes, such as they could take part in. For instance, when 'wheat' was being especially considered, the children enjoyed the fun of actually reaping the wheat they had helped to sow in the spring in the plot of ground common to all. They bound it in sheaves and carried it in triumph into their schoolroom, where each child received a stalk or two with the full ear; and, while sitting quietly round the table, they held the stalks upright and close together, until the children could very nearly picture to themselves a cornfield which had taken root indoors. The kindergärtnerin then led them by a series of self-made experiences to an appreciation of such facts as—

1. "The height of the stalk. (This was very simply and well brought out by a story being told of how the kindergärtnerin had played at hide-and-seek with a little boy in a cornfield during the summer holidays.)

2. "The hollowness of the stalk. The children learned this by blowing soap-bubbles through the straw.

3. "The presence of knots in the stalk. (This experience was likewise gained while blowing soap-bubbles; some children having been allowed to break the straws in the spaces between the knots, they found they could not use them.)

4. "The ear of corn hangs its head. Why? (This led to an examination of an empty and a full ear.)

5. "The ear is a great house in which there are many rooms.

6. "In each room there lives a single little grain.

7. "Of what use is the grain? (They had sown it in

is called the *Gesinnungsstoff*—i. e., matter appealing to sentiment and imagination.* One effect of the concentric exercises is, or should be, to deepen the influence of this *Gesinnungsstoff*

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the spring; they were now about to learn its use experimentally.)

"Another day the corn was thrashed in the garden, the children using a small flail in turn. The grain was gathered and separated from the chaff by some others. Part of the grain was reserved for seed, and a small quantity was ground by the children between stones.

"Another day flour was taken and pancakes were baked. The children, under the direction of an older person, had each something to do in the process, the older ones learning to beat the eggs and to stir the flour, while the younger ones ran on little errands. At last, the great moment having arrived, the company sat down to enjoy the feast. Meanwhile the leading idea was carried through the various occupations somewhat in the following manner:

"The elder children were 'pricking' on paper the ear of corn or the mill which ground the corn; the younger children only outlined the millstones. Again, a scythe was sewn in colored silk or wool. When stick and ring laying was the order of the day, then the cart which carried the sacks of corn was represented, etc. The appropriate games were The Farmer, The Miller, The Mill, etc.

"Finally a story, or simple piece of poetry, summing up the children's experiences, was spoken or sung to the kindergärtnerin's accompaniment on the piano. A picture, representing the subject from an artistic point of view (The Sower, by L. Richter), was shown and enjoyed as a *résumé* of the children's experiences during the past week or two. There was nothing in either the story or the poem which was foreign to their experience."—*Barnard's Kindergarten and Child Culture, pp. 460, 461.*

* European Schools, L. R. Klemm, Ph. D., p. 185.

upon the mind. It would seem, therefore, that the selection of suitable themes is a matter of prime import, and that serious injury may be done the mind by developing concentric exercises around facts which belong not to the center but the circumference of thought.

Froebel solves this problem by using as *Gesinnungsstoff* the symbolic aspects of nature and the ethical ideals embodied in human institutions. His plan of education is, therefore, not merely concentric but spiral, and not merely spiral but vortical. Its physical symbol is the inverted cone, the point upon which the whole scheme revolves being to fill the emotions with a rational content, while the widening and ascending circles represent the progressive development within the conscious intellect of the ideals which originally floated unconscious in the depths of feeling.

