



Die Kinder auf dem Thurne.

Was einzeln Du mit Deinem Kind spieltest,
 Verbind' es auch zu einem Ganzen selt'n;
 Wohl freut es uns, wenn 's Kind alleine spielt,
 Doch mehr, wenn wir im Spielverein es seh'n.
 Ein einzeln Blümchen wehlt das Kind besüßet,
 Doch mehr der kunte Blumenkranz entzückt.
 Durch alles dieß das Kind schon ahnen kann,
 Das Kleinste auch gehört dem Ganzen an."

XXIII.

THE CHILDREN ON THE TOWER.

A CHILD at play we think a pretty sight;
 A band of playmates gives us more delight.
 The child may love a blossom, red or white,
 But more a wreath in which all hues unite.

And so, dear mother, weave these little plays
 Which have beguiled your baby's happy days.
 Many in one he sees; and through the maze
 Of his young mind a great truth sends its rays.

That this play is a grouping together of all the games which precede it is suggested in the motto. In the beginning of the game the hands are held apart; at the words, "A-visiting now they come," they are clapped together. The song itself, taken in connection with those which precede it, will suggest all other requisite positions and gestures.

The position of the hands and fingers, representing the grandmothers going into the church, and the gesture expressive of thanks, may both be seen in the illustration which accompanies this song. The gesture of prayer is well known. Nevertheless, I have thought it well to picture it in the illustration to the song of "Happy Brothers and Sisters."

The four divisions of the picture which illustrates the play now under consideration interpret

themselves, and you will have no difficulty in explaining them to your questioning child. The group in the lower left-hand picture shows the visiting fingers. Each group of children is led by a grandmother. The lower right-hand picture shows the children chatting together about the flower basket, the bird's nest, the egg, the pigeon house, the ball. The grandmothers sitting quietly on a balcony rejoice in the happy play of the children. In the third picture the two grandmothers are going to church, and the children are climbing or preparing to climb the tower. The fourth picture shows the fallen tower, while from the church emerge unharmed and grateful the grandmothers and all the little children.

Studying this play and picture you will learn much which will be helpful to you in your efforts to cherish the inner life of your child. Such suggestions, however, spring so easily and naturally from the play itself, and from a consideration of its relationship to all preceding plays, that further comments would merely cramp and fetter you.

NOTE.—With the Children on the Tower ends what may be called Part I of the Mother Play. It is a review game wherein preceding plays are brought together, and the heart of the child is stirred with some faint premonition of his own life as a process of becoming. The games which follow it respond to an ever-increasing consciousness of self and an ever-deepening sense of social relationship.

Each of these main divisions of the Mother Play is again divided into two parts. In the first division the break is marked by the game of The Target; in the second, by the game of The Knights and the Good Child. For an explanation of the inner significance of these transitions, see my book on Symbolic Education, pages 157-163.