

of a self that is realised in institutions, over against the special self of the particular individual.

In the songs and pantomime the child uses his self-activity to reproduce for himself the activities and occupations of the world of society. He produces a reflection of this world of human life about him, and repeats to himself its motives and its industries, putting himself in the place of the grown-up citizen, and assuming his mode of thinking and acting. By this he attains the new consciousness of a higher self—acting within his particular self, and dictating the customary usages, the conventional forms of politeness, the fashion set for him to follow—and, above all, he begins to have a conscience. Conscience demands unconditional obedience, the sacrifice not only of possessions, but of life, too, in its behest. Here the child climbs up, on this symbolic pathway, through play, to the Absolute Mind. He sees the ideal laws that are absolutely binding above all temporal considerations; he sees the moral law. The moral law is an entirely different thing from the laws of matter and motion. The latter relate to dead, inorganic substances, moved from outside and under fate. The former is the law of activity of what is spiritual, the living, the human, the divine. It is the law of self-activity. No self-active being can retain its freedom or self-activity except by conforming to moral law.

The kindergarten does well when it teaches the Gifts and Occupations, for it deals with the

world of means and instrumentalities, and helps the child to the conquest of Nature. It does better with the plays and games, because these are thoroughly humane in their nature, and they offer to the child in a symbolic form the treasures of experience of the race in solving the problems of life. They make children wise without the conceit of wisdom. And there is no philosophy for the young woman to be compared with the philosophy that Froebel has put into his work on the mother's plays and games with her children.

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