Pestalozzi claims that the center from which education radiates is sense-perception (*Anschauung*). Froebel claims that this center is *Gemüth*, a word explained by Hegel to mean the "undeveloped, indefinite totality of spiritual being." We may approximately translate *Gemüth* by heart, and affirm that with Froebel the pivot upon which true education turns is the regeneration of the affections. Long before, Froebel,

that great philosopher whose books "make such havoc of all our originalities," had given expression to the same thought, and no better statement of the aim of the Mother-Play can ever be made than is contained in the following passage from the second book of Plato's Laws:

"As to wisdom and true and fixed opinions, happy is the man who acquires them, even when declining in years; and he who possesses them, and the blessings which are contained in them, is a perfect man. Now, I mean by education that training which is given by suitable habits to the first instincts of virtue in children; when pleasure, and friendship, and pain, and hatred, are rightly implanted in souls not yet capable of understanding the nature of them, and who find them, after they have attained reason, to be in harmony with her. This harmony of the soul, when perfected, is virtue; but the particular training in respect of pleasure and pain, which leads you always to hate what you ought to hate and love what you ought to love, from the beginning to the end, may be separated off; and, in my view, will be rightly called education." *

With insight into Froebel's aim comes appreciation of his symbolic method; for, while we rec-

* Laws, Book II, Jowett's translation, p. 222.

ognize that the seeds of truth will germinate only in soil which has been "made fertile with right emotion," we must also admit that there is no "feeling worthy the name but is as dew around an idea." If, therefore, we wish to make children feel, we must give them something to feel about, and in order to educate the heart we must illuminate the imagination. In the childhood of the race the premonitions of reason were uttered in symbol and myth. The history of the individual repeats that of the race, and through typical facts and poetic analogies we may waken in the heart of childhood those truths which are the "fountain light of all our day"—"the master light of all our seeing":

> "Truths that wake
> To perish never;
> Which neither listlessness nor mad endeavor,
> Nor man, nor boy,
> Nor all that is at enmity with joy,
> Can utterly abolish or destroy."

Reverting for the last time to Froebel's definition of man as *Gliedganzes*, we ought now to perceive clearly that it implies two apparently antagonistic yet really complementary ideas. The individual can develop only through his own self-activity. The individual can develop only by appropriating the experience of mankind. The solution of the paradox is found in a

development incited by generic ideals. Such a development testifies to the freedom of man as well as to the solidarity of mankind; for ideals are not external to the mind, but products of its own activity, and through obeying them man becomes his own creator.

True freedom is not a dower, but an achievement; and insight into the ideal nature of man justifies both the long agony of history and the ignorance, impotence, and bondage wherein the career of each individual begins. "Man is the worm born to bring forth the angelic butterfly," and in the very fact that by nature he is prone upon the earth may be read the prophecy that he shall one day expand his wings freely in the free air. His destiny could never be realized unless contradicted at every point by his original state. He is born a slave that he may conquer freedom by breaking the chains of ignorance and throwing off the shackles of sin.*

* In his first aspect, as child of Nature, man must be conceived as fettered and chained, ruled by impulse and dominated by sense; not yet awakened to consciousness, he is a being of sense and of physical life. In his final aspect as a child of God man must be conceived as free; he is not only capable of self-consciousness and destined to realize this capability, but he already possesses a prophetic knowledge of his nature and destiny; hence he is a being who reasons and reflects, and of his own free will seeks the highest unity of life. In his intermediate condition as child of man he is to be conceived as a

Science has become poetic since she has learned to recognize in the process of evolution the travail of a world pregnant with the ideal of freedom. The problem of all religions is how to escape from that slavery which the prescient soul knows to be contrary to its true nature. The clew to history is "the progress of souls into the consciousness of freedom." The ascending rounds of individual development are marked by clearer insight into what freedom implies, and by more concrete realization of freedom in the acts of the will. The conscious aim of education should be to aid the self-emancipation of the pupil by inflaming his soul with the ideals symbolized in nature, revealed in history, incarnated in institutions, and always and everywhere inciting the struggle through which the worm mounts to man and the man to God.

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being who, in chains and shackles, yet struggles for freedom; who in isolation strives for union, and who in thought is ever seeking relief from the oppression of particulars in the unity of consciousness. Hence the child of man strives, aspires, and loves, and under the pain of conflict beats the joy of his hope." —*Pädagogik des Kindergartens, p. 9 (free translation).*

THE END.

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