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KINDERGARTEN
CULTURE,
BY
W. N. HAULMAN.

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KINDERGARTEN CULTURE

IN THE

FAMILY AND KINDERGARTEN:

A COMPLETE SKETCH OF FROEBEL'S SYSTEM OF EARLY EDUCATION,
ADAPTED TO AMERICAN INSTITUTIONS.

FOR THE USE OF

MOTHERS AND TEACHERS.

BY

William
W. N. HAILMAN, A. M.

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PREFACE.

FREDERIC FROEBEL was born on the 21st of April, 1782, at Oberweissbach, a village of a small German principality in Thuringia, one of the most romantic portions of Central Germany. He lost his mother at an early age, and his father, who was pastor of a number of village churches scattered in the district, had no leisure for the care and education of his children. He was therefore left in the charge of servants and older brothers until his fourth year, when his father took a second wife. At first, his new mother requited the tender yearnings of his child-like love, but her affection was turned almost into hatred when her own son began to claim her maternal care. Thus he was soon driven to that earnest communion with himself and nature which, in rich souls and in the absence of corrupting influences, breeds strength and independence of character, intensity and warmth of feeling.

In his tenth year, he was intrusted to a relative for the purpose of education; in his fifteenth, he was apprenticed to a forester; in his eighteenth, he entered the university of Jena, where he devoted himself

mainly to natural science and mathematics. Disgust and poverty brought him home, two years afterward. He took refuge in farming on the estate of a relative, but his father's sickness called him home again the next year. After his father's death, which occurred in the same year, he made his living, in the space of three years, successively, as secretary in a forest-office, as civil engineer, and again as secretary of two great agricultural estates. At last he concluded to become an architect, and went for this purpose to Frankfort-on-the-Main.

Here his destiny overtook him. While waiting for an opening, he earned his bread by giving private lessons. He became acquainted with the teachers of the "Model School," and was introduced by them to its principal, Gruner. "I met here," he writes in his autobiography, "a number of young men, who engaged in cheerful and candid conversation, of which life and its vicissitudes soon formed the burden. I spoke frankly, gave myself as I was, as I knew myself and did not know myself." "Oh," said Gruner, "you must give up architecture; it is not for you. Become an educator. We need a teacher in our school; if you agree to it, you shall have the position." After some hesitation, he accepted, and educational progress had gained one of its brightest gems.

That he discovered, at the same time, the long-sought road to his own happiness, is indicated in the following words: "When I found myself for the first time among my young pupils, I was exceedingly happy. I felt that I had at last entered, as it were, the element for which I had yearned so long."

The mighty influence of Pestalozzi's self-sacrificing

labors had already been felt; indeed, he was rapidly approaching the pinnacle of his glory; Gruner himself had been a pupil of Pestalozzi: so that young Froebel could not resist his ardent desire of basking in the direct rays of the new luminary. He took advantage of a short vacation in 1805, to spend two weeks in Pestalozzi's school at Yverdon, whence he returned full of enthusiasm for the Swiss reformer.

In 1808, he returned to Yverdon with two pupils, the sons of a wealthy family of Frankfort, and taught and learned for two years, not in Pestalozzi's institution, yet in the immediate vicinity, and under the immediate influence of Pestalozzi. But while his stay served to increase his enthusiasm for Pestalozzi, it failed to make him a blind, contented follower of the great teacher. A hewer of his own path, a self-made man, accustomed to respect no authority but that of clear insight, he esteemed and loved in Pestalozzi the discoverer of new principles and methods of teaching; but these principles and methods needed a wider scope, more universal application, in order to rise to the dignity of a system of human education.

To establish such a system on the basis of morality and reason, of religion and humanity, became the object of his life. In order to fit himself better for this vast undertaking, he concluded to return to the university, and passed three years at Goettingen and at Berlin. Here the resistless storm of patriotism which, in 1813, hurled the youth of Germany against Napoleonic oppression, and which resulted in the downfall of the Corsican conqueror, interrupted his labors for a time: he, too, joined a corps of volunteers. But he was richly

compensated for the apparent loss of time in the gain of two friends, Middendorff and Langenthal, who became his faithful colleagues in his subsequent educational work.

In 1816 he established an educational institute at Griesheim, which he removed in the following year to Keilhau, in his native Thuringia. Here he was joined by Middendorff and Langenthal, and the three strove steadily in the pursuit of Froebel's ideal. In this period he began his literary labors, and published a number of writings which, while they lack philosophic depth, calmness, and method, teem with wise suggestions, and reflect the great love and lofty aspirations that animated him. The check which his institute had suffered in consequence of persecutions on the part of reactionary authorities, induced him to emigrate to Switzerland in 1831. Here he worked with varying success until 1836, when he returned to Germany.

At Blankenburg, in his native state, he established in 1837 an educational institute, and opened in 1840 the first kindergarten. He devoted the remainder of his life to the establishment of similar institutions elsewhere, and to earnest pleadings for their general introduction, and died on the 21st of July, 1852.

After Froebel's death, it was principally the Baroness Marenholtz-Bülow that devoted herself to the continuation of his work. Gifted with indomitable energy, a rare power of endurance and self-sacrifice, aided by a liberal education and by a conception of kindergarten culture, deeper, broader, and clearer than that of the great master himself, she had the proud satisfaction, in a few years after Froebel's death, of having interested

all the civilized nations of Europe in the "new education." Thanks, mostly, to her personal presence and efforts, France, Belgium, Holland, Switzerland, England, Russia, have established kindergarten culture more or less extensively, Italy is about to make it a portion of her national system of education, and Austria has incorporated it with her public-school system.

In our own country, too, we owe the first permanent impression in favor of kindergarten culture to a lady, Miss Eliza P. Peabody, who, aided by her sister, Mrs. Horace Mann, published the Kindergarten Guide a few years ago. They were joined in their efforts by Mr. Wiebe, the translator of Goldammer's Manual, Mrs. Kriege, of Boston, Mrs. Ploedterll, of New York, Mr. John Kraus, of Washington, Dr. Douai, of Newark, and others; but success has, heretofore, been too sporadic to do justice to the earnestness of these pioneers; and, as yet, kindergarten culture has not succeeded in conquering a permanent place in any of our public-school organizations.

Although this is not the proper place for a definition of kindergarten culture, it is, nevertheless, necessary to correct at the outset a few misapprehensions which have undoubtedly done much to hinder its diffusion. In the first place, kindergarten culture would not supplant family education; on the contrary, it would improve family education and place it on a sound basis. For this purpose, Froebel has suggested, and to some extent organized, in connection with kindergartens, pedagogic seminaries for the training, not so much of kindergarteners, as of young girls—future mothers—in the art of educating little children. At the same time, the kin-

dergarten proper offers the child an opportunity for social culture, for intercourse with its equals in age and powers.

Again, the kindergarten must not be confounded, either in its nature or in its aims, with certain charitable institutions whose object is the care and training of neglected or pauper children, or of the children of laboring people during working hours—institutions which existed in various countries, under various names, long before the kindergarten. It is true, that kindergarten culture can make these institutions a much greater blessing, and for this reason it has been introduced in many of them. But, on the other hand, it forms an indispensable link in a harmonious system of education, equally adapted to all human beings, equally necessary to the full development of all the powers of every child.

My object in writing this little book is twofold: In the first place, I desire to present to earnest mothers and teachers a concise sketch of the entire system, in such a form that the connection between it and other important educational factors may stand out prominently, and that mothers and teachers may, at the same time, find enough practical suggestions to enable them to test the merits of the system without injury to the little ones.

In the next place, I desire to present to the authorities that control public instruction, an attempt to adapt the system of Froebel to the wants and peculiarities of our own public schools, omitting some features that seemed foreign to the spirit of our institutions, and modifying others in accordance with these institutions, as they appear to me.

For the historical portions of my work, I am indebted mainly to the *History of Pedagogy*, by Carl von Raumer, Dr. Carl Schmidt's *History of Pedagogy*, edited by Wichard Lange, and Henry Barnard's *Journal of Education*; in the technical portions I was guided mostly by Goldammer's *Manual*.

CONTENTS.

	PAGE
CHAPTER I.	
Introductory Remarks—Aim of the New Education	13
CHAPTER II.	
Proximate Ends and Methods of the New Education	27
CHAPTER III.	
Kindergarten Culture in the Family—Earliest Period—First and Second Gifts	38
CHAPTER IV.	
Kindergarten Culture in the Family—Third, Fourth, Fifth, and Sixth Gifts	55
CHAPTER V.	
Kindergarten Culture in the Family—Tablets, Sticks, Peas	68
CHAPTER VI.	
Kindergarten Culture in the Family—Drawing	73
CHAPTER VII.	
Kindergarten Culture in the Kindergarten—Social Games	78

CHAPTER VIII.

Kindergarten Culture in the Kindergarten—The Garden . . .	92
---	----

CHAPTER IX.

Kindergarten Culture in the Kindergarten—Building-Blocks, Tablets, Sticks, etc.—Drawing, Weaving, Folding, Model- ing, etc.	97
---	----

CHAPTER X.

Object-Lessons, Stories, Songs, Declamations	102
--	-----

CHAPTER XI.

The Connecting-Class	108
--------------------------------	-----

CHAPTER XII.

Adaptation of Kindergarten Culture to American Institutions —Mode of Introduction	114
--	-----

CHAPTER I.

INTRODUCTORY REMARKS—AIM OF THE "NEW EDUCATION."

EDUCATION is training; and the term has, in itself, nothing to do with the object in view, the nature of the organism to be educated, or the means employed. In the widest sense of the term, all organisms can be educated; yet it is usually confined to the training of man. Here the objects in view determine the character of the education; the means employed—the methods—affect only the rapidity and relative perfection of success. Individuals as well as communities may be educated, by the same or very similar means, to very different ends. History affords an abundance of illustrations of this. One nation condemns as vicious what another deems harmless, or even virtuous; one individual indulges with equanimity, or even self-approval, in practices which would excite the conscience of another to the bitterest reproach. However, the term education is generally confined still further, and is applied mostly to the training of the young. Here, too, its character depends principally upon the ends in view. The prime excellence of schools and of systems of education lies,

not in the method, but in the aims; and only when the aims are equally excellent, the method becomes a paramount criterion of relative excellence.

Thus, then, the "new education," is distinguished from the "old educations" more particularly by its aims. It is true, that the methods of the new education also differ, and very widely, from those employed previously; but these differences are seldom radical ones: they are mostly the result of additional knowledge gained by additional experience. Methods may improve without any change in the aims. Method may make a skillful teacher; but only his aims can render him a blessing or a curse. Thus, it happens that we find in Socrates the germs of the developing method clearly pronounced. Not so with the characteristics of the new education, since these characteristics are based upon views and aims which he could not have. This will appear clearer to us, when we consider to what great extent our knowledge of the nature of man must influence the aims of education; when we consider how the labors of a Bacon and Descartes, of a Locke, Spinoza, and Leibnitz, of a Kant, Fichte, and Hegel, of a Mayer, Helmholtz, and Tyndall, of a Darwin, Lyell, and Huxley, of a Hamilton, Spencer, and a host of others, by presenting man to us in new lights, must bring about new aims, hence new educations.

A hurried glance at the various aims of education in various times and among various peoples, will enable us to appreciate more fully the leading characteristics of the new education. We find among the oldest nations—the Chinese, the Hindoos, the Persians, and the Egyptians—a subordination, nay, an absolute loss of the

individual to be educated, in the family, the caste, or the nation; we find the individual valuable only as a part of the family, of the caste, or of the nation. Chinese education aims at obedience to the head of the family, and to the "father of all," the emperor. In Hindostan and, with some modifications, in Egypt, we find that no individual can look beyond his caste; and education aims only at the duties required of the members of the respective caste. In Persia, the young are public property, and are educated to be Persians, in opposition to surrounding nations—willing subjects of the despotic king.

Among the Greeks and Romans, we find individuality asserting its claims. But, still, the highest aim of education is the production of good citizens, endowed with unswerving patriotism—self-sacrificing public spirit. Individuality has not yet emancipated itself from the shackles of nationality. The Greeks, at the same time, educate the individual into a physically and mentally harmonious being—a lover of the beautiful. They aim at ideal individuality; while the Romans pay almost exclusive attention to the development of a practical individuality, their highest arts being rhetoric, political economy, and the arts of war. Besides, education was universal neither with the Greeks nor with the Romans. Among the former, a liberal education was a jealously guarded privilege of a favored aristocracy; and among the Romans, only the wealthy could afford it. The Greeks, with the exception of the Spartans, looked upon women with almost Oriental contempt; and the Romans, while they accorded them a high position in the family, honored them only as members of the family.

A peculiar position is occupied by the Israelites.

Here the individual is not lost in the family, the caste, or the nation; he is lost in the nation's God. Nothing seems of value to the Israelite, except his relation to his God. The education assumes a strictly religious and practical character. It is patriarchal, inasmuch as the father is the principal teacher; it is theocratic, inasmuch as the God-given law furnishes its only basis; it is national, inasmuch as they look upon themselves as the chosen people of their God. Education is, to a certain extent, universal among them; but the female sex occupies, here too, a subordinate position.

With Christianity, a new era opened also upon education. Christianity, opposed to all external distinctions among men—not excluding the distinction of sex—recognized in man only the human being whom it would lead to the love of God and of fellow-beings. But, practical equality being unattainable among men, it offered, as a compensation, the equality before God in a future life, and educated its followers for heaven, while it threatened its enemies with everlasting torments. Thus, in the course of time, it lost its merely humane character, and became a specifically Christian education, whose highest aim was the production of believers in Christianity. It would lead me too far to review the multitude of phases through which Christian education passed, variously influenced by monasticism, scholasticism, feudalism, the Reformation, and a variety of other factors. Its distinguishing character throughout is the education for Christianity, variously modified, and not unfrequently blurred by an education for special callings in life, special forms of government, or special hobbies.

I pass, therefore, rapidly to the seventeenth century, where we find Bacon, Locke, Descartes, Hobbes, Spinoza, Leibnitz, and others, engaged in developing new aims which culminated in the schools of the humanists and realists. Both aimed at the development of individuality, and of a sense and appreciation of humanity; both educated for life upon this earth, human or real life, in opposition to the pietists* and to the orthodox schools, which looked upon life on earth as a transitional state, whose only value lay in preparation for a future existence. They differed, however, in their means, which, indeed, in their hands, became proximate ends. The humanists laid almost exclusive stress upon the Latin and the Greek language, and upon classical antiquities; while the realists found their arcana in the "knowledge which is most worth"—in mathematics, physics, history, geography, and the modern languages.

In the eighteenth century, Rousseau, the greatest of realists, in summing up their tenets, opened the way for entirely new aims by what has been called "a return to nature." This expression must not, however, be understood to mean that the celebrated Frenchman returned to a certain natural system that had previously been followed. While the human being, previous to the humanists and realists, had been looked upon as a more

* A name given, since the end of the seventeenth century, to a religious party, which opposed doctrinalism, and insisted upon the study of the Scriptures rather than of the symbolical books, and upon the necessity of a practical rather than a systematic religion. Spener and Francke, the latter one of the brightest lights in the history of education, were the most prominent leaders among the pietists.

or less preternatural existence, as a being not fully subject to the ordinary laws of organic growth and development, and the human mind, at best, as something to be filled, Rousseau wanted man to be looked upon as an organism, and asked that education should be an independent development of the nature of this organism. In order to accomplish this, he required an absolute return to what he called the natural state of man; that is, the young must be educated, independent of civil relations, current prejudices, dogmatic authority, etc.; and the aim of the educator must be to produce an absolutely independent human being, fitted, however, to become a member of society, with powers strengthened by individual effort, with convictions and a will dependent only on reason, and free from the passions and prejudices of men. Individuality, independence, strength of character, nature, reason, are the watch-words of Rousseau's new education; but his system had to be greatly modified—freed from a host of fallacies, vaguenesses, eccentricities, and morbid sentimentalities; a great number of insufficiencies had to be supplied, the nature of man had to be more carefully and more fully set forth, before it could bring good to mankind. However, in spite of its faults, it contains the germs of our present new education, holding the same relation to the latter that the method of Socrates bears to the present new developing method of instruction.

The work of polishing, preparing, and arranging into a shapely structure the raw material furnished by the impetuous Rousseau, as far as the aims of the new education are concerned, was accomplished by philosophers like Kant, Fichte, Richter, Schopenhauer, Hegel, and

Rosenkranz. Kant insists that the objects of education are threefold: moral, technical, and pragmatism. The moral object is the absolute one, and is attained in morality; the technical object, in skill; the pragmatism object, in prudence. Education must cultivate, civilize, moralize man. Virtue is not inborn, but acquired by instruction and practice. Children are to be educated, not for the present, but for future generations; that is, in accordance with the ideal of mankind and its destiny. Only on the basis of this principle, progress—a future better condition of mankind—is possible.

Fichte insists, if possible, more strongly upon morality as the absolute aim of education, and lays very great stress upon freedom—independence from external motives. Only what is done from free determination, without the least external motive, is moral; hence the absurdity of using hope of rewards and fear of punishments as means to lead to virtue. Again, man is not alone in the world; he is a man among men, a member of a community of rational beings. As such, he must be considered and educated up to maturity, when he may choose his calling for life. All education for special callings or stations in life before that time, is absurd and inhuman.

Richter is the apostle of ideal individuality. Each one of us, he says, has in himself his ideal prize-man; that is, the harmonious maximum of all individual predispositions; and it is the business of education to develop him into full growth. At the same time, he asks, with Kant, that education should elevate above the "spirit of the times," and prepare for future generations. A child, he exclaims, should be more sacred to you than the present, which consists of things and adults.

Through the child, you move, although laboriously, by means of the shorter lever-arm of mankind, the longer one.

Schopenhauer lays great stress upon education for real life, and upon the production of accurate understanding, and of sound, untrammelled reason. All knowledge must have an intuitive basis; all abstract ideas must rest on concrete perceptions. He would offer to the young mind nothing that it can not master independently, for fear of creating error and prejudice.

Hegel represents, with Kant and Fichte, morality as the main aim of education. His ideas are, however, followed out more systematically by Rosenkranz, to whom I pass. Education, he holds, can create nothing; it can only assist in developing existing actual possibilities into realities. The general form of culture is habit. The subjective limit of education, he finds in the individuality of the pupil; its objective limit, in the means for nursing and developing this individuality. The proximate end of education is the emancipation of the pupil, resulting in self-education.

Thus, by the labors of these men, and of others whose mention I must here forego, the crude material furnished by Rousseau was crystallized into clear, beautiful, symmetrical purposes, which may be summed up in the following formula: The object of education is the development of independent individualities, fitted for life in society—capable of happiness, and efficient for usefulness—on the basis of morality and reason.

This formula has been reached by reasoning so cautious, so honest, so free from prejudice and passion, that all cotemporaneous and subsequent developments of

science with reference to the nature of man, have only served to corroborate it. The necessity of such corroboration will appear from the fact that, to this day, the formula is recognized or followed by a very small portion of the authorities that control educational forces. Leaving out of consideration the ravages that prejudice, passion, and brutal selfishness still make in family education, we need only glance at the school-systems of the leading nations in the so-called civilized world to gain this conviction. In the *Volksschule* of Prussia and of a great portion of the rest of Germany, "God, King, and Fatherland" are still the aims that absorb well-nigh all others. France has been ruined by the criminal selfishness of State and Church in suppressing nearly every aim beyond themselves. In England, a mediæval society still continues to harass and hinder progress wherever it raises its head. Even in the United States, which, in spite of imperfect methods, stand nearest the true formula, the technical and pragmatistical, or relative, aims are, in the majority of cases, placed above the moral, or absolute, aim of education.

