LAURA FRY KREADY

A STUDY OF FAIRY TALES

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EAN 8596547206354

DigiCat, 2022
Contact: DigiCat@okpublishing.info

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TO THE CHILDREN WHO, BECAUSE OF IT, MAY RECEIVE ANY GOOD.

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PREFACE

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One of the problems of present-day education is to secure for the entire school system, from the kindergarten to the university, a curriculum which shall have a proved and permanent value. In this curriculum literature has established itself as a subject of unquestioned worth. But children's literature, as that distinct portion of the subject literature written especially for children or especially suited to them, is only beginning to take shape and form. It seems necessary at this time to work upon the content of children's

literature to see what is worthy of a permanent place in the child's English, and to dwell upon its possibilities. A consideration of this subject has convinced me of three points:

(1) that literature in the kindergarten and elementary school should be taught as a distinct subject, accessory neither to reading nor to any other subject of the curriculum, though intimately related to them;

(2) that it takes training in the subject to teach literature to little children;

(3) that the field of children's literature is largely untilled, inviting laborers, embracing literature which should be selected from past ages down to the present.

A single *motif* of this children's literature, *Fairy Tales*, is here presented, with the aim of organizing this small portion of the curriculum for the child of five, six, or seven years, in the kindergarten and the first grade. The purpose has been to show this unit of literature in its varied connection with those subjects which bear an essential relation to it. This presentation incidentally may serve as an example of one method of giving to teachers a course in literature by showing what training may be given in a single *motif, Fairy Tales*. Incidentally also it may set forth a few theories of education, not isolated from practice, but united to the everyday problems where the teacher will recognize them with greatest impression. In the selection of the subject no undue prominence is hereby advocated for fairy tales. We know fairy tales about which we could agree with Maria

Edgeworth when she said: "Even if children do prefer fairy tales, is this a reason why their minds should be filled with fantastic visions instead of useful knowledge?" However, there is no danger that fairy tales will occupy more than a fair share of the child's interest, much as he enjoys a tale; for the little child's main interest is centered in the actual things of everyday life and his direct contact with them. Yet there is a part of him untouched by these practical activities of his real and immediate life; and it is this which gives to literature its unique function, to minister to the spirit. Fairy tales, in contributing in their small way to this high service, while they occupy a position of no undue prominence, nevertheless hold a place of no mean value in education.

In the study of fairy tales, as of any portion of the curriculum or as in any presentation of subject-matter, three main elements must unite to form one combined whole: the child, the subject, and the teaching of the subject. In behalf of the child I want to show how fairy tales contain his interests and how they are means for the expression of his instincts and for his development in purpose, in initiative, in judgment, in organization of ideas, and in the creative return possible to him. In behalf of the subject I want to show what fairy tales must possess as classics, as literature and composition, and as short-stories; to trace their history, to classify the types, and to supply the sources of material. In behalf of the teaching of fairy tales I want to describe the telling of the tale: the preparation it involves, the art required in its presentation, and the creative return to be expected from the child.

In the consideration of the subject the main purpose has been to relate fairy tales to the large subjects, literature and composition. From the past those tales have come down to us which inherently possessed the qualities of true classics. In modern times so few children's tales have survived because they have been written mainly from the point of view of the subject and of the child without regard to the standards of literary criticism. In the school the teaching of literature in the kindergarten and elementary grades has been conducted largely also from the point of view of the child and of the subject without regard to the arts of literature and composition. In bookshops counters are filled with many books that lack literary value or artistic merit. The object in this book has been to preserve the point of view of the child and of the subject and yet at the same time relate the tale to the standards of literature and of composition. The object has been to get the teacher, every time she selects or tells a tale, to apply practically the great underlying principles of literature, of composition, and of the short-story, as well as those of child-psychology and of pedagogy.

This relating of the tale to literary standards will give to the teacher a greater respect for the material she is handling and a consequent further understanding of its possibilities. It will reveal what there is in the tale to teach and also how to teach it. In teaching literature as also other art subject-matter in the kindergarten and first grade, the problem is to hold fast to the principles of the art and yet select, or let the child choose, material adapted to his simplicity. As the little child uses analysis but slightly, his

best method of possessing a piece of literature is to do something with it.

