

for him a fond wish, an ultimate end. This, indeed, proves the intensity and purity of his own humanity, and—uttered in his own warm words—paved the way for success on the part of his pupils and followers. In the hands of the great path-finder Froebel, however, the humanity of the child is in truth the only and constant aim and outcome of the educational activity; in the least trifles, his view of life—which embodies the essence of highest humanity—is ever held in clear view; the child's progress in "unity with self, with others, with nature, and with God," is secured at every step. Thus Froebel proves that Pestalozzi's hope and faith were not a dream, but the prophetic conviction of a man whose every thought and deed were dictated by infinite love.

Pestalozzi's derivation of all training and instruction from sense-impressions, his so-called "laws of object-teaching," and his "alphabet of perfection," have been so frequently, so extensively and thoroughly criticized, that it would be loss of time and labor to undertake their criticism here. They are, indeed, well enough as far as they go; but this is their main fault, they do not go far enough in any direction. The truth that is in them is embodied in Froebel's simple law of the connection of contrasts, with which all are familiar, and which, as the law of intellectual life, supplies also the deficiencies of Pestalozzi's complicated code.

Thus we have seen that, in every point of Pestalozzi's great advance, Froebel has gone far beyond him, has—inasmuch as Pestalozzi's aim lay in the same direction—thereby proved the genius of Pestalozzi. It still remains for me to point out at least two features which, though hinted by Pestalozzi, are hinted so very vaguely and obscurely that they may be claimed as exclusive features of Froebel's work. I refer to his training of manual skill, and to the use of the kindergarten in training the social nature of children.

Manual skill, in Froebel's educational scheme, plays a part similar to language: it is trained and used as a medium for the expression of ideas. These expressions of ideas are fashioned by the hands from some more or less plastic material, and have the great advantage of resembling the things expressed more or less closely, more or less directly, more or less corporeally. The child, therefore, has an opportunity here to compare these more or less material representations of the ideas of things with the things themselves, to test their accuracy directly, to correct misapprehensions and supply deficiencies on the spot,—in short, to get new, clearer, fuller insight in applying its previous insight in self-active, joyful efforts to its purposes of pleasure.

These exercises, in giving outward form to the images and imaginings of its own mind, are carried on in such a way as to give the child almost reverence for the material with which it plays with the purposes indicated. The great pleasure it derives from the playthings render them naturally dear to the child, and this grateful love is kept fresh by handling the playthings in such a way that they will never cease to give fresh, higher pleasure. What the child saw yesterday in these playthings is there again to-day, with much new insight; and this fact, repeated daily, plants in the child's mind the faith that they are inexhaustible, leading it to an appreciation of the infinity of truth, of which they are utterances. Thus it happens that in later years, when the child has acquired much skill in the more complicated use of advanced gifts and occupations, it will return to the ball again and again with renewed zest, sure of seeing in it or with its help something new, or in a new, clearer light—of acquiring some new power or intensifying some old one. This secures it against surfeit and ennui, these greatest enemies of peace and purity: for it, the simplest surroundings—the plainest world, as it were,—teem with pleasures "ever fresh and ever new," with opportunities to see and do.

Even what, in less thoughtful play with the occupations, e. g. with cutting and folding papers, would be thrown aside as waste, Froebel utilizes in a variety of ways with the child, chiefly in training the æsthetic sense by arranging the waste clippings in numberless forms of symmetry, or otherwise applying them to purposes of ornament. Thus the child learns to love and respect what in superficial comparisons we are pleased to call the meanest things, as being connected in their essence and in their possibilities with the essence of all things.

If to this we add that Froebel's series of playthings, viewed as a whole, represent, on the one hand, a comprehensive and all-sided analysis of the material universe into abstract elements, and, on the other hand, a clear, distinct synthesis of these abstractions into a new ideal universe in the child's mind; and that the feature pervades the entire scheme at every stage and step, giving the child in and through its play, at all times, the full mystery of its expanding world, inwardly and outwardly:—we are forced to admit that Froebel has, indeed, found a way of leading, as he expresses it, "to widest and highest life, in and through life."

Right on the surface of this phase of Froebel's scheme, it will be seen that it leads to the industrial and to art. This, surely, is one of its greatest merits, inasmuch as progress owes, perhaps, its greatest triumphs to the industries and to art; yet we should be in danger of injustice to Froebel, and of perverting his work or lessening its scope and influence, were we to overlook its broader and deeper tendencies in the development of child-nature, by laying too great or exclusive stress on its industrial and art bearings. Froebel leads to the love of work by training and enabling the child to find its greatest pleasure in creative doing; he leads it to skill in imitative and inventive labor by teaching it to utilize every new idea or insight at once and successfully in efforts to make life more enjoyable, rendering the surroundings clearer, and more beautiful, and more yielding with the help of the new light; he leads to art by enabling the child to enjoy, from its germs onward, the delight that attends the habit of giving outward plastic expression to the ideas and ideals which a rich life generates in a fertile mind.

One of the most prominent distinctive features of Froebel's educational scheme, and more especially of the kindergarten, is the attention it gives to the training of the social instincts. Indeed, this constitutes—as I have attempted to show in my address to your body at the Boston meeting—the specific use of the kindergarten. The training which the child receives in the kindergarten for *intercourse with equals* is something which the family cannot give and which the school has heretofore offered only incidentally, if at all. In this light, Froebel's kindergarten appears as a sort of ideal society in which a generous self-assertion goes hand in hand with a rational self-sacrifice, in order to secure the greatest possible individual and common happiness; a society which takes delight in aiding individual development, because it knows or feels that the most highly developed individuality confers the greatest benefit upon all concerned, is most useful in the common enterprises; a society in which each individual is ever ready to give itself wholly to these common enterprises, because it knows or feels that its self-sacrifice will be amply repaid by its share in the common success. The social games and the group-work are the chief means of this social training; yet, in addition, every exercise is greatly modified to adapt it to the requirements of social training.

A full sketch of Froebel's work would, indeed, require more attention to the details of features which here could only be hinted; but my aim was chiefly to show that Froebel went far beyond his great predecessor in all directions in which the latter himself labored. I hope that, in addition to this, my remarks may have proved to you that we have still much to do to attain his ideals, and to