But in all these countries, and first among us, the formula, thanks to the untiring, resistless energy of science, will ultimately prevail. For the sake of elucidation, I sketch a few of the leading developments of science that seem destined to do the greatest part in this noble victory; and for this purpose I turn to a few typical pioneers in psychological science. One of the principal ones, and, in time at least, one of the first, is Herbart, who taught that the soul is a simple entity, subject to no change in its quality—the real, unchangeable recipient of ideas. These, subject to change,

assume the forms—among which consciousness is one—whose sum is called mind. The view, that the soul has a number of powers of a higher and lower order, he declares to be a psychological myth. Every single idea manifests itself, in consequence of its contrasts with others, as a force that sets the mass in motion. Thinking, feeling, imagining, are only specified differences in the self-preservation of the soul; consciousness is only the sum of relations in which the soul stands to other entities. Repressed ideas that have not entered consciousness are feelings. As they enter consciousness they become appetites; and, united with the hope of success, the appetite becomes will.

He was followed by Beneke, who contends that the soul is not a simple entity, but is composed of a multiplicity of similar powers. These he divides into elementary (or primordial) and evolved powers, the latter resulting from the union of elementary powers with impressions and ideas. For him, then, the soul is no longer a constant, but a variable, subject to development. He deems the existence of an imagination, a memory, an understanding, a will, etc., as powers independent of ideas, an absurdity; and he shows that they are attributes or results of ideas. The simplest psychical formations are the sensuous sensations which remain as traces in the soul. These traces multiply. The similar ones attract one another, and are strengthened into perceptions; similar perceptions, by an analogous process, unite to form concepts, conclusions, judgments, etc.; clearness of concepts, clearness of consciousness, constitutes understanding. The rapidity and other characteristics of these developments depend, subjectively, on the

strength (power to retain), vividness (tendency to assimilate), and susceptibility of the primordial powers; they depend, objectively, on the number and intensity of the impressions, percepts, concepts, etc. Thus, starting from simple premises, he teaches that all manifestations of psychical force are the necessary results of the subjective peculiarities of the primordial powers, and of the multiplicity, intensity, and clearness of impressions.

Herbart had shown the absurdity of assuming a number of special, independent faculties of the soul. Beneke had proved that the soul is capable of development—a thing that grows. The next step was taken by Herbert Spencer, who shows that this growth is organic, subject to the ordinary laws of organic development, thus making psychology strictly a natural science, to be henceforth modified, extended in its scope, corrected in its errors, limited in its theories, by the same laws of criticism that apply to other natural sciences. Availing himself of the discovery of the law of evolution, of the correlation, the indestructibility, and mutability of forces, of their inseparability from matter, he has built up a system of psychology which, on account of its clearness and strict adhesion to scientific principles, is destined to supplant, or rather to crown, the work of his predecessors, and to become one of the most potent agencies in hastening a recognition of the principles of the new education.

If I have not yet mentioned the two greatest heroes of the new education—Pestalozzi and Froebel—it is because their labors were directed more particularly to the establishment of efficient methods, or rather to the adaptation of proper methods to the requirements of the new

education. And, while we must accede to these great men the honor of having almost independently discovered the aims of the new education, and of having done more than any others for the attainment of these aims, their theorizing upon the subject is so vague, so little in accordance with philosophic principles, that their efforts would have come to naught, had they not been strengthened and upheld by the calmer and more scientific labors of the men that have just been reviewed. For this we have ample proof in the practical working of the methods of Pestalozzi and Froebel in the hands of teachers who either have no aims in their teaching, or who do not reach beyond the technical aims. In the hands of such men and women, these methods, excellent as they are in themselves, degenerate into a mechanism as mind-killing and soul-perverting as any, the text-book and the lecturing method not excepted. Nevertheless, this sketch would lack an essential element of completeness without a few strokes showing the part that Pestalozzi and Froebel have played in the development of the new education.

Pestalozzi, who is justly called *the father of popular education*, asks that education must open the way to culture and independent self-preservation to *every human being*. He bases his instruction upon actual intuition, upon sensuous impressions, developing successively into percepts, concepts, etc.; he undertakes to develop the human powers from within outward; he requires, in all things, gradual and continuous progress; and he insists upon self-activity on the part of the pupil, because a harmonious development of the human powers requires not only assimilation, but also production.

The development of this latter phase, production, is the principal object of Froebel's labors. The development of the expressive faculties, of the power to give utterance with the organs of speech or with the hands, of the power to combine and use the assimilated impressions—the development of the creative faculties—forms the center to which his most valuable efforts tend. At the same time, he lays great stress upon the development and proper guidance of the social faculties. He wishes, indeed, to develop independent individuality to the highest possible degree; but he insists, at the same time, upon the development of a deep sense of the duties which the individual owes to society, and of the greater strength for good that it can derive from society. While Pestalozzi showed how to develop organically the receptive powers, Froebel teaches how to develop the expressive powers; while Pestalozzi points out the road to happiness, Froebel indicates the road to usefulness. Thus, the one supplies the other; and it may be safely asserted that the two have opened the ways to realize the requirements of the new education.

In conclusion, permit me to recapitulate briefly the leading characteristics of the new education. It looks upon the human being as an organism, subject in all its parts and attributes to the ordinary laws of organic development, but possessing a soul endowed with powers far surpassing those of other organisms, and constituting, at the same time, a part of another looser organism called society. Hence its methods aim at growth from within outward, and at the production of beings whose receptive and expressive powers have reached their highest degree of harmonious development, fit to con-

tinue their growth independently, and to become healthy members of society. In short, its aim is the development of independent individualities, fitted for life in society—capable of happiness, and efficient for usefulness—on the basis of morality and reason.

CHAPTER II.

PROXIMATE ENDS AND METHODS OF THE NEW EDUCATION.

TURNING now to the formula enounced in the previous chapter, with a view of determining proximate ends, we find in the ultimate aim of education two phases. In the first of these, the pupil is looked upon as an independent organism—as a whole in itself; in short, as an individual. In the second phase, he appears as a part of another looser organism, composed of many similar individuals, as a member of society. The first of these may be called the individual phase of education; the second, its social phase. It is difficult to determine which of these two phases is the more important. On the one hand, we find the character of society depending on the absolute character of its component parts, the individuals; on the other hand, we find the individual deriving nearly all things that make his existence valuable from his intercourse with society. Yet, if we consider that an individual is able to adapt himself to circumstances in direct proportion to the susceptibility, vividness, and vigor which his powers have attained, and that self-interest will induce the indi-

vidual to make up, to a considerable extent, for neglect in the social phase of education, while society feels very little interest in making a corresponding effort, the question loses its difficulties, and we can not hesitate to award the palm of greater relative importance to individual development.

Of course, this does not argue that the social phase is of little importance. For, inasmuch as the individual derives greater power from society; inasmuch as usefulness is the coin that pays for happiness; inasmuch as the individual culls his brightest flowers from the gardens of society, and accomplishes his brightest triumphs with its aid; inasmuch, indeed, as his humanity depends mainly upon the character of his social powers, we are safe in asserting that an education which neglects or ignores the social phase, does not deserve to be countenanced.

Indeed, education must keep both the individual and the social phase constantly in view, never losing sight of the one while cultivating the other; or, rather, always cultivating the one with reference to the other. Nevertheless, certain sequences must be observed. The individual must feel himself, before he can feel his relations to others. The organism must have reached a certain strength, before it can make itself felt. The faculties will serve the individual in proportion to the knowledge and skill acquired. He must have been impressed by others, before he can impress them efficiently; he must have been helped, before he can help. In the succession of the special social circles—family, playmates, school-fellows, etc.—in which he moves, and with which he is brought into conscious contact, their natural proximity

to the individual, their scope, and other characteristics must be considered.

Returning to individual development, we find again two principal objective points: the development of the *formative* and of the *expressive* powers. The formative powers form ideas and purposes; the expressive powers give utterance to the ideas—accomplish or tend to accomplish the purposes. Here, too, while the development of both the formative and the expressive powers, and of each and all of them, must constantly be kept in view, there are, nevertheless, certain sequences that can not be disregarded with impunity. Expression must always be preceded by formative processes; and, in the expressive powers, imitation must precede invention. All formative processes rest primarily on sensations. These unite, successively, aided by attention, memory, and imagination, into perceptions, conceptions, judgments. Again, attention must first be exercised on observation, and then, successively, on investigation, comparison, and classification. Will is the foundation of purpose and of character, and can only grow from appetite, which, again, is derived from feeling.

Now, it can not be denied that, with reference to all these sequences in the growth of the organism, there are successive periods when the mentioned processes, successively, predominate, or when the mentioned formations, successively, reach a distinct character. Yet it would be a fatal error, if education should, at any time, pay exclusive attention to the predominating processes or formations, and disregard the others: to do so, would be to stunt growth, to supplant previous acquisitions by new ones, to disturb or to prevent symmetrical or har-

monious development of the organism. Thus it would be highly improper to devote exclusive attention to formative processes for any considerable length of time, and then to spend an equally long period in exercises of expression; or to develop a very long series and a very great variety of perceptions, before the corresponding conceptions are taken in hand; or to devote a long period to the exclusive exercise of the hand, and another to the exclusive exercise of the organs of speech; or to practice for a number of years only the imitative, and then the inventive phases of expression.

On the contrary, every new impression, every new idea, all new knowledge, must at once be strengthened, fixed, referred to the appropriate higher groups by immediate expression, by being immediately used in processes of a higher order. Only thus can these ideas become living matter; only thus can they be assimilated by the organism, and rendered tributary to its enjoyment and usefulness. Perceptions or conceptions that have found no room in higher groups, or that have not been used in processes of a higher order, are very soon lost. Ideas perish, if they are not expressed; and their life will grow in beauty and vigor in proportion to the beauty, vigor, and variety of their expressions. Indeed, an idea can never be considered as properly formed until it has been clearly expressed; at any rate, its expression is the only reliable test of its character.

In short, in whatever it does, education must look upon the organism as a *whole*, and must see that all its organs, all its powers, are cultivated—not as so many independent things, but as indispensable parts of the entire organism, influencing every part of it, and

influenced by every other part. The physical, sensuous, emotional elements, it is true, begin visible growth before the motor, intellectual, discriminating elements. The latter grow upon the former. Still, they, too, exist from the beginning, and the neglect of their latent development would lead to disastrous results. Similarly, when they begin to outshine the former in their development, it must not be forgotten that their efficiency is based upon the power of these, and that these must still proceed with increased vigor in their development, if, indeed, a vigorous, harmonious organism is the aim. Thus it will appear, too, that the sequences mentioned above refer not so much to the aggregate life of the organism as to the succession of changes and phases to which every new element that enters the organism is subjected.

The way in which the proximate ends, as well as the ultimate aim, of the new education are attained, constitutes its method or methods. The singular, *method*, refers to the ultimate aim; the plural, *methods*, to the proximate ends. This distinction is desirable, since it implies the necessity, so often forgotten, of keeping the various proximate ends in view simultaneously, the ultimate aim furnishing the center, as it were, to which all educational labors, from every direction, tend. In general, method is the way by which we reach a certain end. Its value depends upon the rapidity, ease, and security with which it leads us to the desired goal. The method, then, is an important ingredient of education, but it never can rise to the dignity and importance of the objects in view. Indeed, it has little, if any, absolute value; for the road that leads to a bad end should be

abandoned, be it ever so smooth and flowery. There is no reason, however, why the roads to good ends should not be made attractive, if we have the necessary skill and experience.

Of course, educational methods will depend, to a great extent, upon the view that is taken of the material to be educated. Indeed, this view furnishes, as we have seen above, all the proximate ends. On this account, the methods of the new education seem so different from those of old educations: not only the ultimate aim is very much changed, but the proximate ends, based upon entirely new views of human nature, are so different, that we scarcely recognize Socrates in the methods of Pestalozzi and Froebel. At the same time, it must be admitted that the race has, since the time of Socrates, accumulated much skill and experience, so that, even absolutely, the educational methods of the day are as much in advance of that of the great Greek as the railroad is superior to primitive foot-paths. Nevertheless, he who would lose sight of the proximate ends or of the ultimate aim, would render himself liable to fatal errors and failures.

In my sketch of the methods of the new education, I shall, therefore, keep these things constantly in view—partly because only thus the true value of the methods will appear, and partly because I am anxious to guard the *learning* reader against the fatal error of seeking success in the methods alone.

It can not be my object, in this sketch, to give a detailed account of these methods, in their entire scope, and in all their bearings: all I can hope to do is to exhibit, in a few strokes, their leading features, in order

to be able to show what part Kindergarten Culture plays in the system.

The general feature that unites all the methods of the new education is development—evolution. They labor to aid and direct the unfolding of the various germs of capacities and faculties of the young human being to ever higher and more complex forms of existence. This development is, in all cases, strictly organic—*i. e.*, from within outward: it is growth, subject to the ordinary laws of growth.

The various powers will grow, like the physical portions of the animal organism, by taking into themselves suitable material from without, by assimilating this material (*i. e.*, by rendering it similar to themselves, and uniting with it), and by judicious, vigorous exercise. Again, if the powers are to reach full vigor, their growth must be *gradual* and *continuous*. It must be *gradual*—*i. e.*, slow—moderate enough to give time for thorough, efficient assimilation of the appropriated material. It must be *continuous*—*i. e.*, starting from a given point, it must progress steadily, without breaks or leaps. Breaks that reduce a given power to idleness, will cause this power to lose much of the substance and vigor previously acquired; leaps that induce a given power to attempt what lies beyond its strength, cause a reaction which is always injurious, and often fatal. Only if the growth is gradual and continuous, only if every thing presented and required is within the scope of the pupil's powers, only if the powers are continually and fully exercised, and every new step is taken on the basis of previous attainments, we can expect to develop powers that approach their maxi-

num of susceptibility, vividness, and vigor—powers that will enable the individual to emancipate himself from leading-strings, and to do his work independently.

Education, then, can create nothing. It only can, in the positive phases of its work, place the organism in the most favorable circumstances for growth, for the unfolding of its powers, for increase in substance and vigor; it only can offer appropriate food, watch over its proper assimilation, and guide the exercise of the powers thus strengthened. In its negative phases, education must protect the organism against injurious influences, keep hurtful food away from it, guard it against overfeeding, and prevent undue exertion of the powers. It may be added, that these phases, the positive and the negative, do not claim the same relative attention at all times. The work of early education is mostly negative; and positive education, although steadily growing in scope and importance, does not, on an average, gain the ascendancy over her sister until the third or fourth year of school-life.

The negative phases of education require, in addition to an intimate knowledge of child-nature, and a clear, enthusiastic appreciation of the proximate ends and the ultimate aim, a great amount of tact and patience; the positive phases, a certain amount of positive knowledge and skill, whose character and extent depend on the stage which the pupil has reached. These considerations are of paramount importance in the selection of teachers: to regard them is to succeed; to disregard them is to fail.

The methods of the new education place almost exclusive reliance upon self-activity on the part of the

growing human being. This is a necessary consequence of the theory of development. If the development of the young human being is organic growth, it follows that he has to do his own growing, that nobody can do it for him, that he will derive lasting benefit only from what he does himself. Only self-activity can induce the powers to grow; and the methods must labor to induce vigorous self-activity, and to keep it in proper channels. Good habits of observation, thought, and action; good habits in the formation of ideas and purposes, as well as in their expression—organized knowledge and skill—can grow only from vigorous, well-directed self-activity, involving the respective powers of the young human being. Indeed, man naturally delights in activity, and his desire for activity grows with the growing powers; laziness and indolence invariably result from false education.

Thus, in intellectual culture, the first and foremost business of these methods is to arouse *attention*; in other words, to induce the intellectual powers to act, to unite with the impressions that attack the senses from all directions, to combine with similarly fertilized powers into clear perceptions. In the development of higher formations, the pupil must *remember*—*i. e.*, reëxcite previous formations to new activity—and *imagine* them variously united or modified. These and other things the growing human being must do himself; and, in proportion as he is independently active, within the scope of his acquired knowledge and skill, his powers will gather strength that will fit him for greater activity, and guard him against the curse of satiety and its offspring, indolence. And so in all things, the

emancipation of the individual, his independence, can grow only from self-activity; and an educational effort is faulty, whenever it saves the pupil wholesome labor and has a tendency to satiate.

In the curriculum of exercises, in the selection of the material to be assimilated or practiced upon by the growing organism, the principles enounced above must guide us. Until the individual has attained independence, until he has emancipated himself, all that is offered must contribute to his growth, must aim at his humanity, and only at his humanity. No special callings, no special aims, dare enter: he is, *par excellence*, a growing human being. He must be made acquainted with himself and his race; he must become familiar with the relations existing between him and the race—between him and the external world; he must become conversant with the nature and relations of all things that influence human happiness and usefulness; he must become skilled in all the modes of expression by which one human being communicates with the other, and by means of which human beings assist each other in the "struggle for existence." Until independent individuality has been reached, it is not the future statesman or poet, the future merchant or artisan, the future ruler or subject, the future monarchist or republican, that is to be educated; it is only the future independent individual. Neither the family, nor the kindergarten, nor the school, has any right to go beyond this, and to force the child into special callings, or to fit it for special relations. These he must select, to these he must adapt himself, when he has reached the proper maturity. Not that he should do

so without the advice of parents, teachers, and friends—for their appreciation of himself and of circumstances may be superior to his—but he must be able to act upon their advice freely; *he* must be at the rudder, and understand clearly the course he steers.

CHAPTER III.

KINDERGARTEN CULTURE IN THE FAMILY—EARLIEST PERIOD—FIRST AND SECOND GIFT.

THE questions now arise: What place does Kindergarten Culture, or *child-gardening*, occupy in the general scheme of education? where does it begin? where does it end? what are its special aims? and what are its means?

That education must begin with birth is a truism which seems to have been universally admitted even in earliest antiquity. Nevertheless, a comparatively small number of persons appreciate fully the importance of early education, as furnishing the basis for the whole future of the young human being—a basis, too, which can not be gained so efficiently at later periods of life; and it is the most eagerly coveted object of my sketch to increase this number.

Let us take a rapid survey of the first years of existence of the young denizen of the world. During the first two or three months of his life, he does little more than take food and sleep. His senses seem to slumber: only general sensibility, the sense of vitality, the sense

of himself, seems to be aroused now and then, when he needs food, or warmth, or relief from pain. He announces these wants by restlessness or crying; and, as soon as they have been satisfied by the mother or nurse, he relapses into apparent inactivity. From this slumbering period, he is gradually aroused by the various impressions that have hammered at his senses all this time. Some of them, either on account of their greater frequency, or on account of their greater intensity, have at last gained entrance to his consciousness, and he greets them with marks of pleasure or pain—seeks them or shuns them. The efforts which he makes to secure or to avoid the sensations, whether they consist in crying or cooing, or in more or less violent, more or less appropriate motions of his extremities or of other parts of his body, are the first sensible manifestations of self-activity. He now begins to pay evident attention to surrounding things; unites similar sensations into ever clearer perceptions and conceptions. His emotions become more and more intense, more and more distinct, crystallizing into desires and purposes; his muscles grow in strength, and he uses them, in his efforts to attain his desires and to accomplish his purposes, with ever greater directness and efficiency. His expressive powers, too, are gradually evolved; and, as he gathers skill in their use, he delights more and more in their exercise.

It is evident how, already at this stage, an educating hand can exert a powerful influence; how, by judicious management of the impressions that crowd around the child, consciousness and, with it, attention and self-activity, can be hastened and intensified; how, by the

procuring of pleasure and the avoiding of pain, the emotional nature can be directed in proper channels; how, by a constant regard to the beautiful, the foundation of good taste and, with it, of virtue, can be laid; how the wealth of ideas can be increased; how the fountains of emotion can be kept clear and pure; how the muscular and expressive powers can be trained and brought more rapidly and more fully under the child's conscious control; how the change of his crude cooing and rude cry into the meaning word, the transformation of the seemingly aimless struggle of its limbs into deliberate movements, can be accelerated.

Hence Froebel, the great inventor of kindergartening, lays much stress upon the treatment of the child at this period. Even before the apparent dawn of consciousness, he begins his labors. He acts upon the child by means of playthings, selected and handled so as to engage the whole nature of the child and to aid development in all directions. To these playthings, he attracts the child's attention: the child observes them; it gains ideas from them; it experiments with them; it longs for them, seeks them, is delighted with them, sorrows with them, pities them, loves them; it exercises its entire muscular system in playing with them; it trains its hands and organs of speech in its intercourse with them.