The fairy tale is also related to life standards, for it presents to the child a criticism of life. By bringing forward in high light the character of the fairy, the fairy tale furnishes a unique contribution to life. Through its repeated impression of the idea of fairyhood it may implant in the child a desire which may fructify into that pure, generous, disinterested kindness and love of the grown-up, which aims to play fairy to another, with sincere altruism to make appear before his eyes his heart's desire, or in a twinkling to cause what hitherto seemed impossible. Fairy tales thus are harbingers of that helpfulness which would make a new earth, and as such afford a contribution to the religion of life.

In stressing the history of fairy tales the purpose has been to present fairy tales as an evolution. The kindergarten and first-grade teacher must therefore look to find her material anywhere in the whole field and intimately related with the whole. Special attention has been placed upon the English fairy tale as the tale of our language. As we claim an American literature since the days of Washington Irving, the gradual growth of the American fairy tale has been included, for which we gratefully acknowledge the courtesy of the Librarian of the United States Bureau of Education and the Bibliographer of the Library of Congress. A particular treatment of some North American Indian folk-tales would also be desirable. But a study of these tales reveals but one unimportant *pourquois* tale, of sufficient simplicity. This study of the natural history of the fairy tale as an art form is

not necessary for the child. But for the teacher it reveals the nature of fairy tales and their meaning. It is an aid to that scholarly command of subject-matter which is the first essential for expertness in teaching. Only when we view the American fairy tale of to-day in the light of its past history can we obtain a correct standard by which to judge of its excellence or of its worth.

In the classification of fairy tales the purpose has been to organize the entire field so that any tale may be studied through the type which emphasizes its distinguishing features. The source material endeavors to furnish a comprehensive treatment of fairy tales for the kindergarten and elementary school.

In the preparation of this book the author takes pleasure in expressing an appreciation of the criticism and helpful suggestions given by the Editor, Dr. Henry Suzzallo, under whose counsel, cooperation, and incentive the work grew. The author wishes also to make a general acknowledgment for the use of many books which of necessity would be consulted in organizing and standardizing any unit of literature. Special acknowledgment should be made for the use of *Grimm's Household Tales*, edited by Margaret Hunt, containing valuable notes and an introduction by Andrew Lang of *English Fairy Tales*, *More English Fairy Tales*, *Indian Fairy Tales*, and *Reynard the Fox*, and their scholarly introductions and notes, by Joseph Jacobs; of *Norse Tales* and its full introduction, by Sir George W. Dasent; of *Tales of the Punjab* and its Appendix, by Mrs. F.A. Steel; of the *Uncle Remus Books*, by J.C. Harris; of *Fairy Tales*, by Hans C. Andersen; of *Fairy Mythology* and *Tales and Popular Fictions*,

by Thomas Keightley; of *Principles of Literary Criticism*, by Professor C.T. Winchester, for its standards of literature; of *English Composition*, by Professor Barrett Wendell, for its standards of composition; of Professor John Dewey's classification of the child's instincts; and of the *Kindergarten Review*, containing many articles of current practice illustrating standards emphasized here.

Recognition is gratefully given for the use of various collections of fairy tales and for the use of any particular fairy tale that has been presented in outline, descriptive narrative, criticism, or dramatization. Among collections special mention should be made of *The Fairy Library*, by Kate D. Wiggin and Nora A. Smith; the *Fairy Books*, by Clifton Johnson; and the *Fairy Books*, by Andrew Lang. Among tales, particular mention should be made for the use, in adaptation, made of *Oeyvind and Marit*, given in Whittier's *Child Life in Prose*; of *The Foolish Timid Rabbit*, given in *The Jataka Tales*, by Ellen C. Babbit; of *The Sheep and the Pig*, in Miss Bailey's *For the Children's Hour*; of *Drakesbill*, in *The Fairy Ring*, by Wiggin and Smith; of *The Magpie's Nest*, in *English Fairy Tales*, by Joseph Jacobs; of *How the Evergreen Trees Lose their Leaves*, in *The Book of Nature Myths*, by Miss Holbrook; of *The Good-Natured Bear*, described by Thackeray in "On Some Illustrated Christmas Books"; and of *The Hop-About-Man*, by Agnes Herbertson, given in *The Story-Teller's Book*, by Alice O'Grady (Moulton) and Frances Throop.

The author wishes also to express thanks to the many teachers and children whose work has in any way contributed to *A Study of Fairy Tales*.

LAURA F. KREADY
LANCASTER, PENNSYLVANIA
August, 1916

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INTRODUCTION

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The fairy tale has a place in the training of children which common sense and a sympathetic attitude toward childhood will not deny. Some rigid philosophers, who see no more of life than is to be found in logical science, condemn the imaginative tale. They regard the teaching of myths and stories as the telling of pleasant lies, which, if harmless, are wasteful. What the child acquires through them, he must sooner or later forget or unlearn.

