

tence and disappearance. Thus the mother conceals the cube in her hand

"Now the hand alone I see,  
I wonder where the cube can be."

This calls attention not merely to the fact that the cube occupies space, but also to its special form. For the child unconsciously compares the cube with the hand. But as this gives only a general idea of the shape exercises are needed to lead to observation of the parts. The cube is so held in the hand that only one surface is seen; then two are disclosed; then three; and so on, suitable verses expressing each experience, while the child gently strokes the sides with his fingers. Number at this stage is expressed only by differences of tone for different appearances of the object.

In these exercises movement is only incidental; their purpose is to make clear the size and form of the cube at rest. In the next set, movement is the prominent feature. The simplest exercise is the swinging of the cube by means of a string attached to one of its surfaces. Then the string is fastened successively to an edge and to a corner. Next a cube is taken with a hole bored in each of its three main directions. By inserting a thin stick into one of these holes the cube may be twirled round as on an axis, and various apparent forms succeed each other till at last the cylinder emerges. Each change is, of course, expressed in verse.

Then globe and cube can be used together. The globe easily rests on the cube, but scarcely ever can the cube be balanced on the globe. The former relation is an expression in material form of facile mobility, as the cube by itself expresses persistence and rest; while the latter is symbolic of animation and life.

The globe and the cube stand as types with which

other things may be compared, and with which by representative imagination they may be connected. When ball, globe, and cube, are thus apprehended as types of all spatial objects, other things can be thoroughly understood. So, exercises with other objects—such as a book—which can be placed in three positions, giving views of back, end, and side, should follow those with globe and cube.

The law of mediation is the most important law of the world, of humanity, and of life in general. Now, the child, as sharing in all life through his membership of humanity, should from his earliest days be treated, developed, and educated, in accordance with the highest and most universal laws of life. But he himself is nothing but life, and his games and occupations are simply representations of life. Hence the principle of mediation must be evident in his games and playthings. The next plaything shows this.

Globe and cube are pure contrasts. They are related as unity and plurality, and yet more as movement and rest, as round and straight. The law of mediation demands a link between these opposed similars. This is found in the cylinder, which unites in itself the completed unity of its round surface and the plurality of its two flat surfaces. The former expresses movement, and the latter rest: round and straight are united in it. It follows that the cylinder is the next plaything, and observation of the lives of children, especially in the country, shows that this is right. Note how they love to play with cylindrical or rounded pieces of wood, especially when these are sawn off short and are disc-shaped, and so reproduce the essential properties of the cylinder.

We rejoice to see, then, that in choosing these three early, and almost first, playthings, we reach the same result by following strictly, on the one hand the re-

quirements of thought and the development of the idea by thinking, and on the other the requirements of the free life of the child. Since an experience of more than ten years in using these playthings and games with children has proved their worth in the free development of life through play, we may rest assured that we have found the right means of cultivation for that first stage of childhood which we have here in mind.

About the special use of the cylinder nothing need be added. It follows easily from its shape and from the modes of using both the previous play companions of the child. One further essential point, however, must be noted. Globe, cylinder, and cube form a connected whole consisting of two opposites and their mean, just as in an earlier stage did the two sets of three coloured balls. United in a kind of family relation they form the second play-gift.

One small reference from these first playthings to the phenomena of social and artistic life may be permitted. As a united trinity they point to a trinity in architecture—the column with its cubical pedestal, its cylindrical shaft, and its globular capital.

What is the essence of the materials for play described so far? It is that the plaything is always an individual, connected, and inseparable, whole. Only at the end did we see that the three objects, each itself an individual, can unite to form a harmonious whole, as did the balls in the earlier stage. Opposed to this group-whole is the individual whole which consists of parts related to each other and to that whole, just as are these individual wholes to the harmonious group-whole. But though in the previous consideration we treated these as wholes, yet each appeared as a whole made up of parts.

This quality of being at once a whole and a part of a

wider whole is fundamental. Therefore it is most important that both things and men, even in the stage of earliest childhood, should be thus conceived and treated. So the child cannot too early be led to observe, know, and recognize these relations, and to act accordingly. Our consideration of globe, cylinder, and cube, as a united whole for play, shows clearly that this second gift fulfils these conditions.

The mother's human instinct also leads to this. In attempting to satisfy a child who is difficult to soothe she brings him a number of objects. And the child, also instinctively, tries, by taking to pieces things which he can dissect, and by regarding the parts of such objects as being distinct, and so, as it were, movable, to get a number of objects which he can put together again.