These playthings, Froebel calls *gifts*. The *first gift* consists of a box containing six soft elastic balls, of different colors—three elementary, and three secondary. He chooses the *ball*, because it is the simplest shape, and the one from which all others may subsequently be derived; because it is the simplest external individu-

ality, most readily grasped with the hand as well as with the intellect—the individuality which, viewed from all directions, will ever make the same impression on the child. He chooses the ball, because it is the most mobile of inanimate shapes; hence most nearly allied to the living organism: its elasticity, too, brings it nearer to life, and, hence, to the child's sympathy. Its softness renders it less liable to hurt the child, thus, keeping away dislike or fear; enables the little hands to grasp it more readily and more lovingly; and lessens the possibility of startling noises, which would interfere with concentration, by engaging the ear too intensely when the eye is busy. The various colors serve to distinguish the several playmates of the child by special characteristics, and enable it to make its first clear analyses, or abstractions, since the color is the only thing in which the playthings differ.

The balls are furnished with strings, so as to be always fully in the control of the mother or nurse who manages the little playmates, and of the child who, ultimately, becomes their ruler. Even before the child has shown any signs of consciousness, the balls are suspended over its bed, sometimes singly, sometimes in twos—arranged in simple contrasts; sometimes in threes—a secondary between its two primaries. This variety in the impressions will hasten perception in the child; and the *method* in the variety will insure subsequent clearness and accuracy of the ideas derived from them. When the child begins to look upon these bright playthings with some attention, the mother or nurse will cause one of them to move slowly *to* and *from* the child, and accompanies these motions with soft musical

sounds, singing the syllables "ding-dong," "tick-tack," or similar ones. In selecting the syllables, it should be borne in mind that they are to the child signs or symbols of the motions; hence each pair should have a constant element, representing the sameness of the two motions, and a variable element, representing their difference in direction. The former is furnished by the consonants, which should be the same in both (*e. g.*, *d-ng* in ding-dong); the latter, by the vowels (*e. g.*, *i* and *o* in ding-dong).

Care must be taken not to allow the child to become impatient with the ball that is suspended before its eyes. As soon as its attention has been fixed by the ball, it will have a vague desire to be nearer to the latter. This desire will manifest itself in struggling motions of the entire muscular system, culminating in impatient cries. If, however, the mother or nurse has watched with intelligent care, she will have set the ball in motion, and even placed it in the eager hands of the child, before this impatience can be developed. Again, whenever she perceives that the child needs rest, or is surfeited—has enough food—she will remove the ball, not suddenly or harshly, but with the full consent of the child. From previous considerations, it will appear that the practice of suspending a bell, instead of a ball, before the child, and of ringing it more or less violently, when the little sufferer shows signs of impatience, is very injurious. The same is true of the rattle, which every observing mother knows to be exceedingly disagreeable to the child.

The ball is used similarly in a great variety of plays, and becomes the center of a little world of beauty, life,

and pleasure to the young human being; the vehicle and fountain of a great fund of information; the material for unlimited exercise of his growing powers. When he has seen the ball moving to and fro before his eyes, approaching him and receding from him; when he has held it in his little hands, and recognized it as a thing that has an existence separate from his own, and yet capable of affecting him and of entering into more or less intimate relation with him—its motions or actions may be multiplied and varied at pleasure, each motion or set of motions being accompanied by appropriate, more or less musical, syllables or words.

Thus, the ball may be caused to swing right and left, obliquely, up and down; to revolve in circles and spirals; to jump, aided by its elasticity, over the hand, over the box, up and down; to roll, to run away, to come back, to fall, etc. It may be hidden in the hand, and again revealed; the child may catch it as it swings, and hold it, while the mother or nurse pulls the string gently; or it may be dropped into the box, where the child seeks it. Again, the string may be removed from the ball, and many of these plays modified, and others invented in which the ball moves independently.

In the course of time, the ball may be put to still more extended use in fixing impressions gained from other objects. The child has noticed, independently, or at the bidding of the mother or nurse, the motions of a variety of other animate or inanimate things in its surroundings—the cat, the dog, the chickens, the bird in the cage or in the garden, the pig, the horse, the cow; the carriage, the wagon, the sleigh, the locomotive with its train of cars; the father, brothers, and sisters, near

relatives or friends. The ball is used to represent these things, and becomes the starting-point for a vigorous and wholesome exercise of memory and imagination. Now the ball is a bird flying away or alighting on a tree; now it is a cat jumping upon the chair, or a dog leaping over the fence; now it is a squirrel climbing up a tree, or a mouse running across the floor; now it is a heavily loaded wagon or a light buggy; now it is a pet-lamb, to be watched with care, or a wild colt, or a boisterous dog.

Occasionally, other objects may be used instead of the ball, in order to direct the child's attention to them, or to fix it upon them, or to corroborate the teachings of the ball. Sometimes, again, two or even several balls may engage in the plays; but care must be taken that this practice is not carried too far, for fear of scattering the child's attention or of confusing or blurring its perceptions. The representative syllables that accompany certain motions, and the words or sentences that describe or explain others, must be simple; and the same or similar motions must always be attended by the same or similar syllables, words, or sentences. This will not only hasten clear perception on the part of the child, but will also enable it to succeed sooner in its efforts to repeat the sounds. Again, the child must not be surfeited with excessive monotony, or confused with excessive variety: the former tires out the attention of the child; the latter gives the child no opportunity to fix its attention upon any one object or motion long enough and intensely enough to obtain a clear idea thereof.

Above all things, the activity of the mother or nurse must never drown or unnecessarily interrupt the self-

activity of the child. And here it must be remembered that the child is self-active, not only when it moves, or cries, or "tries to talk," but also when it looks or listens, when it attends more or less consciously to any impressions upon any of its senses, and even when it muses in a half-waking condition. A boisterous, rude voice, violent movements, vehement loquacity, excessive caressing, and many other well-meant absurdities on the part of mother, nurse, or visitor, may, in such cases, do a great deal of harm by interrupting the child in wholesome self-activity. On the other hand, the judicious, sympathizing mother or nurse will, in all her actions, in the tone and character of her words, adapt herself to the child in its efforts to learn and to do; and the uniform good-humor of the child, as well as the rapid development of all its powers—physical and mental, formative and expressive—prove how well she does her part of the educational work.

As soon as the child begins to sit alone, and to crawl about, and takes pleasure in doing so, its self-activity attains a much wider scope. The child may then be placed on a pallet or blanket, in the middle of the floor, and receive a ball, with or without string, for independent play. Froebel suggests, too, that at this period a larger ball may be suspended by a stout string from the ceiling, in such a manner that the little learner may set it in motion, or raise himself by it, and thus gradually learn to stand. He thinks that this mode of learning how to stand is superior to the more ordinary way of letting the child draw itself up by chairs and other standing objects, because it is less exposed to injury from falls, and because it is compelled to make greater efforts in

maintaining its center of gravity within proper limits. He also suggests, as an exercise to strengthen the muscles of the body, hips, and thighs, to let the child grasp in its hands a ball, furnished with a stout string, and to raise and lower the child alternately on its feet, through ever greater distances—a play in which it will delight very much.

Froebel's *second gift* consists of a wooden ball, cube, and cylinder. The chief reasons for selecting these are found in his law of *the connection of contrasts*. Every idea that we have refers to some object, and, in the first place, to some sensible object. The clearness of the idea will depend upon the fullness of our knowledge of the object in all its details. This knowledge is gained by *observation*; and observation implies the *comparison* of its properties with the similar properties of other objects with which we are acquainted. Now, with reference to a given property, any two objects may be alike, or differ in a greater or less degree. If the differences reach a certain extent, we designate the two phases of the property as *contrasts*: great and small, hard and soft, black and white, round and angular, are such contrasts. Comparison exists only because there are contrasts. If there were no contrasts, comparison would be impossible. Even in the midst of the many contrasts by which we are surrounded, we cease to compare where we find agreement, and unite objects according to their similarities in lower or higher groups, represented by corresponding conceptions in our minds.

Again, contrasts are the only means to arouse the mind to attention. To make the mind conscious of the property of size, it is necessary to present *great* and *small*

objects; and the greater the contrast, within convenient limits of sensual perception, the more readily will the mind be aroused. Thus it will be led to attend to shape much more readily by contrasting round and angular bodies than by contrasting spheres with spheroids.

On the other hand, contrasts are *connected* by intermediate degrees of the same properties in other objects. Between great and small we have many intermediate sizes: black is connected with white by all the shades of color that lie between. Froebel designates these intermediate degrees of the same property by the term "*connection of contrasts.*" The readiness with which this connection is discovered depends on the similarity among the successive members of a series. Thus it might be difficult to discover the similarity between black and white; yet a very dark red resembles black, just as a very light red resembles white, quite closely. Here, then, the shades of red form the connecting links by which the similarity of black and white, *as colors*, is discovered; or, rather, by which the relation existing between the two contrasts is revealed, and the unity that embraces them brought out.

All thinking, all mental activity is reducible to the discovery of such relationships; and the law of the connection of contrasts pervades every step in the growth of an idea. Perceiving, observing, comparing, judging, concluding, are the successive stages of the process that takes place in the formation of an idea; and in each of these stages the process rests on the law of the connection of contrasts. It will be readily seen that this law holds good in the moral as well as in the intellectual world; that, in the formation of taste and character, and

in the development and exercise of the muscular and expressive powers, the same law prevails. It is through contrast that we perceive and feel; and the desire to connect these contrasts—the effort to find their relationships, to discover or establish harmony in the apparent dissonance, the struggle for equilibrium, if you choose—underlies all our purposes and actions, all our saying and doing, so far, at least, as they lie in the direction of truth, beauty, and virtue.

Already, in the *first gift*, we notice the constant applications of this law: the contrasts in the colors, with the intermediate connecting links; the motions in opposite directions, in straight and curved lines; the ball itself, as a separate individuality, in opposition to the child as another contrasted individuality, etc. We see how the child's attention is aroused by contrasts; how eagerly it observes; how joyously it greets every new discovery of relationship, however vaguely this may impress its mind; how, indeed, the more or less vague discovery of the relationship between the motions of the ball and its own motions of life, transform the ball into a dear play-fellow. The *second gift*, consisting of a wooden ball, cube, and cylinder, offers a number of valuable contrasts with reference to the first gift, as well as among its own members.

The wooden sphere forms a more or less decided contrast with the soft elastic ball of the first gift, in its hardness, in the greater smoothness of its surface, in its greater weight, and, consequently, in the greater noise which it occasions on being dropped or rolled on the floor. The last two contrasts seem to give particular pleasure to the child, since they offer it proofs of its

increased strength; and if it delights in beating the floor with the wooden ball, it is less for the love of the noise, as such, than as an expression and proof of its greater strength and skill. An additional contrast may be introduced by giving the child two wooden spheres—one white and the other black: for this contrast, the balls of the first gift would offer the connecting links.

The wooden sphere,* cube, and cylinder introduce the child, by means of their important contrasts and of their peculiar properties, to an entirely new and more extensive field for the exercise and development of its powers. In the first place, the sphere represents *motion*; the cube, *rest*. While the ball and sphere have yielded readily to even the slightest impulse, the cube resists quite stubbornly. It refuses to roll; and when the force applied is sufficient to set it in motion, it merely slides, and comes to a stand as soon as the moving force is withdrawn. When it has been turned on one of its edges or corners, it settles quickly on one of its faces, and again stands.

Again, the sphere forms clear contrasts with the cube in shape and number. The former presents but one unbroken, uniformly curved surface, free of edges and corners; the latter presents on its surface many straight faces (planes) and edges, as well as many corners. The former is ever the same in whatever position it may assume; the latter presents a variety of aspects, according to its position with reference to the eye.

For all these contrasts, the cylinder offers the connec-

* I shall, hereafter, call this simply the *sphere*, to distinguish it from the *balls* of the first gift.

tion. It presents more faces than the sphere, and less than the cube. One of these faces is curved in one of its dimensions, and the others are plain. While it has no corners, it has two curved edges. In its aspects, it is more variable than the sphere, and less variable than the cube. Its value as a connecting link becomes particularly evident when we suspend the cube by a string fixed to the middle of one of its sides: when it is rapidly revolved in this position, it will present the shape of a cylinder. If, then, the cylinder is similarly revolved, while suspended by a string fixed to one of its edges, it will present the shape of a sphere.

The second gift is placed in the hands of the child at or about the age of six months. In addition to the law just enounced and illustrated, the mother or nurse, in her plays with the child, is guided by similar considerations, as in the use of the first gift. Here, too, the attention of the child must be thoroughly aroused and fixed; care must be taken not to weary or to surfeit; each successive play must have some connection with preceding ones—must grow out of them, as it were; the voice—language and song—must be the constant interpreter of whatever is done—must furnish clear signs or symbols of the impressions; independent self-activity on the part of the child must be more and more encouraged.

Of course, the balls of the first gift are by no means thrown aside, when the second gift is placed in the hands of the child. On the contrary, it will often delight to use one or more of them in the old plays, to invent new plays with them, or to combine them with the playthings of the second gift. Thus the balls will

become ever more useful, more beautiful, and hence ever dearer to it. Only if this is encouraged, the transition can be gradual and continuous; only if this is done, the connection between the old and the new acquisitions can become organic. Besides, the child must be taught, even at this tender age, not to throw old acquaintances and friends selfishly and ungratefully aside, as soon as new ones, with other or brighter features, are introduced.

The arrangement and character of the plays themselves must be left, as in the first gift, mainly to the mother or nurse, who avails herself of favorable opportunities to introduce the playthings in new characters, with due regard, however, to the principles heretofore enounced and illustrated. It is merely by way of suggestion that I enumerate a few of the many uses to which they can be put.

With the sphere, we may repeat many of the plays that delighted, instructed, and exercised the child, when they were made with the ball. On account of its greater weight and hardness, the sphere will express many things with greater clearness than was the case with the ball; and a new charm as well as a new element for combination is lent to them by the greater noise which the sphere makes in rolling, falling, and striking. There are two plays suggested by Froebel, which bring out the character of the sphere as the representative of motion and of unchangeableness in its aspect so clearly, that they must, at least, be hinted here. In the first of these, the sphere is placed near the rim of a saucer or plate. If, then, the saucer or plate is inclined slightly and alternately in opposite directions, the sphere will revolve rapidly about its own axis and along the rim.

In the second of these plays, the ball is suspended by a double string, and is caused to spin very rapidly on its own axis by alternately twisting and untwisting the string in opposite directions. Both these motions should be attended by appropriate little songs similar to the following:

Ever round I dance and spin,
 Never falling, never tripping;
 Closer, closer to the rim,
 Smooth and even, never slipping.

Or: However fast I spin and race,
 I always show the same round face.

Or: Oh, what joy, to race and run!
 Will you join me in the fun?

Or: Dancing, spinning, up and down,
 I'm ever glad, I never frown.

Or the mother may enter, with the child, into a sort of dialogue in which, however, she will have to speak for the child as well as for herself: "What is the ball doing?" "It rolls." "What is it doing now?" "It swings." "Who swings?" "Who rolls?" The child will soon repeat the words, "rolls," "swings," etc., and will succeed much sooner in its efforts to speak. Or the plaything may be admitted as a third party in the conversation: "Come, now, dear ball, and dance for my darling. Here, jump into the plate. Now begin slowly, slowly; now faster, faster. See how it runs! How glad it is! Are you not tired yet?" "Oh, I am so tired!" "See, it is tired! shall we let it stop?" "Yes, we will, if it wants to stop." "You want to stop, do you?" "Yes." "And go to bed?" "Yes, go

to bed." "Well, you shall." "See, now it goes slowly, slowly; and now it stops. You may put it to bed now, my darling. There, that is a kind little darling. And now we will let it sleep and rest."

The cube (or die) is placed somewhat vigorously before the child and told to stand firm. "There, now, stand firm; stand firm, quite firm, and do not roll; and do not turn." Attempts may be made to move it by a slight pressure from the hand or finger of the child. The mother or nurse, too, may make similar efforts, but so that the cube does not move. "See, the cube (die) does what we will—stands there in its place quite still." Or: "See, the cube desires to stand—does not mind your little hand." At last, by pushing harder, the mother or child overcomes its resistance and succeeds in shoving it along. "It has lain here long enough. Shove it harder! See it move!" Or: "Ever on this spot you lie! I shall move you by and by." Or: "Ever on this spot you stay! Come, I'll help you slide away." Again, it may be placed on one of its edges and steadied loosely with two fingers. "It does not know which way to go, and totters feebly to and fro." Or: "Stand on one foot, if you can."—"I can not do it, little man." Or: "Steady, steady, little man. Stand alone now, if you can." In the same position it may be steadied, leaning with one of its faces against another object. "With my back against the wall, I am safe, and shall not fall." Or it may be revolved, one corner resting on the table, the opposite one steadied by a finger. "Merrily, merrily dance around! Only one foot on the ground."

Again, the cube may be inclosed in the hand so as to

show but one or two or three faces; it may swing or revolve on a string fastened to the middle of one of its faces or edges, or to a corner; or a stick of hard wood may be put through holes with which the cube is pierced through the middle of opposite faces, edges, or through opposite corners; and then the cube may be revolved rapidly upon these sticks so as to assume various connecting shapes. Similarly the cylinder may be used in a variety of plays that will suggest themselves from what has been said of the sphere and cube, and from its own peculiar shape.

Again, the playthings of the second gift may be combined with one another, with the balls of the first gift, or with other objects in the surroundings of the child, in an indefinite number of more complex plays, in order to establish certain contrasts more clearly or to connect them more fully; or they may be used to represent various animate and inanimate objects in actions, conditions, or relations that have come under the child's notice, or to which it is intended to attract the child's attention. All these exercises should be accompanied by lively, child-like conversation, and sometimes by rhythmical speech or song, as has been indicated above. The language employed should always be simple, clear, concise, and pure; and in no case should the attendants of the child indulge in so-called "baby-talk," than which nothing more efficient could be invented to retard the development of the expressive as well as of the formative powers of the child.

CHAPTER IV.

KINDERGARTEN CULTURE IN THE FAMILY—THIRD, FOURTH, FIFTH, AND SIXTH GIFTS.

THE *third gift* consists of a two-inch cube divided into eight smaller cubes by being cut once in each of its three dimensions. This gift, too, was not arbitrarily chosen by Froebel. Observing children from one to three years old in their observations of objects, he noticed how, after having examined an object in regard to shape, color, and hardness, they attempted to subdivide it—to “break it up”—in order to discover new qualities in it or to find new uses for it. If the children succeeded in “breaking up” the object, they tried to put the parts together again, so as to restore the original shape, or form some new one. This seemed to call for a plaything which offered the contrasts of *exterior* and *interior*, *whole* and *part*, with their connections, and which united simplicity with great variability of shape; and this plaything he found in the cube bisected once in the direction of each dimension.

This gift which Froebel also calls specifically “the child’s joy,” is given to the child at or about the age

of two years, and forms, for a long period, an unfailing source for intellectual and emotional culture—one of the most fertile media for the exercise of productive power. For the intellectual side of the child's nature, it offers *forms of cognition*, in which its parts are so combined as to give ideas of number, size, relation, shape, etc.; for the emotional side, it offers *forms of beauty*, in which its parts are arranged in definite groups with reference mainly to symmetry; for the productive side, it offers *forms of life*—more or less suggestive representations of surrounding animate and inanimate objects. It will appear, however, hereafter, that we can not and should not always adhere strictly to this subdivision of the great number of combinations of which this gift is capable. There are, and there should be, mixed forms in which the three sides are intimately blended, as they are in the life of man. Neither is it desirable that the child should pass through three distinct courses of plays, successively bringing out the forms of cognition, beauty, and life. So many circumstances, varying in almost each individual case, are to be taken into consideration in the selection and arrangement of plays, that tact and sympathy on the part of mother or nurse are the only safeguards against error. This sketch of some of the leading plays is, therefore, again more suggestive than prescriptive.