Such arguments carry conviction until one perceives that their authors are measuring the worth of all teaching in terms of strictly intellectual products. Life is more than precise information; it is impulse and action. The fairy tale is a literary rather than a scientific achievement. Its realities are matters of feeling, in which thought is a mere skeleton to support the adventure. It matters little that the facts alleged in the story never were and never can be. The values and ideals which enlist the child's sympathy are morally worthy, affording a practice to those fundamental prejudices toward right and wrong which are the earliest acquisitions of a young soul. The other characteristics of the tale—the rhythmic, the grotesque, the weird, and the droll—are mere recreation, the abundant playfulness which children require to rest them from the dangers and terrors which fascinate them.

The fairy tale, like every other literary production, must be judged by the fitness of its emotional effects. Fairyland is the stage-world of childhood, a realm of vicarious living,

more elemental and more fancy-free than the perfected dramas of sophisticated adults whose ingrained acceptance of binding realities demands sterner stuff. The tales are classics of a particular kind; they are children's classics, artful adaptations of life and form which grip the imaginations of little folks.

The diet of babes cannot be determined by the needs of grown-ups. A spiritual malnutrition which starves would soon set in if adult wisdom were imposed on children for their sustenance. The truth is amply illustrated by those pathetic objects of our acquaintance, the men and women who have never been boys and girls.

To cast out the fairy tale is to rob human beings of their childhood, that transition period in which breadth and richness are given to human life so that it may be full and plastic enough to permit the creation of those exacting efficiencies which increasing knowledge and responsibility compel. We cannot omit the adventures of fairyland from our educational program. They are too well adapted to the restless, active, and unrestrained life of childhood. They take the objects which little boys and girls know vividly and personify them so that instinctive hopes and fears may play and be disciplined.

While the fairy tales have no immediate purpose other than to amuse, they leave a substantial by-product which has a moral significance. In every reaction which the child has for distress or humor in the tale, he deposits another layer of vicarious experience which sets his character more firmly in the mould of right or wrong attitude. Every

sympathy, every aversion helps to set the impulsive currents of his life, and to give direction to his personality.

Because of the important aesthetic and ethical bearings of this form of literary experience, the fairy stories must be rightly chosen and artfully told. In no other way can their full worth in education be realized. They are tools which require discrimination and skill. Out of the wisdom of one who knows both tales and children, and who holds a thoughtful grasp on educational purpose, we offer this volume of unusually helpful counsel.—HENRY SUZZALLO.

CHAPTER I

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THE WORTH OF FAIRY TALES

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In olde dayes of the kyng Arthour,
Of which that Britouns speken gret honour,
Al was this lond fulfilled of fayrie;
The elf-queen, with hir joly compaignye,
Daunced ful oft in many a grene mede.—CHAUCER.

I. TWO PUBLIC TRIBUTES

Only a few years ago, in the gardens of the Tuileries, in Paris, a statue was erected in memory of Charles Perrault, to be placed there among the sculptures of the never-to-be-forgotten fairy tales he had created,—*Red Riding Hood*, *Sleeping Beauty*, *Puss-in-Boots*, *Hop-o'-my-Thumb*, *Bluebeard*, and the rest,—so that the children who roamed

the gardens, and in their play gathered about the statues of their beloved fairy friends, might have with them also a reminder of the giver of all this joy, their friend Perrault. Two hundred years before, Perrault truly had been their friend, not only in making for them fairy tales, but in successfully pleading in their behalf when he said, "I am persuaded that the gardens of the King were made so great and spacious that all the children may walk in them."

Only in December, 1913, in Berlin, was completed the *Märchen Brunnen*, or "Fairy-Tale Fountain," at the entrance to Friedrichshain Park, in which the idea of the architect, Stadt-Baurat Ludwig Hoffmann, wholly in harmony with the social spirit of the times, was to erect an artistic monument to give joy to multitudes of children. This fairy entrance to the park is a decorative lay-out, a central ground surrounded by a high, thick lodge of beeches. Toward this central ground—which has been transformed into a joyous fairy world—many hedge walks lead; while in the sidewalks, to warn naughty children, are concealed fantastic figures. There is the huge *Menschen-fresser*, who grasps a tender infant in each Titan hand and bears on his head a huge basket of children too young to have known much wrong. A humorous touch, giving distinct charm to the whole creation, pervades all. From lions' heads and vases, distributed at regular intervals in the semicircular arcade in the background, water gushes forth; while in the central basin, nine small water animals—seven frogs and two larger animals—appear spouting great jets of water. Clustered about the central fountain are the nine fairy characters of Professor Ignatius Taschner, among whom are Red Riding

