

MISS BLOW'S PREFACE.

THE poems in this volume are not literal translations of those in the original *Mother Play*, but attempts to cast Froebel's ideas into truly poetic form. A few songs have been added, in order to develop the thoughts suggested in some of the more important plays, and a series of *Wandering Games* has been given to illustrate Froebel's method of genetic evolution. A full account of the development of these games, under Froebel's own guidance, will be found in the *Pedagogics of the Kindergarten*, pages 247-254.*

Since most of the melodies in the original *Mother Play* have been condemned by competent critics, new music is given in this volume. This music consists in part of melodies written by composers of acknowledged merit, and in part of selections from folk-songs. A few of the best melodies in the original *Mother Play* have been retained, and, finally, some of the music of Karl Reinecke has been used.

Grateful acknowledgments are due to Miss Eleanor Smith, and to her publishers (Messrs. Milton Bradley and Thomas Charles), for per-

* *International Education Series*, vol. xxx.

mission to use eight songs from Volume I and one song from Volume II of her Songs for Little Children. Miss Smith's books contain songs on all the subjects omitted in this volume (Good Morning Songs, Weather Songs, Songs of the Seasons, Christmas, Easter, and Thanksgiving Songs, Flower Songs, Gift Songs, Patriotic Songs, etc.); and I earnestly hope that her interest in and generosity toward the Mother Play may increase the influence of her already well-known and popular collections.

I desire also to express my sincere thanks to Mrs. Emily Huntington Miller for *The Little Maiden* and *The Stars and The Farmyard*, as well as for her kindness in adapting *The Farmyard*, by Mrs. Follen; to Mrs. Eliot for *The Cuckoo*, *Hide and Seek*, and *The Child's Prayer*; to Miss M. J. Garland for the poem and music of *Play with the Limbs*; to Miss Kate L. Brown for *The Finger Piano*, and for the use of *The Little Plant*; to Miss Emilie Poulsson for permission to use her poems *Calling the Pigeons* and *The Weathervane*; to Miss Elizabeth C. Le Bourgeois for the poem of *The Light-Bird*; to Miss Eleonore Heerwart for the use of *The Trees*; to Mr. W. L. Tomlins for the use of *Rippling, Purling Little River*; to Oliver Ditson Co. for use of *Butterflies*; and to Mr. Fred. Field Bullard for generous help in the revision of music.

The folk-songs* in this collection were se-

* On pages 161, 162, 172, 174, 176, 186, 202, 204, 207, 209, 211, 217, 228, 240, 243, and 263. Mr. Bullard also wrote the accompaniments to the songs on pages 187, 188, 198, 236, 239, and 257.

lected and adapted to the poems by Miss Euphemia M. Parker, and were arranged for the piano-forte by Mr. Fred. Field Bullard. Of these songs Mr. George L. Osgood writes as follows:

It is with genuine pleasure I have read the selection of folk-songs made by Miss Euphemia M. Parker and arranged by Mr. Fred. F. Bullard. These quaint old melodies, sprung from the heart of Nature herself, are especially appropriate to the child life of the Froebel verses. The selection shows rare taste and fine instinct, and the accompaniments the trained musician's hand.

GEORGE L. OSGOOD.

BOSTON, MASS., 1895.

Miss Emilie Poulsson's charming volume of *Finger Plays* is a valuable collateral to the *Mother Play*. I would call particular attention to *The Little Men*, *The Little Plant*, and *A Little Boy's Walk*, as songs to be used in connection with *The Greeting*, *Naming the Fingers*, *The Little Gardener*, and *The Pigeon House*.

SUSAN E. BLOW.

CAZENOVIA, N. Y., Nov. 2, 1895.