Still, it is necessary, in every case, to bring the new gift to the child's notice in such a way as to bring out, in full relief, the principal contrast which it is intended to introduce—the contrast of *whole* and *parts*. The box containing the new gift must not be emptied carelessly or boisterously into the child's lap, so that the small

cubical blocks will lie in wild confusion before its more startled than eager, more frightened than delighted gaze. If the box has a sliding lid, it is inverted before the lid is withdrawn, and then carefully lifted off the cube, so that the latter stands unbroken, as a *whole*, before the child. Then the mother breaks it up slowly, step by step, by successive division and subdivision (two, four, eight), into its component *parts*. In the accompanying words, she points out simply the increase in the number of parts and the decrease in their size, in a general way, without reference to numerical relations, which are beyond the child's apprehension, and for which this gift is to prepare it. She then reconstructs the original cube, and leaves it to the self-active child.

It will amuse itself for hours in breaking up the cube into its parts, in combining and recombining these in various ways, in piling them on one another, in arranging them in rows in different directions. In these plays, the mother may sometimes assist—and the child will often invite this sympathy—by following the actions of the child and accompany them with appropriate words, as: “*Up, down; before, behind; right, left, etc.* The child may even be induced, in the course of time, to go through these games rhythmically, in accordance with combinations of words, like the following: *Up—down, up—down; up—up, down—down; left—right, left—right; left—left, right—right, etc.*”

After this general introduction, my sketch will gain in clearness if I present some of the leading plays with the third gift, under the headings: “*Forms of Life, Forms of Beauty, Forms of Cognition.*” While, on the one hand, it

can not be denied that the interest of the child will, at first, be more deeply and, hence, more profitably enlisted by *forms of life*, and that the *forms of cognition*, at least so far as they relate to number and size, should come last, I must again warn against following this subdivision too strictly in practice. Indeed, the plays suggested in the introduction of this gift to the child, are *forms of cognition* with which the child, however, is already more or less familiar from its plays with previous gifts, and which, therefore, contribute not a little to the establishment of an organic connection between the new gift and the old ones: they are more serviceable, indeed, for this purpose than any forms of life or beauty that could be imagined. It may be said, in a general way, that they make the young human being acquainted with his new plaything, the forms of life and beauty teach him to love it, and induce him to study it, in the new forms of cognition, with wholesome zeal.

Forms of life are more or less suggestive representations of surrounding objects. The accompanying plate (PLATE I) indicates twenty simple arrangements of the eight small cubes, representing a table, chairs, walls, a door or gate-way, a fire-place, wells, a trough, ladders, crosses, a locomotive, a tunnel, a bridge with keeper's lodge. Rude as they are, these outlines are sufficiently clear to suggest to the child the objects in question, either independently or with the mother's aid. Indeed, their very rudeness is one of their virtues, since it compels the child's imagination to make a wholesome effort in filling them out and endowing them with the full likeness to the objects they suggest. When the child does not independently discover the likeness of some familiar object

in a given form, and when, consequently, the mother desires to aid its imagination, care should be taken to select objects which the child has had an opportunity to observe. Any of the forms indicated in PLATE I may be used to represent a number of other objects besides the ones assigned to them in the plate. Thus, figure 1 may represent a stool, a meat-block, or a box; figure 2, a hearth, a bureau, or a forge; figure 18, a factory, etc. If the same form is used on different occasions to represent different objects, great caution is needed in order to avoid confusion in the child's mind. In most cases, indeed, it is easy to make a slight modification in the arrangement of the blocks, which suggests or indicates the new object. If, on the other hand, the child makes such transformations independently, as a result of its own observation, they should be freely encouraged.

From the very beginning, the mother should persist in her efforts to accustom the child to *order* in these plays. It must learn not to throw down in wild confusion—not to destroy the results of its work. New forms must either grow by proper modifications from old ones, or be constructed from the cube, as a whole. But these efforts should never become pedantic; they should never appear to the child in the character of restraint; it must rather be led to discover that this order, alone, will enable it to attain its purposes rapidly and satisfactorily; it must be led to love it as the only sure road to success. The mother should interfere as little as possible with the self-activity of the child: her own activity should be more aiding than directing. Whenever she assists in the plays, she should try to discover the intentions of the child, and enter into these

with child-like sympathy, at the same time entertaining and instructing the child by means of short conversations, stories, etc., relating to the objects in question.

Thus the form represented in figure 3 may be greeted as follows: "Whose chair is this? It is grandmother's easy-chair, is it not? Come, grandmother, sit down and tell a little story to my darling."

When figure 4 has been obtained from the former, the mother may continue: "Oh, what a nice chair for my little pet! And here is another for little sister. Come, sister (changing the form to figure 1), and have some dinner; come, the table is set."

Figure 10 or 11 may be enlivened with words like these: "From this well, papa gets water, when he is thirsty. Mamma gets water from it for her flowers or to wash her little pet."

Or figure 12: "Here comes the cow with her little calf, to drink water from the trough: they are so thirsty! How glad they are to get a drink! Now they have enough, and go away. And here comes John with two horses; he wants to let them drink, too." Two fingers of the right hand may represent cow and calf; and three fingers of the left hand, John and the two horses.

As a model story for somewhat more advanced children, I offer the following, suggested by Froebel, for figures 13 and 14: "Father gave Freddie leave to pluck some cherries from the tree in the garden. Freddie got the heavy house-ladder (figure 13) from the barn; but when he wanted to raise it and lean it against the tree, it fell and broke to pieces. See, there it falls and breaks! Frank, the gardener, saw this, and said, 'You must not use the heavy house-ladder in the garden, and

to get up in the cherry-tree; you ought to use the light step-ladder.' Freddie saw that Frank was right, and went to fetch the step-ladder. See, here it stands (figure 14). And now he went high up and plucked beautiful cherries. He ate ever so many; but he gave some to Frank, and some to papa and mamma."

Again, the child must be accustomed, mainly by the mother's example, to use in each form or play the entire number of small cubes. This does not mean that the entire number of cubes should represent only *one* thing; but each cube must represent *some* thing in connection with the principal form. Thus, in the bridge (figure 20), the odd cube is used as a keeper's lodge; in figure 4, one of the chairs may be changed into a table by changing the position of the highest block; the trough (figure 12) may be made with six cubes, the remaining two cubes may then represent two water-buckets; the house-ladder (figure 13) may be constructed from seven cubes in a single row; the step-ladder may be closed at the top with one block; and the eighth cube may represent Freddie in the above little story.

The importance of this law will become still more evident, when we consider the *forms of beauty*, or arrangements of the cubes in definite groups with reference mainly to symmetry. (A number of such forms are represented in PLATE II.) Indeed, if the child, in its plays with the third gift, has acquired the habit of using the entire number of cubes, it will frequently obtain forms which, while they please the child, baffle its efforts to see in them representations of surrounding objects—forms which, while they satisfy the child in a manner, "do not make any thing." The

watchful mother or nurse will give expression to the child's delight over such results of its play in words like these: "How nice! How pretty! How beautiful!"

The child will soon begin to *aim* at the construction of such forms, and will announce its success in words similar to the ones heard from the mother's lips on previous occasions. At such times, the mother may begin to take an active part in the play, and teach the child the art of endowing these forms of beauty with a peculiar life of their own. It will be noticed, by reference to the first four figures in PLATE II, that they are modifications of one and the same fundamental form, and that these modifications are due to certain movements in the four outer cubes. In the first figure, the inner and outer cubes stand face to face; in figure 2, they stand edge to edge; in figure 3, the faces of the outer set are opposite the edges of the inner; and in figure 4, the reverse is the case.

These games may be varied indefinitely, since any of the forms suggested in PLATE II, and many more, may be chosen as starting-points; and since each form offers at least four varieties of plays, either the outer or the inner set may be revolved, and each set may revolve either to the right or to the left. The propriety of more complicated plays, in which both sets of cubes move alternately and in varying directions, is very doubtful. It is essential, too, for the æsthetic value of these plays, or "dances" (a name suggested by Froebel), to observe a certain order. If a given set has started in a given direction, it should "dance" through all the successive figures, without omission, before it returns in the opposite direction.

The charm and value of these plays may be enhanced very much by means of little songs similar to the following:

How merrily we dance and play!
Oh, come! you can not stay away.
See, now on edge, and now on face,
We turn and glide from place to place.

Or: Ever fresh and ever new
Is the face we show to you;
Ever changing, still the same:
What a merry, pretty game!

Or: With laughter and glee
We dance but for thee;
Thy joy is our pleasure,
Thy smile is our treasure.

Or: Now we go, and now we stand
At the bidding of your hand.
Ever round and round we glide
Merrily from side to side.

The forms of cognition deal mainly with ideas of number, size, shape, relation, etc. The child, undoubtedly, notices the divisibility of the cube in all its plays; but, in the course of time, it becomes desirable, if not necessary, that its vague notions on this subject be made clearer and more definite.

The entire cube is again placed before the little learner, and his attention is directed to it as *the whole cube*. Grasping the four smaller cubes on the left with the fingers of the left hand, and the four on the right with the fingers of the right hand, the mother divides *the whole cube* into *two half cubes*. These motions are repeated several times in succession, and are accompanied by the explanatory words:

The whole cube—two half cubes;
Two half cubes—the whole cube.

And subsequently:

The (a) whole (one)—two halves;
Two halves—the (a) whole (one).

At another time, the exercise is varied by dividing the cube from front to rear, and, again, from below upward. At last, these three plays may be united into one:

Half to *right*—half to *left*,
Half *before*—half *behind*,
Half *above*—half *below*.

Subsequently, the halves may be subdivided into fourths (or quarters), and these into eighths; and the series of plays again united into one:

The (a) whole (one)—two halves,
One half—two fourths (quarters),
Two halves—four fourths (quarters),
The whole (one)—four fourths (quarters);
Four fourths—eight eighths,
Eight eighths—the whole (one).

Now we're many, now we're few;
Are we not a merry crew?

Or: The few are large, the many small,
And yet we are not changed at all.

Again, plays may be contrived in which the cubes composing the two halves appear in different shapes or relative arrangements (PLATE II, figures 17, 18, 19), in order to impress the child with the fact that, although differing in appearance, they are still the same in number and size:

However high you rise,
I equal you in size;
And though you reach so high,
You are not more than I.

It will be noticed, too, that the faces, edges, and corners offer abundant material for instructive plays in number, size, shape, and relations of position.

In all these plays, it must be remembered that they are not "school-lessons"—that the child is not expected "to know next time" what it has been taught. The plays should be repeated again and again; but must never be persisted in *ad nauseam*, or murdered by pedantry. Indeed, the mother should learn to discontinue them, each time, before the child shows any signs of weariness or lack of interest; she should study to invent ever new modes of endowing them with life, in order to bring them nearer to the life and, hence, to the sympathy of the child. The only aim is, that the child should gradually get the impressions in question with sufficient clearness to recognize them when they recur, and that it should gradually learn to see them in their *names*. And there can be no doubt that these plays, played lovingly and intelligently, will be of invaluable benefit to the child in the culture of its senses, and in securing a firm foundation for "future clearness of understanding, depth of feeling, and firmness of purpose."

The limits of this sketch will not admit of as detailed an account of the remaining gifts of this class as was indulged with the first three gifts of this class. All that I am permitted to do is to point out, in a few words, their peculiarities, trusting the thoughtful reader with

the by no means unpleasant task of devising an appropriate course of plays with each gift.

The *fourth gift* consists of a cube of the same size as the one of the third gift. This cube is divided into eight brick-shaped blocks by one horizontal and three vertical cuts (PLATE III, figure 1). The principal new element in this gift is the difference in the dimensions of each part, or brick—the height, breadth, or thickness being in the proportion of 4, 2, and 1. It serves, therefore, among other things, mainly for the purpose of bringing clearness into the child's notions of the dimensions of bodies. In consequence of the differences in the dimensions of the parts, the variety of forms that can be constructed with this gift is much extended. This applies particularly to the forms of beauty. At the same time, greater concentration or, if you choose, calculation, is required on the part of the child to produce symmetry. Two other new elements that enter markedly in this gift and that give rise to many plays of great interest to the child, are derived, in the first place, from the smaller stability of the bricks compared with the cubes, when the former are placed on their narrower faces, and from the phenomena of the propagation of force, as illustrated in PLATE III, figure 7. The forms of cognition again deal mainly with ideas of shape, size, and number, with the extension that shape and size may be made to refer here to surfaces as well as to solids, and that, in number, definite exercises in addition, subtraction, and, to a limited extent, even in division and multiplication become practicable and admissible.

The *fifth gift* (PLATE IV, figure 1) consists of a three-

inch cube cut three times in each of its dimensions, so as to divide it into twenty-seven smaller cubes of the same size as those of the third gift. Three of these smaller cubes (PLATE IV, figure 1, *b—b*) are cut once diagonally, and three others (figure 1, *c—c*) are cut twice diagonally. The whole gift, therefore, is made up of thirty-nine pieces. This gift, which can not, generally, be used with profit before the fifth year, is an extension of the third gift, and contains, as new element, the oblique lines and faces. The *sixth gift* (PLATE IV, figure 12), on the other hand, is an extension of the fourth. It contains twenty-seven brick-shaped blocks of the same dimensions as those of the fourth gift: six of these are bisected in the direction of their breadth, and three in the direction of their length, into square prisms. The full consideration of these gifts belongs to a complete manual; but it would weigh too heavily on a sketch like the one intended here. We give, however, in PLATE IV, a few typical forms peculiar to them.

I have, throughout, in the above sketch, for the sake of unity, supposed the child to be in charge of its mother or nurse, and I shall continue this supposition in the next two chapters, dealing with tablets, sticks, and drawing. In this I am so much the more justified, since it is possible, and even desirable, to carry on these plays in the home. After the chapter on drawing, when I come to consider the plays for which the kindergarten, as such, becomes indispensable, it will be time to point out where it begins to make use of these games, respectively, to assist the mother in them.

CHAPTER V.

KINDERGARTEN CULTURE IN THE FAMILY—TABLETS, STICKS, PEAS.

IN the six gifts, described in the last two chapters, the child has to do with solids, with forms that extend prominently in the three dimensions. All the forms of life were concrete representations of objects. The next step in the development of the ideas of which these gifts are the bearers is the gradual abstraction of surface. This is accomplished by means of a series of playthings whose parts extend prominently in only two dimensions, the third dimension being so small, relatively, that it may be left out of consideration without injury to clearness.

These playthings consist of square and triangular tablets of wood or pasteboard, packed in a number of small boxes, according to the following scheme:

1. One box, containing six square tablets, one inch square, or of the same dimensions as the six faces of the small cubes in the third gift.

2. Five boxes, containing, respectively, 4, 8, 16, 32, and 64 tablets, obtained by the bisection of one-inch square tablets.

3. Four boxes, containing, respectively, 3, 6, 9, and 12 equilateral triangular tablets, each side measuring two inches.

4. One box, containing 64 tablets whose faces are obtuse-angled isosceles triangles, the side opposite the obtuse angle measuring two inches.

5. One box, containing 56 tablets whose faces are right-angled scalene triangles, so arranged that the longer side of the right angle measures two inches, while the length of the shorter is only one inch.

The first of these boxes of tablets may be placed in the hands of the child as soon as it has acquired some skill in its play with the fourth gift; the second box may follow shortly after the fifth gift has been placed in its hands; and the remainder may be taken up afterwards, successively, at proper intervals. The reasons for this are evident. In the first place, the child must not be disturbed with the abstractions introduced by the tablets, until it has clearly felt the fact that solids extend in three dimensions; and this clearness results from familiarity with the fourth gift. In the next place, the triangular tablets should not be taken up before the child has noticed the triangular faces introduced in the fifth gift.

The forms that can be obtained with these tablets may again be considered as forms of life, of beauty, and of cognition. The forms of life are, however, no longer concrete representations, but only more or less suggestive images of certain objects; the forms of beauty are much more numerous and varied; and the forms of cognition offer greater scope, particularly in reference to shape.

In placing these sets of tablets before the child, care

must be taken, as heretofore, to give at once marked prominence to the new contrasts. Thus, the six square tablets of the first box are, as it were, corporeal representations of the six square faces of the cube. They are, therefore, placed upon the six faces of a small cube of the third gift, so as to envelop it wholly. In this condition, they are brought to the child's notice; then they are removed one by one, peeled off, as it were, and examined in reference to their form and extent, the number and relative extent of their sides, the number and relative value of their angles, etc. As soon as these tablets have ceased to be strangers to the child, their number should be increased to eight, in order to give the child greater scope, more especially in the forms of beauty.

Similarly, the second series of tablets should be introduced in such a way that the child may see clearly how they are formed by single or double bisection of square tablets; in the third series, the number three in the three equal sides and in the three equal angles of the three equilateral triangles, and the persistent obliquity of the sides, in all combinations, must receive prominence; in the fourth series, the obtuse angle, and, in the fifth series, the inequality of the sides, offer the principal new elements.

For the reader who desires a few suggestive starting-points, in order to obtain an idea of the multitude of forms that can be construed with these tablets, we have appended representations of a limited number of typical forms in PLATES V, VI, and VII. Their classification is indicated in the plates.

The next abstraction, for which the child must be prepared in the plays of this class, is the *line*. This is

accomplished by means of pieces of straw or thin wooden sticks, two inches long: matches from which the phosphorus has been removed, will answer the purpose very well.

As the tablets were looked upon as corporeal representations of the faces of the cube, so the sticks may be considered as corporeal representations of its edges or of the sides of the tablets—as corporeal representations of *straight lines*. They may be brought to the child's notice in connection with the cube of the second gift or with four square tablets arranged in a larger square; they may then be removed one by one from the edges or sides, as the tablets themselves were *peeled off* a small cube of the third gift. Of course, they are not to be placed in the child's hands before it has been prepared for their use by some familiarity with the square tablets; but as soon as this has been gained—or between the ages of four and five—two, three, four, and more of these sticks are added to its playthings in proper, successive intervals of time.

The forms of life are, here, mere outlines; but, on account of the greater mobility of the elements, their number and variety is greatly increased, giving much wider scope to the exercise of the imitative powers of the child. Thus they supply a want of the tablets, which, on the other hand, are richer in forms of beauty, and offer a greater field to its inventive powers.

The forms of cognition bring ever greater clearness into the child's notions of shape, size, relative position, and number; indeed, they offer the means, not only for complete, *fixing* reviews of the ideas that have been gained from solids and surfaces, but they furnish, also,

the missing connecting links. It will be shown hereafter to what great advantage they can be used, even in the elementary grades of the school, either in connection with some other gifts or independently, for the purposes of developing and fixing clear ideas of shape, number, etc., and how invaluable they are as aids to imitative as well as inventive drawing. (See PLATES VIII and IX for a few typical forms appropriately classified.)

More advanced children receive, in connection with the sticks just described, small pieces of wax, plastic clay, cork, or peas that have been soaked in water to render them sufficiently soft. These pieces of cement are the corporeal *points* of contact, as it were, for the sides of surfaces and the edges of solids, whose outlines the child may produce, with their assistance, as indicated in PLATE IX, figures 10-16.

CHAPTER VI.

KINDERGARTEN CULTURE IN THE FAMILY—DRAWING.

WITHOUT reference to its technical value, drawing is unquestionably one of the most important means of education. In all the preceding plays, it will have been observed how new ideas were gained by gradual abstraction—by analysis—and how they were subsequently fixed by a multitude of synthetic exercises. This method was followed, not only in every detail, but also in the aggregate. From the solid, the child descended, step by step, analytically, to the surface—to the line; from the line again it ascended, with the assistance of cementing points, step by step, synthetically, to the surface—to the solid. Its notions of these and related ideas thus approached more and more the character of pure abstractions, without, however, being able to reach it. To enable it to do this, it needs less *corporeal* means than the tablets and sticks to represent its ideas to the senses, to test the correctness of its abstractions, and to fix them; and these means are offered in the drawing-slate and pencil. They enable it to indicate points, to draw lines, to combine these into representations of surfaces

and solids almost wholly free from the disturbing elements of corporeality; they offer it an unlimited field for the synthesis of imitation as well as for the synthesis of invention.

