

THE SECOND KIND OF IMAGINATION

appears in the plays of a child when he imitates what he has seen his elders do. His toy horse becomes real to him, and he is no longer himself but the driver. There is no make-believe. He is not playing a part. He is living in another world. Sully tells us of two little girls who were playing "shop," when their mother entered and kissed the elder, the shopman for the time. The little one broke out into piteous sobs and said, "Mother, you never kiss the man in the shop." A little boy was playing coachman when his brother returned home. Instead of saying, "Ernie is come," he called out, "The brother of the coachman is come." The child was in fairyland. Fairyland, like Oceanland, has rules of its own. In a general way it resembles Factland, but the unpleasant shocks of contrast are absent. The little street arab plays millionaire and enjoys life more than his model. No baby was ever loved with more intense joy than the disfigured rag doll. When the old man loses his "castle in Spain," he has ceased to live.

Fairyland is a place of delight; but its visitors have pain before them, when they pass beyond its bounds into the cold night. The child cannot live always in this world of romance. He must come out of his dreams. Dreaming is not working. Excessive and prolonged indulgence in the delights of romance develop an inability to see and act the truth. This paradise may become a fool's paradise. "Facts are chieftains that winnading." Many conscientious folk have grieved much over the wild romances or the "downright lying," as they term it, of some little visitors to fairyland. The romancing is natural. It is possible because the child's experience is not so complete in every detail that his fancy is brought up sharply at every turn. In dreamland, where only a few ideas are present, we can soar over continents in a second, pass from slave to sovereign without shock. Dreams vanish before the richer experience of waking life. So "children's lies" dissolve as experience grows. Observation effects the cure, not blows.

These romances of the child are his ex-

planations of what goes on in the world around. The child and the peasant summon fairies to do for them what hypotheses do for the scientist. Thus a little child, to quote another example from Sully, seeing a tramp limping along with a bad leg, exclaimed: "Look at that poor ole man, he has dot a bad leg. He dot on a very big horse, and he fell off on a big stone and he hurt his poor leg, and he had to get a big stick." That this fiction was real to him, no one could doubt, when he had seen the same little chap stop crying, because his mother had kissed the spot where he had hit his head and had told him that it was better. But in time growing experience will shatter this comforting illusion, as it shatters the false, though pleasing, hypotheses of the scientist.

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of imagination does more than reproduce what has been seen and heard. It constructs new scenes and new deeds. When boys concoct plans to snare the rabbit or trap the mink, they are no longer tied down to imitation. They tear to pieces what they have seen and heard, select what suits their purpose, and put these together in a new way. The craft of the hunter, the strategy of the general, are simply developments of this power of recombining the facts of previous experience to meet new situations. This awaking of constructive imagination in the boy is but the prelude of reason.

"Be concrete," "Appeal to the senses," excellent maxims though they are, have often been invoked to justify the use of childish object-lesson methods in teaching older boys. To give a boy a correct idea of a zebra it is not necessary to take him to the "Zoo," nor is it always necessary to hold a picture before him. The teacher can utilize his imagination. If the teacher has a clear idea and is skilful and patient, he can watch the boy building up in imagination a correct image. The teacher, however, must start from the boy's experience and direct him what to omit, what to keep, how to recombine it. Thus a zebra is like a horse, which the boy knows. Then its characteristic differences should be noted slowly, so that the boy may have time to build up his image,