Slate and pencil offer the child the full connection between the abstract and the concrete, so far as the eye, the most fertile of all the senses, is concerned. Here concrete objects are freed of all the attributes of corporeality; and yet their *pictures* have a visible reality, and vividly recall the absent attributes. Here the child reproduces its ideas in a visible form. Ideas, abstractions, that do not impress the sense of sight, are here transformed into sensible things by the child's direct, conscious, independent activity. Here it feels, for the first time, the full delight of *creating*—creating, as it were, from nothing, whatever its fancy dictates. This accounts for the evident eagerness with which it returns again and again to slate and pencil, for the proud satisfaction with which it lingers over them, provided it has been properly guided in their use.

Slate and pencil may be placed in the child's hands at quite an early period—say about the third year of its life. It will derive pleasure and information from the noise which the pencil makes upon the slate at its bidding, as well as from the marks which the pencil leaves on the smooth surface. It will watch the mother with delight when she makes curves, spiral or circular, moving the pencil round and round; when she draws long, straight lines; when she produces graceful, wavy, or abrupt zigzag lines; when she sketches a little boy or girl, a horse, a pig, a bird, a tree, a house, a star, or some other thing of life or beauty. It will attempt in a rude

way to imitate her; and it will run to mamma again and again with the eager request, "Please draw a horse, a cat, a house," etc., "for me."

About the fourth year of age, when the child has grown somewhat familiar with form, size, and number by having played with its blocks, tablets, and sticks, it becomes desirable to lead it more systematically into technical skill in reproducing its ideas on the slate. For this purpose, Froebel has invented a slate, on whose surface a net-work of lines is scratched, similar to the one indicated, on a reduced scale, in PLATES X and XI. The lines are scratched at intervals of about a quarter of an inch, in two sets, at right angles to each other, and just deep enough to guide the child's pencil to a limited extent.

The child begins with the drawing of short vertical lines; extending from one intersection of two lines of the net to the one directly below. Care is taken, though without pedantry, that the child holds the pencil properly, and presses upon it neither too much nor too little; that it begins and ends the lines exactly at the intersections; that it draws them deliberately and of equal thickness; and that it expresses, in clear words, what it does. Thereupon, it draws similar lines twice, three, four, and five times as long. To go beyond this is not advisable at this period.

These simple elements are then united in various ways, as suggested in PLATE X, figures 4-10, according to the mother's direction or the child's fancy.

Similarly, the child draws horizontal lines, and combines them with one another or with vertical lines, as suggested in PLATE X, figures 11-15.

Subsequently, the oblique lines are undertaken, the points of intersection in the net-work affording the necessary points for determining the degree of obliquity, as well as the length of the lines. (PLATE XI, figures 16-25.) Again, a glance at the net-work will satisfy the reader that it offers equal facilities for guiding the little learner in the drawing of all kinds of curves.

As soon as the child has acquired some skill in making straight lines, it will take delight in drawing upon the slate the forms which it has constructed with its sticks and tablets, and *vice versa*; to invent forms of beauty or life with the pencil, and to verify them afterward with the tablets or sticks. Its pleasure will be greatly increased, and its powers will receive still wider scope, if, starting with some one of the forms obtained from tablets or sticks as a suggestive basis, it succeeds in representing it more fully and accurately—truer to life—on the slate; if, for instance, the flower-pot (PLATE IX, figure 2) appears on its slate in a more living form, the plant adorned with leaves and flowers, be they ever so rude; or if figure 26, PLATE VIII, appears as a respectable little house with door, windows, chimney, etc. Another very profitable exercise is the drawing of the forms in question on reduced or extended scales.

The forms of beauty obtained from tablets offer, at the same time, in their shadings, an opportunity for training the child's hand and eye extensively in drawing lines less dependent on the lines and points of the net-work. (PLATE XI, figures 26 and 27.) In these shadings, the child must be taught to draw the lines deliberately, with an even movement of the hand, par-

allel (or, at a later period, equally diverging), of the same thickness, and at equal distances, and to manage their direction so as to produce symmetry.

Undoubtedly the cases of children with whom it might appear advisable or possible to go beyond these rude elements in drawing at this period (from the fourth to the seventh year), are so rare that we may safely conclude this portion of our sketch here, leaving further developments to the school.

In conclusion, allow me to repeat that, during all these exercises, we must never lose sight of the fact that they are not merely the means for the acquisition of a useful accomplishment, but that their prime virtue and importance lie in their bearing upon the child's abstractions of form, size, number, relative position, etc., and in their influence upon the æsthetic side of the child's nature. I would not, by this remark, derogate the technical value of drawing; on the contrary, all who have followed me so far will feel that I must esteem it very highly; but, since its technical value lies so prominently near its surface, I would warn against losing sight of that which makes it valuable to the *whole* child, in all its relations of life.

CHAPTER VII.

KINDERGARTEN CULTURE IN THE KINDERGARTEN—SOCIAL GAMES.

HERETOFORE we have had to do only with the individual development of the young human being, and we could, therefore, without detriment to our sketch, leave him in the exclusive charge of the family. We have still to consider an almost equally important phase of education—the social phase—which the family can not master without assistance, and this assistance is to be found in the Kindergarten.

Society is not an accident, but an essential condition of humanity; and man is wholly man only as a member of society. Hence the social instincts are founded in the organic nature of man as fully as his individual instincts. Hence the truism, that man is not to live for himself alone, but must form an integral part of the social organism. Hence our distrust and dislike of all that is egotistical, and our admiration of all that is humane, generous, liberal. Only in morally diseased communities will the selfish man who labors merely for himself be generally respected; in morally sound com-

munities, the love and respect awarded to individuals, other circumstances being the same, are proportioned to their humanity.

Happiness (this term, of course, excludes the transient pleasurable sensations resulting from the gratification of sensual appetites, as well as the stolid satisfaction of inactivity) can be attained only with the aid of society; and, if it is a privilege of man, it is so only of the man who does his duty. It is, and it should be, meted out to him in proportion to the fullness with which he does his duty, in proportion to his usefulness—not his absolute, but his relative usefulness—the vigor and singleness of purpose with which he fills the station that circumstances and his powers have assigned to him, the perfection with which he does his work as an organic part of the social body.

It does not lie within the scope of this sketch to point out the importance of social training with reference to the development of society as a whole, nor the manifold actions and reactions between the individual and society; and it is hoped that the preceding remarks will be sufficient to indicate the importance of training the social powers of the young human being, so that he may be able to attain full happiness through full usefulness.

Even during the earliest period of life, the child announces its desire for society, the dread of being alone, by impatient or entreating cries that are readily hushed by the soothing presence of mother or nurse. When consciousness has more fully dawned upon its mind, it greets the members of the family with brightening eyes, convulsive motions of the limbs—leaps of joy, as it were—and shouts of delight; even strangers,

when the child has been accustomed to kindness, are received with decided marks of pleasure. For a long time, the society of the family members is sufficient to satisfy it, since, in almost all its doings, it needs the assistance of hands older and stronger than its own. At last, when it has begun to feel its powers and to delight more consciously in their exercise, it likes to patronize the younger brother or sister, or to treat its doll, perhaps its dearest plaything, as it has been treated by the older members of the family. It makes here, too, its syntheses, based on its previous analyses of social relations.

But soon these, too, fail to give it satisfaction. The sympathy of the older members of the household is that of superiors. The child feels that this sympathy is more or less "put on" to please baby. They can guide it, show it how to do things; but they do all things so much better than it can do them, and, in all common undertakings, they take the greater share. On the other hand, the younger brother or sister fails to enter fully into its feelings or to do its full bidding for want of capacity; and the doll is, after all, without actual life. Not so with the neighbor's little child. It is of about the same age. What it does, our little child can imitate fully; and it is sufficiently skilled to do fully the bidding of our little child. It enters freely and fully, with its whole soul, into the feelings and notions of our little child; and the latter is capable of appreciating fully every thing the little neighbor says or does: in short, it enjoys, in the society of the little neighbor, the full delight of being with an equal, *an other I*, with whom it can share labor and enjoyment in equal portions—an equal whose efforts it can

emulate successfully, and whose pleasure neither exceeds its powers of appreciation nor falls short of its expectation. Need we wonder, if an intimate friendship springs up between the two neighbors, and if they are most active and happiest when they are together?

How eagerly it tries to please the little playmate—to be useful! How, in return, it derives profit and pleasure from the intercourse! How joyfully both clap their hands and raise their shouts over their successes! All its powers, receptive and expressive, its entire being, mental and physical, are strengthened in proportion to the efforts it makes to assist, to do for, or to do with its associate. Soon our two friends are joined by other neighbors; and, in the course of time, the little circle grows into a miniature society, which enables the child more and more fully to become conscious of its individual power to give pleasure to others, and of the many pleasures which it can obtain only with the aid of its associates—a society which continually enables it to take lessons in love and self-respect, in duty and privilege, in humility and self-esteem, in subordination, coördination, and independence.

This little society suggested to Froebel the Kindergarten; and, indeed, all it needs to become a kindergarten—a children's *garden*—is the hand of the gardener—a person endowed with the necessary amount of child-like spirit, tact, and experience, who will train the tender plants in the way they should grow, who will provide the circumstances most favorable to vigorous development, and who will keep away weeds and other hurtful things.

As soon as the child can use its muscles deliberately,

its senses consciously, and is capable of giving expression to its notions and wants, or when it is about four years old, it can get in the kindergarten what the family can not offer for want of individuals of the same or nearly the same age, and what its little neighbors, alone, can not offer for want of proper guidance—namely, vigorous and *harmonious* development of the social and the individual side of its nature.

The principal means of the kindergarten by which it develops the social powers of the child, are found in the social games in which all the children take more or less important parts. In the selection and management of these games, the kindergartener must be guided by the same principles that apply to the occupations described in the previous chapters. The law of the connection of contrasts, of analysis and synthesis, of continuity, of self-activity, must control here, too. Nay, we might even divide these games, also, into games of cognition, of life, and of beauty, as was done with the plays and occupations considered heretofore.

The games of cognition would then be those in which the aim is to develop new ideas, mainly with reference to the attributes and powers of the little society as contrasted with the individual, or to present already existing ideas in new forms, in order to fix them better or to extend their compass. Under this head may be classed the games of practice and skill, such as guessing-games, in which the powers of perception, conception, and judgment are tested and strengthened, and calisthenic games, in which certain muscles are exercised and trained. The games of life would be those in which the little circle represents certain things, animate and

inanimate, in certain relations or actions—*e. g.*, the game of fox and geese; hawk and chickens; or the hunting game, in which various parties represent bushes, rabbits, dogs, and hunters. The games of beauty would be those in which the children go through certain transitions in symmetrical arrangements, in various marches and dances. By way of suggestion, I append a few typical games in rude outline.

As soon as the child has lost its shyness, which, if it has been exposed to proper influences at home, may be the case on its first or second visit to the kindergarten, the contrast between the whole little society of play-mates and itself must be presented vividly and pleasantly to its mind. This may be accomplished best by a game in which the children are arranged in a circle, in such a way, however, that the older children who are familiar with the game are distributed so that they may serve as guides to the new-comers. One of these, bold or eager enough to offer for the position, or docile enough to do the kind bidding of the kindergartener, may be placed in the center of the circle, which then is set in motion, marching slowly around with hands clasped, and facing the central player, and singing an appropriate little ditty similar to the following:

Welcome, welcome, pretty Charlie (Sallie),
To our cheerful band!
Come and join us in our pleasure,
Walking hand in hand.

The time required for the ditty will give Charlie ample opportunity to become quite forcibly and favorably impressed with the interest that every one around him seems to take in him, and he will accept the prof-

ferred hand of the kindergartener (or of the older play-mate) and join the circle, eager to do his part in the play—to become assimilated, as it were, by the little society. This may be continued until all the new-comers are similarly initiated. If their number is so great that the game is threatened with irksomeness, two, or even more, may be greeted simultaneously, and the words *brothers* or *sisters* may be substituted in the ditty for *Charlie*.

In a subsequent game, the little society is resolved (analyzed) into its component parts. Older children are placed at the proper points of the ring; and, during the march, it breaks up into two smaller rings. These are each similarly subdivided. Again, the resulting four rings are broken up into their individual elements; each child goes or stands where it pleases. The kindergartener increases the confusion by the assumed anxiety with which she asks for some of the younger children, and looks about for them. At last, she bids them stop and take their original places. This game may be accompanied by the following or similar verses:

1. One, two, three, four—march around!

[*The march begins.*]

Keeping time to cheerful sound.
Steady, steady! keep the ring,
While our merry song we sing.

2. Now our circle we divide,
Keeping each its proper side.
We were one, and now we 're two;
We were many, now we 're few.

3. Part again the little bands,
Each one minding well the hands.
Now we 're broken into four:
Left and right, behind, before.

4. Let my little hands be loose,
Let me go now where I choose.

[*Hands are unclasped; each child, following its own impulse, remains standing or runs where it pleases; the kindergartener does her share in increasing the confusion.*]

The interruption of the game at this point, this *loss of harmony*, will impress the child very forcibly with the unpleasant results of want of unity in the game; and it will return with great eagerness to its original place, at the bidding of the kindergartener, and sing again the first stanza:

One, two, three, four—march around! etc.

After the repetition of the first stanza, the game may be continued, or it may end here, as circumstances will dictate.

In order to arouse attention and to quicken the senses, as well as to bring the individuals nearer to one another, the guessing-games are of great value. Thus one of the players may be placed in the center of the circle and blindfolded. The ring is then set in motion, singing a little ditty like the following:

Oh, how great is our pleasure,
When together we play!
When alone, without comrades,
We are never so gay.

But we see by our number
That a playmate we miss.
Will you tell us, dear Willie (Bessie),
Who the missing one is?

During the march and song, another of the players, designated by the kindergartener, who is also stationed in the circle, hides behind the kindergartener. At the

close of the song, the march is stopped. The bandage is removed from the eyes of the central player, who is now requested to guess who the missing playmate is. The latter then takes his or her place.

This game may be modified in various ways. Thus the central player may remain blindfolded at the close of ditty, when he is called upon to guess the missing child by listening to its voice or by touching its garments. In such cases, the third verse of the second stanza in the above ditty should be appropriately changed. Thus, for the first modification suggested here, it may run:

“Can you tell by his (her) singing?” etc.

And for the second:

“Can you tell, if you touch him (her)?” etc.

A prominent place will be occupied by the calisthenic games and exercises. To some extent, it is true, all the social games of the kindergarten are calisthenic. But, for the sake of conscious development of strength of muscle, as well as of grace and directness of movement, it is necessary that the child should frequently be practiced more or less systematically in these exercises. They may be accompanied with simple rhymes, or merely with words that need not be musical, although music will always add a new element of life and pleasure. Thus, the alternate rising and falling on the toes may be carried out as follows. The kindergartener sings recitatively:

Your heels now close,
To rise on your toes.
Up, down! Up, down!

Here she is joined by the children, who, alternately rising and falling on their toes, sing the words: "Up, down!—up, down!" etc. Or the exercise may be introduced by the *spoken* word, the children accompanying their motions, after the command has been given, as before.

As an instructive review, and one in which the children will always take great pleasure, the following game is suggested. The children are arranged in a ring. With hands clasped, they begin a lively march to the following verses:

Oh, a happy band are we,
Marching round so merrily.

They then halt and, relinquishing hands, sing:

What each one does, we all will do;
Let Harry show, now, something new.

Harry makes some motion—claps his hands, alternately raises and lowers his arms, stamps with his foot on the ground, etc., several times. This all imitate rhythmically, singing:

What Harry did, we all can do:
Are we not a skillful crew?

Then, with hands clasped, they resume their march:

Oh, a happy band are we,
Marching round so merrily.

Coming to a halt the second time, they sing:

What Harry did, we all can do;
Let Bettie show us something new.

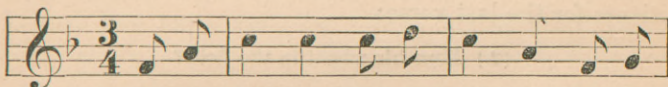
Bettie complies, and the game continues *ad libitum*, but not *ad nauseam*.

Among the calisthenic games, the marches form a distinct group, which, on account of their naturally rhythmical movements, their flexibility, and their readiness to admit other elements, offer an inexhaustible source of pleasure, instruction, and exercise. The children may march in single, double, treble, or more-fold file. The files may move in relatively the same direction throughout the game, or they may diverge at certain points, and converge again at others. Again, the children may march in straight, zigzag, variously curved, wavy, or spiral lines, describing more or less symmetrical figures as they proceed; they may move evenly at a regular pace, or they may step with more force with one or the other foot, or change step at certain intervals; they may march on the soles or on the toes of their feet with various degrees of rapidity; they may have hold of one another's hands, or they may march independently; in either case, they may go through a variety of movements with their arms, corresponding with the movements of the feet. Again, they may be arranged in two rows, facing each other, and go through a variety of related evolutions; or they may be arranged in three or four rows, forming the outlines of triangles or quadrilaterals, and produce the most delightful and instructive transformations. A few simple marching songs will suffice for these games. The directions should be short, simple, and to the point; the older and more experienced children should be distributed so as to serve as guides and examples to the younger ones; the signals for changes in movements should be given by the hands or by short words of command, which, in some cases, may be repeated by a few of the older players, disposed

as guides. But this subject is so extensive that we can only hint it here, reserving the details for a small manual to be devoted to the full discussion of social games.

I conclude this portion of my sketch with two typical "games of life." In the first of these—the *game of the farmer*—the accompanying song is an important feature, furnishing its explanation—the gestures, as it were; whereas, the second—the *game of hunting*—dispenses with song altogether, and gives unlimited scope to the exuberance of spirits and dexterity of the players.

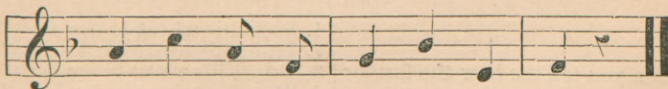
In the *game of the farmer*, the children are arranged in a ring, and march around, hands clasped, to the following ditty:



Can you tell me how the farm - er, Can you



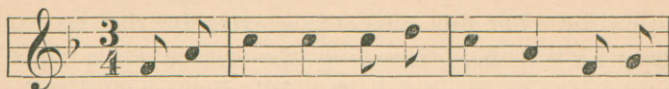
tell me how the farmer, Can you tell me how the



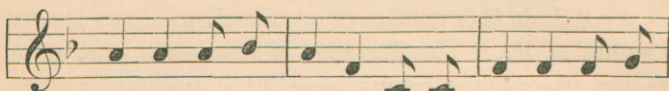
farm - er Sows his wheat in the field?

The players then halt in their march, unclasp their hands, pretend to hold with the left hand an imaginary bag of seeds tied around their waists, and imitate with the right hand the motion of sowing wheat, singing, at the same time:

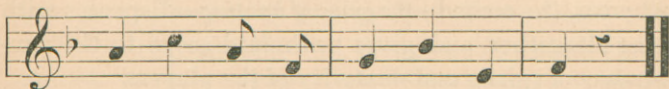
K. 8.



See 'tis thus the bus-y farm - er, See 'tis



thus the bus-y farmer, See 'tis thus the bus-y



farm - er sows his wheat in the field.

At this point, they clasp hands again, and resume their march, singing the first stanza, in which they substitute for the last verse:

(2.) *Mows* his wheat in the field?

The answer is given as before, the players imitating the motion of mowing.

And thus the game continues, according to the following scheme:

QUESTIONS.

Can you tell me how the farmer {

1. Sows his wheat in the field?
2. Mows his wheat in the field?
3. Brings his wheat to the barn?
4. Threshes wheat in the barn?
5. Sells his wheat at the mill?

ANSWERS.

See! 'tis thus the busy farmer {

1. Sows his wheat in the field.
2. Mows his wheat in the field.
3. Brings his wheat to the barn.
4. Threshes wheat in the barn.
5. Sells his wheat at the mill.

Other questions and answers have been added to this game; but they extend it beyond the limits of endurance on the part of the little players, hence I omit them here.

At the third answer, the march is not interrupted. The first child holds its hands behind; they are seized by the next player; and so on, through the ring, each couple representing horse and wagon. At the fifth answer, the first child (representing the miller) holds with its left hand the extended open right hand of its neighbor (the farmer) and pretends to count money into it.

In the game of hunting, one or more children represent hunters. The others, when the game is played in a grove, represent deer, foxes, etc. They hide behind the trees, and the others try to catch them. They elude the efforts of the hunters, and if they succeed in reaching a certain place, previously fixed upon, they can not be caught any more; those who are caught become assistants of the hunters. When the game is played in a room or in an open space devoid of trees, the latter are represented by children, arranged singly or in groups, at proper intervals.

CHAPTER VIII.

KINDERGARTEN CULTURE IN THE KINDERGARTEN—THE GARDEN.

ANOTHER important feature of the Kindergarten, and one which the family can not offer to the child, at least so far as its social elements are concerned, is the GARDEN. In the garden, each child has its own little bed, in which it may plant whatever it chooses, according to its own individual fancy. Scattered among these beds or arranged around them, there are a few larger ones which are intrusted to the care of groups of from three to five children. These larger beds are their common property. Here they raise and foster more and larger plants; here they work in common, with a common purpose, each little child doing its allotted task, coördinating and uniting its efforts with those of the other members of the group. The whole is inclosed by a narrow bed belonging to the whole little society. Here the plants are arranged, at the discretion of the kindergartener, with more or less reference to symmetry, as well as to the various classes of which they are the types.

Figure 1, PLATE XI, represents a garden 12 by 24 feet.

It contains sixteen small single beds, 1 by 2 feet each, for sixteen children, and four larger beds (A, B, C, D), 2 by 3 feet, for groups of four children; the whole is inclosed on three sides by a bed 18 inches wide; walks, 18 inches wide, separate the beds. This plan, in which there are no pretensions to beauty, is adapted to circumstances in which space and means are limited.

Figure 2, PLATE XI, represents a larger garden, 24 feet square, for the same number of children. In the center, at T, is a tree or a fountain or, simply, a water-basin. The sixteen small beds, 1-16, are arranged in a circle around this; A, B, C, D are the group-beds; and the whole is again inclosed by a social bed, 18 inches to 2 feet in width. In each corner of this bed, at *t*, a tree may be planted.

Of course, the plan must, in each case, be adapted to circumstances, such as available room and means, number of children, etc. Of these, the taste and judgment of the kindergartener must make the most. The essential feature in the *form* of the garden, viz, the contrast between individuals and society, as represented by the single beds and the social bed, and their connection by the group-beds, should, however, be held fast in all plans, be they ever so simple or ever so complicated. Where room is plentiful, the walks and free spaces in the garden may be enlarged sufficiently to fit them for a play-ground.

In such a garden, the little folks play or work at stated times, singly, in groups, or as a little community, independently or more or less led by the kindergartener. Here they plant seeds and seedlings, furnish the young organism with the circumstances

favorable to their development; here they become lovingly familiar with organic growth and its laws. Here they learn lessons of tenderness, charity, love; lessons of forbearance, singleness of purpose, unselfish subordination to a common end. Here they learn to recognize themselves as growing organisms similar to their nurslings. Here they compare the results of their individual labors with those of the combined efforts of the groups and of the whole society, learning at once lessons of self-reliance in the proud consciousness of their power and of humility in the presentiment that they, too, are but parts of that

“stupendous whole
Whose body Nature is, and God the soul.”

It is evident that the kindergartener, in order to conduct these exercises properly, should have some knowledge of botany in general, as well as of horticulture in particular. Yet this knowledge need not enter into details, and is of far less importance than a deep love of nature and a child-like spirit, capable of sympathizing fully and clearly with all the wants, thoughts, and yearnings of her little learners. She must, above all things, know how to let them alone in the culture of their individual and group beds, without, however, permitting them to do things that are positively injurious. She must not direct and show too much; for failures, if not too frequent, are often the best teachers. She may encourage a healthy, unselfish, purely objective desire to excel; but she must be careful to obviate that venomous spirit of emulation which results in jealousy and envy, and which makes self the center of every thought and action. She may, in the groups, permit

the acknowledged supremacy of one or more children; but she must not allow it to degenerate into self-conceit or despotism, on the one hand, and into servility or want of self-reliance, on the other. The culture of the social bed will give her ample opportunities to teach the children things they did not know, and that can be applied by them independently in the smaller beds, as well as to correct or manage inequalities in skill and knowledge that threaten mischief. But here, too, while the children work under her direct supervision, she must not let them feel the control too much or too constantly, and must ever take into account the expressed or latent desires of the little ones. She must avoid all remarks that tend to invidious comparisons, while, at the same time, she should frame them so that each may profit by the example of the others. She should never lose sight of the ends to be accomplished by the culture of the garden; must not allow the vain desire to shine before her patrons to enter her own heart. She must, in short, work with the little ones, as if she herself were a child—an *ideal* child, it is true, working or playing, if you choose, with ideal singleness of purpose and purity of motives, and a heart full of cheerfulness and joy.

Where no room for a garden is at hand, a few plants in boxes or flower-pots may be distributed in convenient parts of the room. These are, indeed, a poor substitute for the garden; but they will, nevertheless, skillfully handled, introduce the child to some familiarity with organic growth that will enable it better to feel and grasp the wonders and beauties of nature.

In all cases, an occasional walk or ride, according to distance, into open nature, a visit to the meadows,

fields, and groves of the vicinity, will do much to invigorate the body, to fill the mind, and to expand the heart of the child, and to save it from that sordid utilitarianism which blights the lives of thousands of men and women that have ever been strangers to a conscious, loving intercourse with nature.

CHAPTER IX.

KINDERGARTEN CULTURE IN THE KINDERGARTEN—BUILDING-BLOCKS, TABLETS, STICKS, ETC.—DRAWING, WEAVING, FOLDING, MODELING, ETC.

THE plays with the building-blocks, tablets, sticks, etc., sketched in Chapters IV and V, will, undoubtedly, for a long time to come, be confined almost exclusively to the kindergarten; and, as far as individual training is concerned, all that has been said of their use in those chapters, may be transferred to this. The kindergarten offers, however, on account of its social characteristics, opportunities for variations and additional exercises that will render these means of occupation indispensable auxiliaries in its work, even after their full introduction into the family.

Thus, a class of children may be called upon to construct any form of life, beauty, or cognition, by dictation on the part of the kindergartener or of some older child, or in concert, according to the words of some appropriate ditty. These exercises will be found particularly useful with forms of beauty and cognition.

Again, a number of children may unite their building-blocks or tablets (the sticks are not manageable

enough for this purpose), and, together, construct more elaborate forms. For this purpose, too, larger blocks may be provided, giving them an opportunity to erect quite imposing edifices or a greater number of related forms.

Similar remarks apply, in a still higher degree, to the subject of drawing, whose more general introduction into the family, on account of the greater attention it needs on the part of the educator, will be deferred to a still later period. Here, too, we may, therefore, safely transfer Chapter VI to this chapter, adding again that the social characteristics of the kindergarten will necessarily extend the scope of this important occupation, and make it one of its least dispensable auxiliaries. Indeed, even if no special effort were made on the part of the kindergartener to bring out the social side of the kindergarten in these occupations, the energizing influence which working together with others at the same things has upon each individual child concerned, would be sufficient to demand them.

Froebel and his followers have, however, offered still other means of occupation for their great educational contrivance. The most important of these are the weaving with paper strips, the folding of paper, and the modeling of plastic clay.

In the first of these, the weaving, the child is furnished with a sheet of colored paper cut lengthwise into a number of narrow strips; the margin on each side is left uncut, so that the whole forms a complete warp, as it were. For the woof, the child receives a number of separate strips of card-board of the same width as the strips of the warp, and of suitable length. These are

then inserted in the warp, alternately raising and depressing successive strips of the latter. The warp should, in the beginning, not exceed four by five inches in size, cut into twelve or fourteen strips, exclusive of the margins, one-fourth of an inch wide. The strips of the woof should be cut from card-board, to give it the necessary stiffness for convenient handling. Subsequently the warp-sheets may be increased in size, with a corresponding increase in the number of strips of which it is composed. Quite advanced children may again receive smaller sheets, cut into narrower strips, about one-sixteenth of an inch wide. In this case, the strips of the woof are cut from paper and are woven into the warp with the aid of a blunt wooden needle four inches long, and furnished with a flaring end which is slightly split so that two strips of the woof can be conveniently inserted in the slit.

Figures 3-8, PLATE XI, indicate a few of the uses to which this valuable occupation can be put. In these figures, the dark portions represent the warp; the light portions, the woof. The strips of the latter are of a different color from that of the warp, and may differ among themselves in this respect; so that, as far as color is concerned, each pattern admits a great number of variations. Again, figures 3, 4, and 5 show how ideas of numbers can be developed and fixed by means of this occupation; and figures 6, 7, and 8 indicate new and beautiful applications of ideas of form. To these things must be added the unlimited scope that weaving offers to the child's inventiveness, as well as the manual skill which it derives from this exercise.

For *folding*, the child receives a piece of tinted paper

(white paper is too easily soiled) four to eight inches square. These are variously folded, according to the laws of symmetry, and give rise to a great number of forms of beauty and life. Among other forms of life, Goldammer's Manual mentions a bird, a salt-cellar, a table, a mirror, a box, a skiff. Undoubtedly the readers are familiar with several of these; and, working upon these as a basis, they will find it easy to arrive at new forms. To describe them here, would require more space than the limits of the sketch will permit.

I can not, however, dismiss the occupations of weaving and folding without pointing out the great value of occasional exercises in dictation—directing a small group of children in terse language how many strips of the warp are to be successively raised or depressed, what portion of the folding-paper is to be turned backward, forward, right or left. Such exercises will enhance the power of the child to work consciously and directly to a fixed purpose; but I add again, that they should be *occasional* exercises, and must not be allowed to drown self-activity.

* For the occupation of modeling, the child is provided with a piece of plastic clay, a wooden knife or spatula, a small board, and a piece of oiled paper on which it rolls, kneads, and fashions the plastic material. Of course, the first form it makes, is the ball, which is readily changed into a nut, an apple, a pear, a potato, etc.; then, several balls, which are grouped into bunches of cherries, grapes, etc. From the ball, it derives the cylinder and the cube, which furnish central points for a variety of forms of life, beauty, and cognition; and it will not be long before it succeeds in fashioning quite

complicated forms of life. Sometimes several children will unite their efforts and make groups of related objects—baskets of fruit, the furniture of a room, a little village, etc.

It may have occurred to the reader, before this, that the three occupations sketched in this chapter might find a place in the family as well as in the kindergarten. I am ready to admit that the child will be greatly benefited by playing with these things at home, more particularly if the mother is gifted with the requisite knowledge, patience, and just appreciation of the powers of her child, and if she has the necessary time at her disposal. But even under the most favorable circumstances, the home can not offer to the child the many suggestive examples, the energizing influence of imitating and of being imitated, the healthy emulation that breeds excellence, and, as far as modeling is concerned, the wholesome discipline of united effort—in all of which the kindergarten abounds.

These means of occupation do not by any means exhaust the list provided by Froebel and his followers. The remaining ones may, however, be omitted here without fear of impairing the completeness of the sketch, since they are not the carriers of new ideas or principles, and require more technical skill than the average kindergarten is able to produce. On the other hand, the live kindergartener will find it easy to invent supplementary means of occupation, or to substitute others for the ones proposed here, if circumstances require this effort on her part or offer the occasion.

CHAPTER X.

OBJECT-LESSONS, STORIES, SONGS, DECLAMATIONS.

THE kindergarten is not and should not be a school. For this reason, I have heretofore carefully avoided all terms that might lead the unwary to look upon it in this light. It is true, that many who failed to enter into its spirit or who greeted it as a new opportunity to make a living, have made their so-called kindergartens a sort of schools where precocity is encouraged at the expense of sound development. Such "schools" may flourish; for the unreasonable parent is gratified and the outsider dazzled by the wonderful attainments of the unconscious little sufferers; but they do an incalculable amount of harm, both directly and indirectly. If, therefore, I speak of object-lessons in connection with the kindergarten, I mean something much less extensive than the object-lessons for the school sketched in Sheldon's, Calkins's, and Hailman's works on that subject.

It is true, so far as the child gains ideas from its play—or work, if you choose—in the kindergarten, these are gained according to the principles of object-teaching, as a glance at its foundation and at its principles will

show. Object-teaching is founded on the fact that the knowledge of the most trifling empirical fact, as well as of the greatest abstract truth, can reach our mind only through the senses, either directly or indirectly, with the assistance of memory and imagination, on the fact that *we learn by observation*. Whether the mind is perceptively active in the observation of external facts—objects and phenomena—or reflectively active in the observation of previously formed ideas—internal facts—the processes are subjectively the same; and, objectively, the latter is based on the former. The principles of object-teaching may be summed up under the following three heads: 1. Cultivate the faculties in their natural order—perception, conception, judgment. 2. Proceed from the known to the unknown—from the simple to the complex—from the concrete to the abstract—from the whole to the parts (with reference to objects and phenomena)—from the particular to the general (with reference to ideas). 3. Accustom the child to activity. In short, object-teaching is a name given to the mental side of the method of the “new education.” Hence, its principles must hold good in kindergarten culture, wheresoever this culture aims at mental development; and all the various forms of beauty, and more particularly of life and cognition, furnish material for conversations and exercises which, in the school, go by the name of object-lessons.

In addition, the kindergartener may sometimes engage in conversations about familiar objects without, however, going beyond what is indicated as the “first period” in Hailman’s Object-Teaching. Her aim should be more to arouse attention and to cultivate habits of

accurate observation and clear expression, than to convey exhaustive information about the objects in question; her work should be more following than pushing, more drawing out than pouring in. She should not withhold information, more particularly when the little ones ask for it; but she should always remember that, however desirable, such information is secondary compared with the mental development, for which the object-lessons are to furnish the material. I shall here insist only on the following technical points as essential conditions of success: Accustom the children to answer in full, clear sentences; avoid "yes" and "no" as the mariner avoids shoals; do not allow the children to answer in wild confusion; and do not allow answers in concert until the correct answer has been brought out in clear, concise terms. For further details, we must refer the reader to the works on object-teaching mentioned above. Simple stories, pleasantly told, either in connection with some play or independently, offer perhaps the most potent, certainly the most attractive means for the inculcation of certain moral ideas, as well as for the cultivation of imagination and of language. Five or six stories from the collections of Grimm Andersen, and others, a few fables, and, now and then, something fresh from "The Nursery," are all that is needed. The little children will listen again and again, with renewed interest, to "Little Red Riding Hood," "Cinderella," etc., discovering, each time, new beauties in the narrative, entering deeper and deeper into its spirit, and learning additional lessons of sympathy and love from it.

In addition to the ditties accompanying certain

games, as indicated in preceding chapters, the children will be delighted to learn little songs like "Twinkle, twinkle, little star," "Little drops of water," "The north wind does blow," and a number of similar ones. I certainly need not insist that words, rhythm, and melody of these songs will influence mind, heart, and voice of the children beneficially, if the proper spirit pervades the kindergarten. The kindergartener should be careful, in the selection of songs, that the words, while not too puerile, as in "Little Bopeep," are not beyond the child's comprehension, as in "Rain upon the Roof;" that the melodies go neither too high nor too low in their pitch, but move within reach of average voices; and that the rhythm does not exceed the children's skill in enunciation. In some kindergartens methodical exercises in scale-singing have been introduced; in most cases, however, it is best to reserve these for the connecting-class. If they are undertaken at all, let them be used sparingly and cautiously, for fear of running into the pedantry and mechanism of those pseudo-kindergarteners or manufacturers of big little folks, who, dazzling the unwary with brilliant "results," are the greatest bane of true education.

Similar remarks apply to declamations which are frequently used to cover a multitude of sins. Nothing is more painful than to hear one or more of the little innocents repeating with affected pathos pieces of which they do not or can not appreciate the meaning, growing great in that shallow superficiality that breeds self-conceit and, consequently, impairs future usefulness and mars future happiness. I would not, by any means, discourage exercises in the declamation of simple poems

or even of short dialogues, for I fully appreciate their value as a means of culture; but I would warn against laying too much stress upon them, against the selection of pieces that transcend the powers of the child, and against mere mechanical memorizing and parrot-like recitation.

In this connection, we must condemn, as pernicious, the practice of learning foreign languages in the kindergarten. Even leaving out of consideration the confusing and scattering influence which this practice must exert, we should avoid it as a waste of time and energy. The ideas once clearly gained and clearly expressed in the mother-tongue, it requires much less expenditure of time and energy, on the part of both teacher and pupil, to acquire an important new idiom in the school where, indeed, its acquisition can not be commenced too early.

In this respect, many localities in the United States labor under a peculiar predicament. They possess a numerous German-American population, who justly claim that their children should know the German language as the only medium of communication that can secure that freedom and intimacy, in the intercourse between parent and child, which is so essential to education. In such cases, it seems expedient to establish kindergartens in which the German language is used exclusively, in addition to those in which the English language is the medium of communication. It is claimed, however, by many earnest German-American kindergarteners that, in such communities, German can not be classed as a foreign language, at least so far as German-American children are concerned, since these are daily called upon to listen to both languages and

to express themselves in both, so that the German-American kindergarten may, not only without injury, but even with profit, use the two languages as means of instruction. My experience on this subject is not sufficient to enable me to come to a positive conclusion; yet, since in the few instances of two-language kindergartens of whose work I have had an opportunity to judge, the children failed to express themselves as clearly in either language as was the case in the one-language kindergartens; and since the kindergarten is much more closely related to the family than it is to the school, I am inclined to give the preference to the practice of using in the kindergarten the language of the home, the mother's tongue exclusively, leaving the other language to the connecting-class and to the school.

CHAPTER XI.

THE CONNECTING-CLASS.

It has been shown, in previous chapters, that all sudden transitions, all abrupt breaks in the scheme of education of a child are injurious, and that successive phases should be organically connected. To bring about this organic connection between the kindergarten and the school, is the aim of the connecting-class, which the child rarely reaches before its seventh year, and in which it remains for a period of two years.

Heretofore, the child has had nothing to do with the so-called school-studies. It has acquired habits of attention, concentration, perseverance, and obedience to duty; it has learned to use its senses in the work of observation; its memory and imagination have attained considerable scope and power; it has acquired a love and appreciation of the beautiful; it has learned to use its hands and voice in giving expression to its ideas and fancies; its mind is fully aroused, its body vigorous and active; it has learned to love its play, and is ready to love its work. Again, while it has acquired much skill and knowledge, no direct effort has been made as

yet to systematize these; it is still a stranger to reading, writing, arithmetic, geometry, geography, history, etc., as distinct branches of skill and knowledge; and the period is approaching when these are to occupy the greater portion of its time, so that it may be fitted to struggle with success for existence, both individually and socially.

This transition from play to conscious work (*i. e.*, from occupation in which enjoyment is the main object, to occupation in which the accomplishment of a certain task is the principal aim), and to the systematizing of knowledge and skill, is the work of the connecting-class. For this purpose, the occupations of the kindergarten are continued; but more stress is laid upon the forms of cognition, and gradually the various facts that have a direct bearing upon the future subjects of study are collected and classified. Thus the ideas of number, gained from building-blocks, tablets, sticks, etc., are compared, and the similar ones united and expressed in a more abstract form. At the same time, the child is taught to write the figures on its slate, and to represent its abstractions by means of these and the customary signs for the operations. Thus the abstractions, one and one are two, two and one are three, etc., are written on the slate, $1+1=2$, $2+1=3$, etc., and so on through all the operations.

In these exercises, however, care must be taken not to push the children beyond their power of easy comprehension, for fear of disgusting them with their work by continual failures, thus losing the principal aim of the exercises. The numbers should be practiced in concentric circles, gradually expanding in compass. The first

of these circles should not extend beyond ten, and within the limits of this number all the arithmetical operations should be thoroughly taught and practiced. The next circle may extend to twenty, and the third to one hundred, which will probably suffice for the connecting-class.

Similarly, the scattered knowledge in geometry and natural history is collected and systematized within the narrow limits of first concentric circles. In the former, it will be sufficient if clear definitions of line, surface, solid, straight, curved, wavy, spiral, parallel, diverging, angle, right, oblique, obtuse, acute, triangle, quadrilateral, parallelogram, square, diagonal, circle, center, circumference, diameter, hexagon, octagon, cube, sphere, prism, cylinder, pyramid, cone, are developed.

In natural history, the children learn to distinguish clearly the parts of animals and plants, and obtain definitions of the broader terms, such as mammal, bird, domestic animal, beast and bird of prey, carnivorous, herbivorous, omnivorous, terrestrial, aquatic; tree, shrub, herb, cereal, weed, annual, biennial, perennial, etc. The development of these definitions presupposes, of course, frequent direct observation and examination of certain plants and animals on the part of the children, the analytical inspection of typical plants and animals, and of the pictures of such as can not well be examined directly, as well as simple descriptions and lively narratives on the part of the teacher.

Preparatory exercises in history and geography may be introduced. The former in the shape of characteristic anecdotes, short biographies, descriptions of contrivances and institutions that play an important part

in the social and political life of mankind—the latter in the shape of home-geography; *i. e.*, in direct inspections of the surface of the earth in the vicinity, accounts of short trips to neighboring places, definitions of terms of relative position and of a few leading astronomical relations that are needed in this important study.

Among the skills (or arts), reading and writing justly claim the greatest attention, since, by overcoming space and time, they extend the scope of man's usefulness and happiness to an unlimited degree. They bring to our immediate presence the thoughts and feelings of men that lived in the beginning of time, and perpetuate our own thoughts and feelings to the end of time. By their aid we can give an independent existence to our ideas and cause them to spread all over the earth, to arouse or appease, to instruct, or persuade, or delight even the race. This is not the place to discuss the much-mooted questions concerning the particular methods of teaching the arts of reading and writing, and I must content myself with the mere statement that, whatever method the teacher follows, the connecting-class is the proper place to begin with these important branches. To begin sooner would be injudicious, because the child's mind is not yet sufficiently developed and stored to appreciate what it reads, or to express with sufficient accuracy and clearness what it wishes to write; to delay beyond this period would entail a loss of time that must prove injurious.

Here, too, instruction in an important living foreign language may be prepared. The children may be taught to name familiar objects in the foreign tongue, to speak simple sentences, even to carry on, though

within quite narrow limits, conversations with the teacher in carefully-prepared object-lessons. As far as German in our own country is concerned, it may—without reference to the question whether German is to be looked upon as a foreign language or not—be safely asserted that its study ought to begin in this class, partly on account of the intimate relationship existing between it and the English language; partly on account of the wealth, beauty, and importance of its literature; and partly on account of the great number of citizens who, from choice or necessity, speak it in preference to the English.

For drawing, the child may receive a plain slate, devoid of the net-work described in Chapter VI. On this slate it may be taught to draw its own net-works according to Domschke's Method,* or the teacher may follow his or her own method, taking care always to proceed systematically, to ask nothing that exceeds the child's powers, to progress slowly and continuously—from the simple to the complex, and to give free scope to the imitative and inventive skill of the pupil. Drawing on paper may be commenced, too, in this class; at first, perhaps, according to Froebel's Method, on sheets of paper ruled like the kindergarten slate, and, subsequently, according to Krüsi's or some similar method. Whatever method the teacher follows, let her beware of confining herself to mere copying of drawings placed before the child. Of course, it is proper that the children should frequently copy good models; but this must

*Wegweiser fuer den praktischen unterricht im freihandzeichnen. Von C. Domschke. Berlin: N. Landau. 1869.

not be done to the exclusion of copying from nature and of inventive drawing; and, when it is done, care should be taken to avoid, among other things, the abominable habit of measuring with slips of paper or other implements, since this defeats one of the main aims of the exercise—the practice of the eye in the art of judging distance and form. On the other hand, it is proper and profitable to cause them to make copies on a reduced or extended scale.

Systematic exercises in singing, too, are in order here. Conscious practice in breathing, in scale-singing, in intervals, in pauses, in rhythm, in the reading and even in the writing of notes, etc., will delight the child in the proportion in which they increase its skill and knowledge within the limits of its powers. Of course, the old songs should be kept up, and new and appropriate ones learned.

By following the course sketched here, with strict attention to the laws of organic development in general, and to the individuality of the child in particular, there can be no doubt that the teacher who understands and loves her work will succeed, by the time the child has reached its ninth year, in transforming it from an earnest player to an earnest worker, who will do the work of the school vigorously and cheerfully, and who can be fitted for a useful and happy life.

CHAPTER XII.

ADAPTATION OF KINDERGARTEN CULTURE TO AMERICAN INSTITUTIONS—MODE OF INTRODUCTION.

IN the previous chapters I have attempted to give a full and concise sketch of kindergarten culture up to the time when the child is fully given over to the school. It still remains for me to answer the questions: Does kindergarten culture suit our institutions? and, if so, how may it be introduced successfully?

In an article written in 1836, Froebel, the great originator of kindergarten culture, discussing emigration as one of the modes to attain his purposes, says: "We must emigrate to the country that offers all the conditions for the existence of genuine human-family life which renders the development of pure humanity possible, where such a life is at least sought and can freely develop. . . . All these conditions and hopes we find in *America*, and, for Germans, more especially in NORTH AMERICA, and here again in the UNITED STATES."

The Baroness Marenholtz-Bülow, too, the most self-sacrificing and most successful of Froebel's followers, expresses similar views in a letter lately written to John

Kraus, of Washington. She writes: "Upon America, where in truth a new world is forming, which possesses all the creative powers of a young state, where the individual enjoys full liberty, and no restraint prevents him from carrying out his own designs in his own way, we look as the field for our richest harvest."

Certainly, the conditions for the development of a sound, natural, rational scheme of education, similar to the one called for by the greatest thinkers and philanthropists of the age, and planned by Pestalozzi, Froebel, Diesterweg, and their followers, will be found in the greatest abundance and in the highest degree of perfection in a community in which the human being, as such, occupies the highest rank; in which it is only necessary to be a human being, in order to be a citizen—the equal before the law of all other members of the community; in which there is no excellence but that of superior efficiency for usefulness; in which no prejudices in favor of birth, occupation, sect, or sex exist; in which each individual derives its value from the character and extent of its individuality; in a community, again, in which family-life is based on similar considerations, acknowledging no authority but that derived from greater knowledge, better purposes, higher efficiency.

Again, there can be no doubt that the United States of America, while they still fall short of this ideal, are nearer to it and approach it more steadily and more rapidly than any other country. In politics, every man, with restrictions that apply equally to all, is a free and equal member of society; in religion, the conscience of every one is left free and untrammelled; socially, he occupies the highest rank whose individuality has

reached the highest point of successful development; in the family, the equality of man and woman as human beings is so fully recognized that the day can not be far distant when women will, in all relations of life, enjoy the rights and privileges which prejudices, based upon the servile or brutish instincts of past ages, still deny them. Froebel asks that early education be placed in the hands of woman, whose peculiarities and instincts fit her more for this than is the case with man; and in this respect, too, our country is far ahead of others. Here, more than elsewhere, family education is intrusted to woman; here, more than elsewhere, the adaptation of females to the calling of teacher, particularly in elementary education, is recognized. This may be due to conditions entitled to little respect, instead of being the result of an honest conviction of her superiority; but it is the case, and it is the business of American educators to supply that conviction. It may be a lucky chance; but wisdom should impel us to make the best of lucky chances.

I hope that I shall not be seriously accused of painting in too bright colors; for I am aware of the many faults and abuses by which our people disgrace their institutions—faults and abuses which, perhaps, are more hideous with us than elsewhere, because, from the very freedom of our institutions, from the very scope given to individual development among us, they have a better opportunity for growth. But, for the same reason, these abnormalities are of less moment with us, are to be less feared, have their remedy supplied in the very circumstance that favors their growth, provided the educators, to whom so much of the welfare of future gene-

rations is intrusted, do their duty consciously and vigorously.

Froebel, in his efforts, was compelled to struggle against authorities that feared loss of power from his success, against aristocracies that were jealous of the advancement of the masses, against the petrified, self-sufficient pedantry of the great majority of teachers, against the indifference and sluggishness of the masses themselves. Not so among us. Our government has no despotic privilege to defend; we have no aristocracy to feel jealous of an inferior class. Our people are wide awake, and take a deep interest in educational matters; our teachers seem eager for reform and progress. There is nothing to keep us from making the great stride, from giving to future generations the power and the means to kindle into a brilliant flame the sparks of freedom and humanity, by which the United States have already contributed so much to the enfranchisement and emancipation of mankind.

Yet caution is necessary in the introduction of kindergarten culture. The general and local needs of the people are to be determined; the several obstacles must be clearly defined; the scheme itself, for whose introduction I plead, must be carefully studied and adapted to those wants; for it contains much that is useless for us, and lacks many things that we must have. And to all this, the work of one individual, or of several individuals working separately, is inadequate. I have, it is true, in the previous chapters, attempted an adaptation of kindergarten culture to our wants and peculiarities, as they appear to me; but I have, no doubt, erred in many an instance. To correct these errors, and to cor-

rect or prevent similar ones on the part of others, it is necessary that those who are competent and willing to undertake the labor should work together, each one furnishing encouragement, information, and experience to the others, and deriving the same in return from them.

The conviction that such a course is desirable, to insure prompt and permanent success, has been forced upon me by the difficulties that I encountered on all sides in my individual studies and experiments on the subject in question; it has been forced upon me by the experience made with so-called object-teaching, which, in spite of the earnest endeavors of so many competent men and women working separately, has failed in so many places, and, in others, has subsided into the very mechanism which it was intended to drive from our schools; it has been forced upon me by the limited experience of so-called kindergartens in our country, which, according to statements that I owe to Mr. John Kraus, Mrs. Ploedterll, and others, in many cases do more harm than good, in consequence of time-serving selfishness and incompetence on the part of their directors.

Let clear-headed, true-souled men or women, each in his or her sphere, inspire others with their enthusiasm, and form clubs, societies, associations, formal or informal; let them select from among their number or engage from abroad, as kindergarteners, persons who have the requisite knowledge and skill, or the requisite intelligence and energy to get these, and, above all things, the requisite child-like spirit and sympathy with childhood, and *go to work*. Let these organizations correspond freely with one another, and let them arrange, at stated

periods, county, state, and even national conventions, for the purpose of comparing experiences and devising reforms; and the time will not be far distant when, not only kindergarten culture, but education in general, will have reached a degree of perfection immeasurably nearer to the goal indicated in the first chapter than our present mongrel systems can ever reach—a degree of perfection that will enhance the capacity for happiness and the efficiency for usefulness in the nearest future generations beyond the hopes of the most sanguine philanthropists, and which will spread light and truth, freedom and humanity, even beyond the limits of our community.

I do not wish to imply that this is the only way in which kindergarten culture can be introduced, for, inasmuch as it partakes of the character of truth, it will “rise again,” however often it may be “crushed to earth” by the opposition of its enemies, or by the imprudence or incompetence of its real or pretended friends; but I believe that a course similar to the one I have suggested will hasten enduring success.

Plate I.

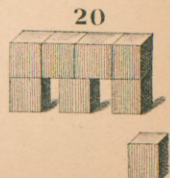
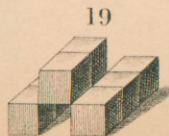
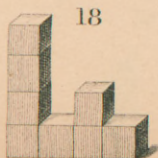
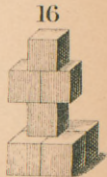
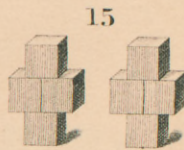
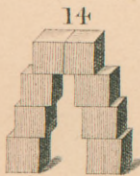
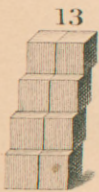
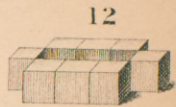
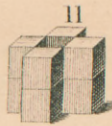
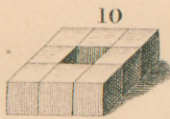
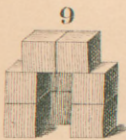
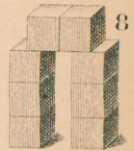
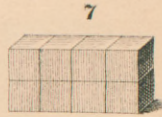
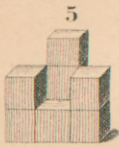
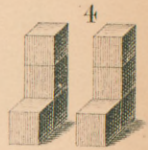
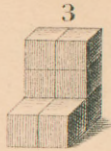
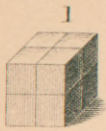
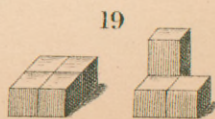
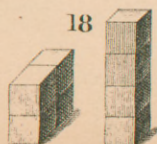
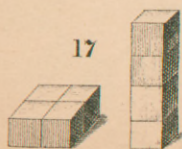
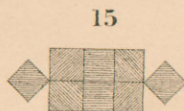
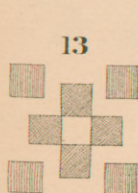
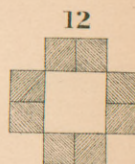
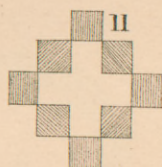
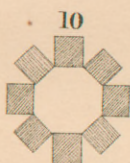
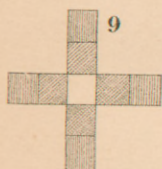
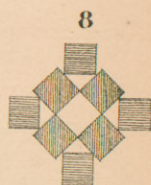
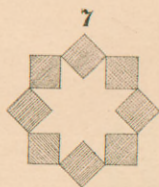
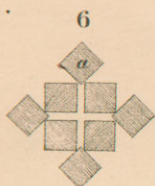
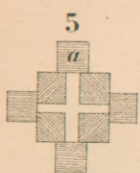
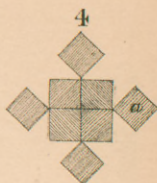
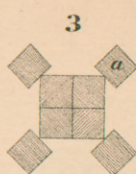
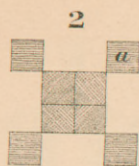
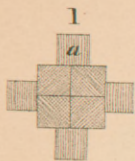


Plate II.



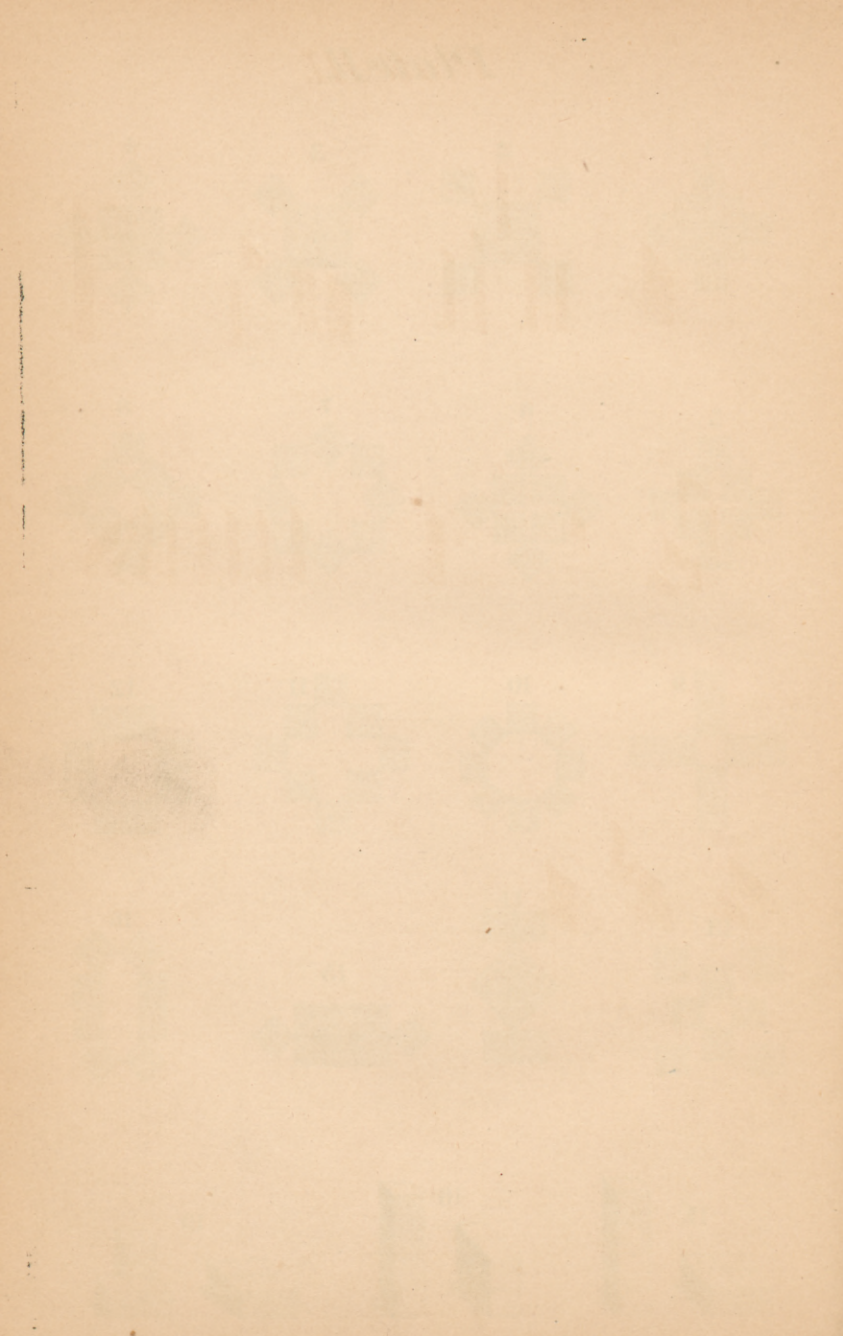


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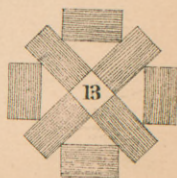
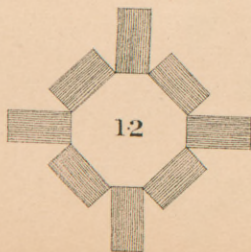
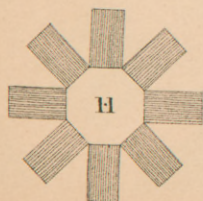
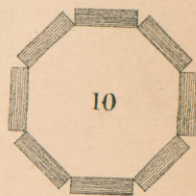
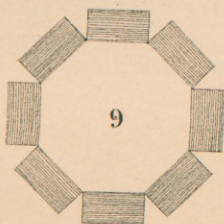
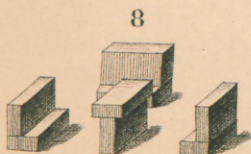
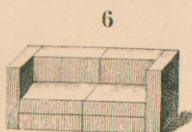
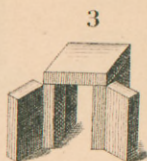
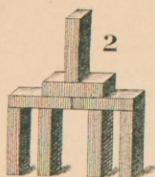
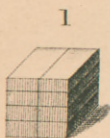


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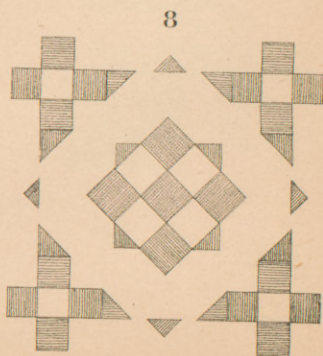
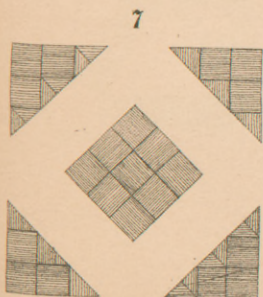
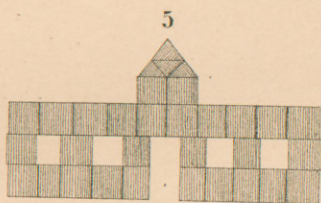
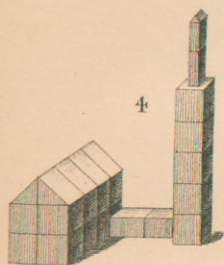
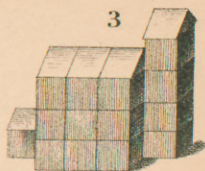
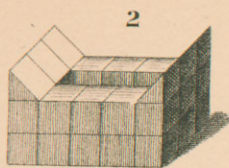
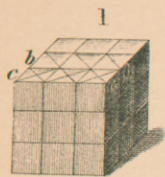


Plate IV.

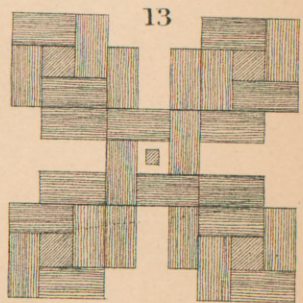
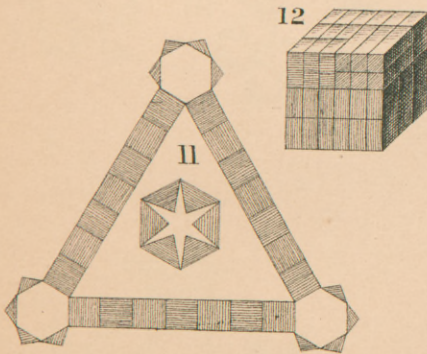
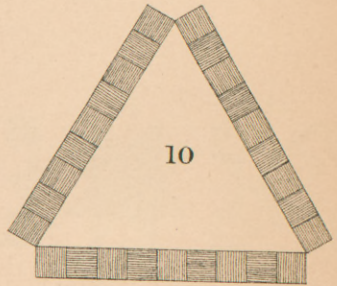
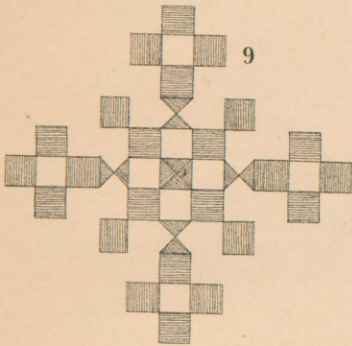


Plate V.

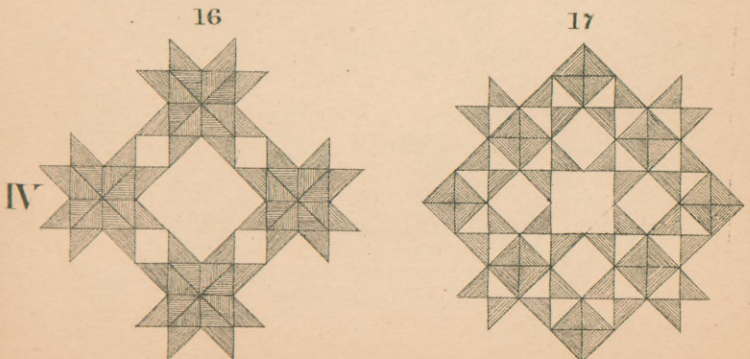
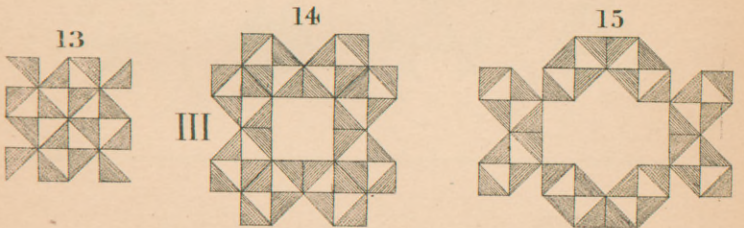
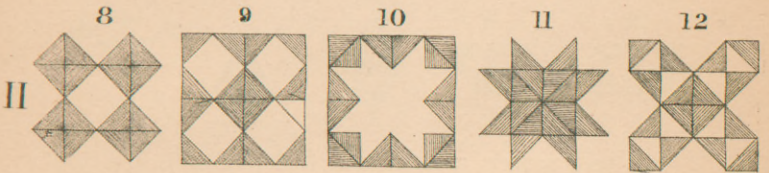
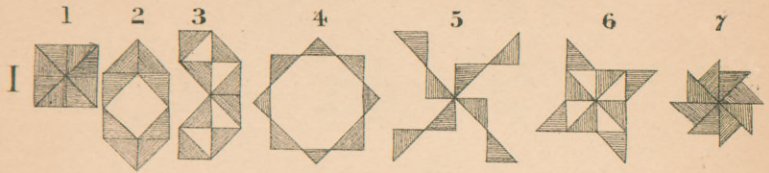


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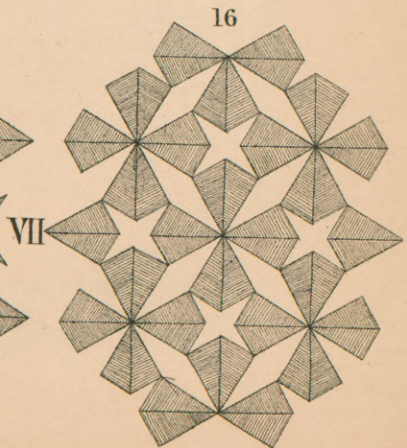
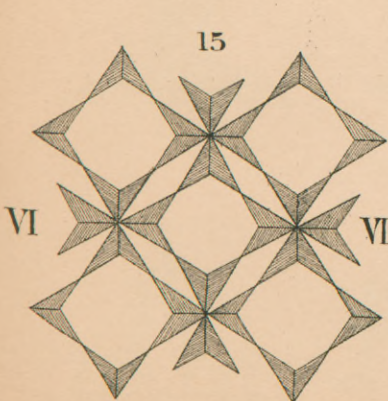


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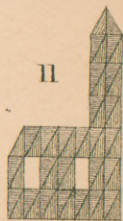
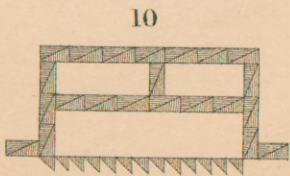
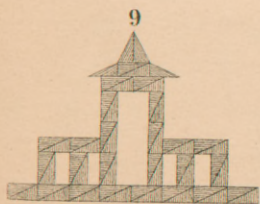
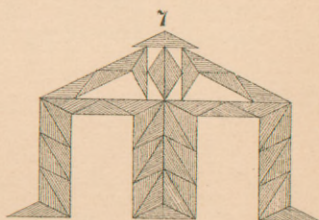
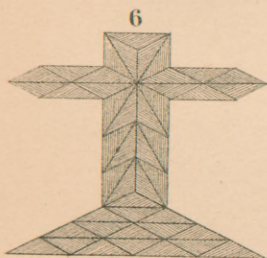
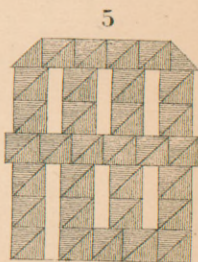
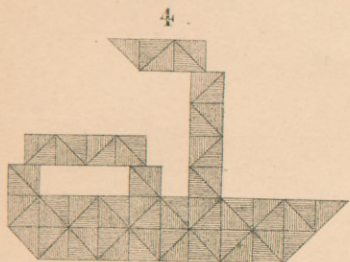
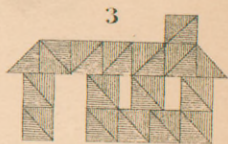


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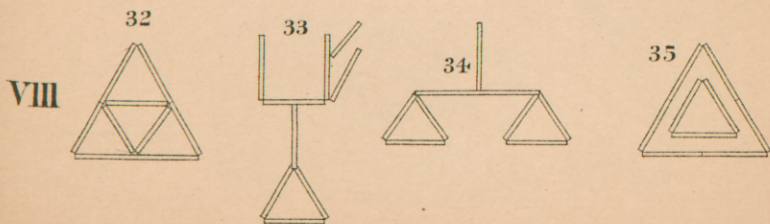
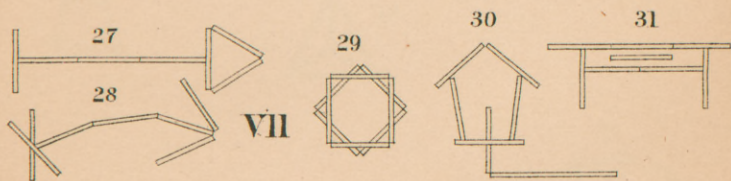
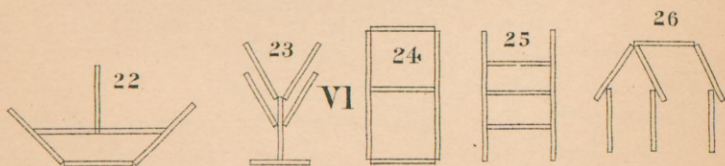
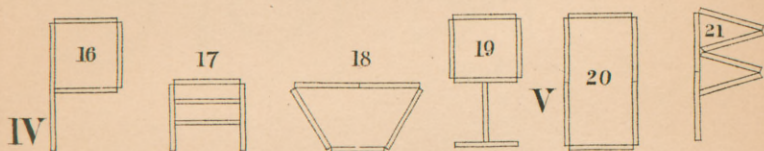
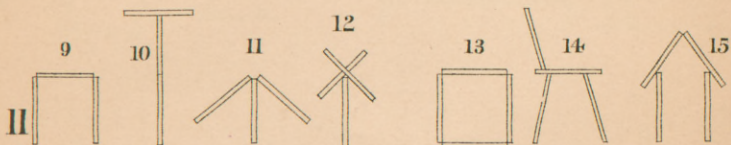
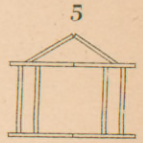
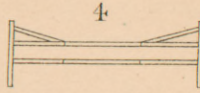
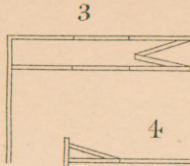


Plate IX.

IX



X

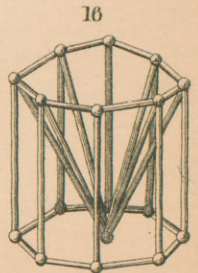
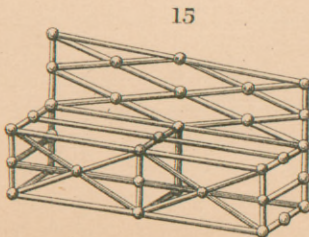
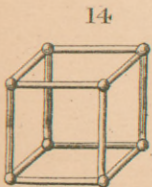
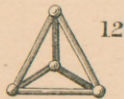
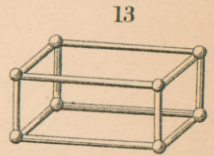
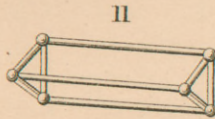
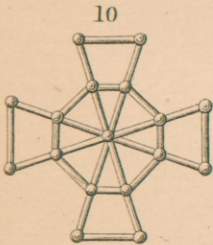
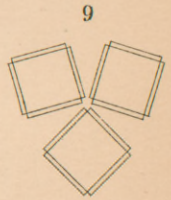
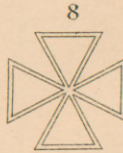
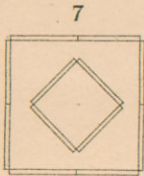
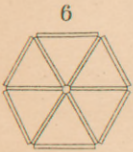


Plate X.

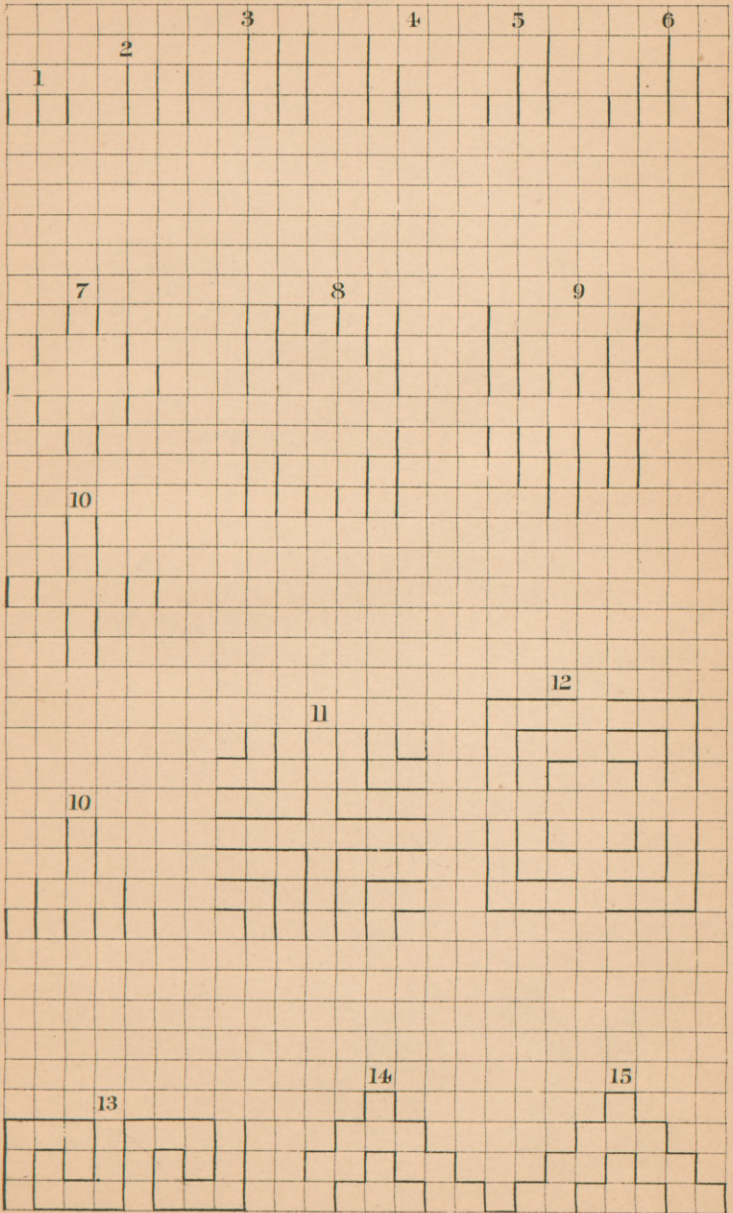
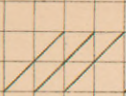


Plate XI

16



17



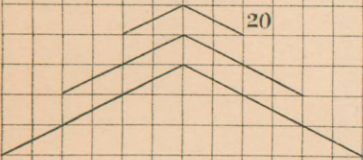
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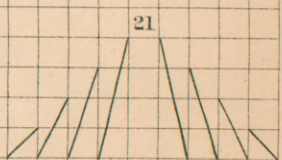
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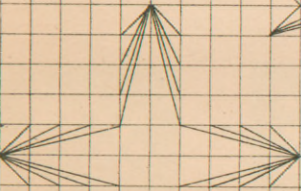
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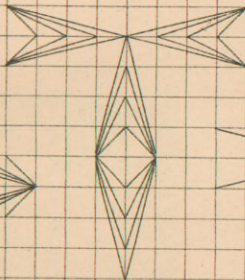
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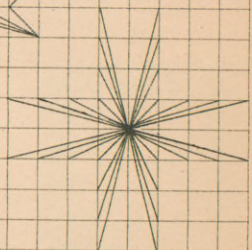
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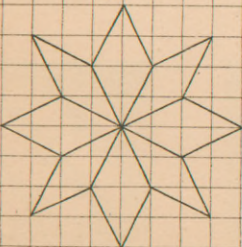
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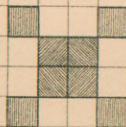
24



25



26



27

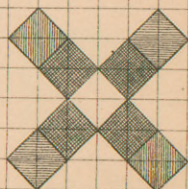
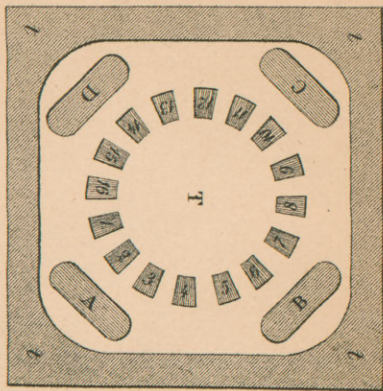


Plate XII.

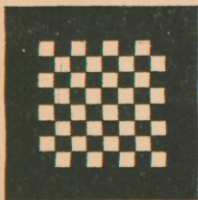
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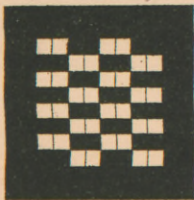
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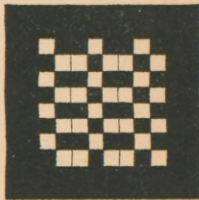
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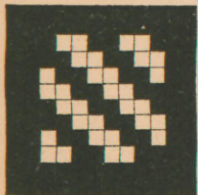
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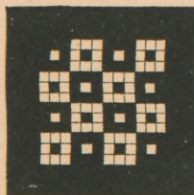
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6

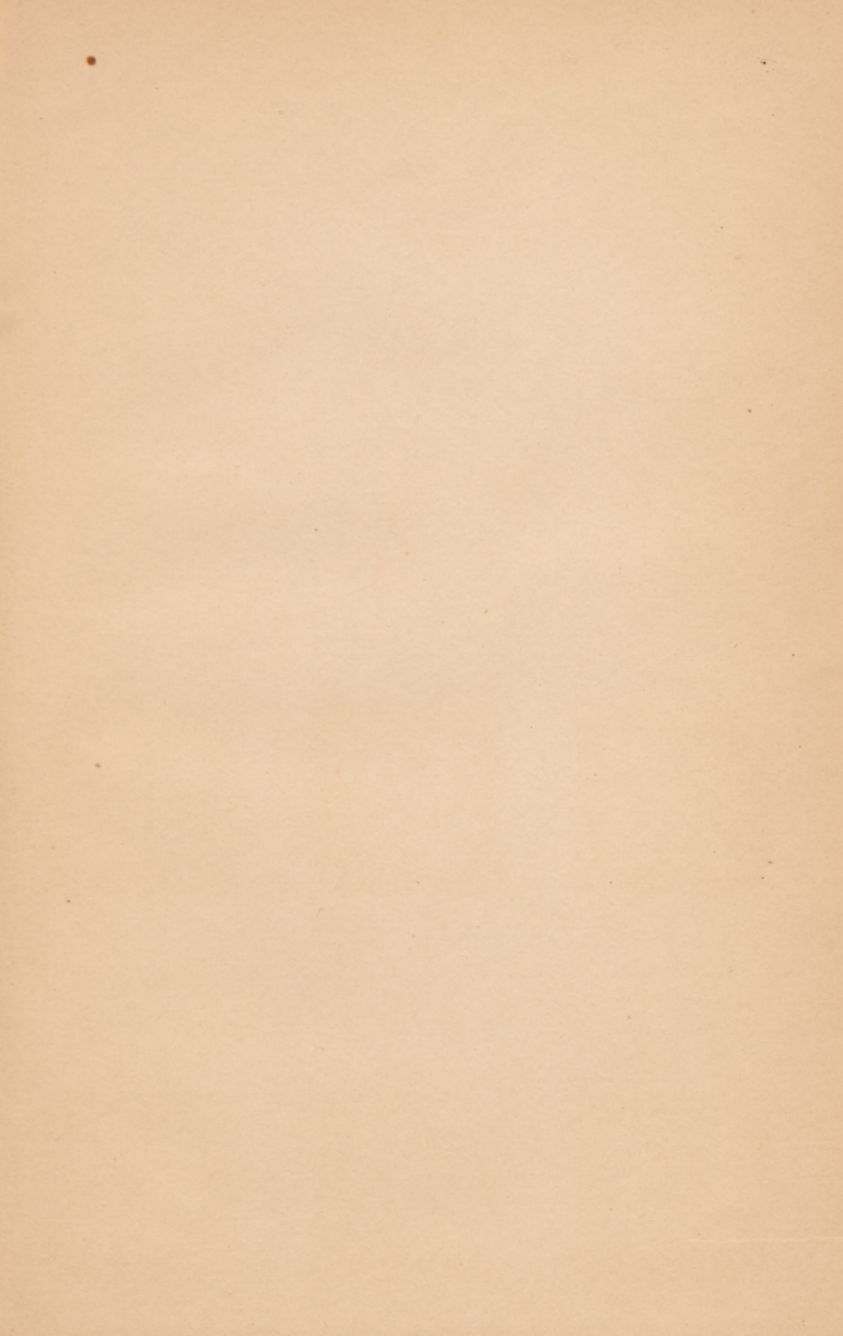


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