Hood, Hansel and Grethel each riding a duck, Puss-in-Boots, Cinderella, and Lucky Hans; and looking down upon them from the surrounding balustrade are the animal figures by Joseph Rauch. In these simple natural classic groups, fancy with what pleasure the children may look to find the friendly beasts and the favorite tales they love!

Such is the tribute to fairy tales rendered by two great nations who have recognized fairy tales as the joyous right of children. Any education which claims to relate itself to present child life can hardly afford to omit what is acknowledged as part of the child's everyday life; nor can it afford to omit to hand on to the child those fairy tales which are a portion of his literary heritage.

II. THE VALUE OF FAIRY TALES IN EDUCATION

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In considering fairy tales for the little child, the first question which presents itself is, "Why are fairy stories suited to the little child, and what is their value for him?"

Fairy tales bring joy into child life. The mission of joy has not been fully preached, but we know that joy works toward physical health, mental brightness, and moral virtue. In the education of the future, happiness together with freedom will be recognized as the largest beneficent powers that will permit the individual of four, from his pristine, inexperienced self-activity, to become that final, matured,

self-expressed, self-sufficient, social development—the educated man. Joy is the mission of art and fairy tales are art products. As such Pater would say, "For Art comes to you, proposing to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake. Not the fruit of experience, but experience, is the end." Such quality came from the art of the fairy tale into the walk of a little girl, for whom even the much-tabooed topic of the weather took on a new, fresh charm. In answer to a remark concerning the day she replied, "Yes, it's not too hot, and not too cold, but just right." All art, being a product of the creative imagination, has the power to stimulate the creative faculties. "For Art, like Genius," says Professor Woodberry, "is common to all men, it is the stamp of the soul in them." All are creatures of imitation and combination; and the little child, in handling an art product, puts his thought through the artist's mould and gains a touch of the artist's joy.

Fairy tales satisfy the play spirit of childhood. Folk-tales are the product of a people in a primitive stage when all the world is a wonder-sphere. Most of our popular tales date from days when the primitive Aryan took his evening meal of yava and fermented mead, and the dusky Sudra roamed the Punjab. "All these fancies are pervaded with that purity by which children seem to us so wonderful," said William Grimm. "They have the same blue-white, immaculate bright eyes." Little children are in this same wonder-stage. They believe that the world about throbs with life and is peopled with all manner of beautiful, powerful folk. All children are poets, and fairy tales are the poetic recording of the facts of

life. In this day of commercial enterprise, if we would fit children for life we must see to it that we do not blight the poets in them. In this day of emphasis on vocational training we must remember there is a part of life unfed, unnurtured, and unexercised by industrial education. Moreover, whatever will be accomplished in life will be the achievement of a free and vigorous life of the imagination. Before it was realized, everything new had existed in some trained imagination, fertile with ideas. The tale feeds the imagination, for the soul of it is a bit of play. It suits the child because in it he is not bound by the law of cause and effect, nor by the necessary relations of actual life. He is entirely in sympathy with a world where events follow as one may choose. He likes the mastership of the universe. And fairyland—where there is no time; where troubles fade; where youth abides; where things come out all right—is a pleasant place.

Furthermore, fairy tales are play forms. "Play," Bichter says, "is the first creative utterance of man." "It is the highest form in which the native activity of childhood expresses itself," says Miss Blow. Fairy tales offer to the little child an opportunity for the exercise of that self-active inner impulse which seeks expression in two kinds of play, the symbolic activity of free play and the concrete presentation of types. The play, *The Light Bird*, and the tale, *The Bremen Town Musicians*, both offer an opportunity for the child to express that pursuit of a light afar off, a theme which appeals to childhood. The fairy tale, because it presents an organized form of human experience, helps to organize the mind and gives to play the values of human life. By

contributing so largely to the play spirit, fairy tales contribute to that joy of activity, of achievement, of coöperation, and of judgment, which is the joy of all work. This habit of kindergarten play, with its joy and freedom and initiative, is the highest goal to be attained in the method of university work.

Fairy tales give the child a power of accurate observation. The habit of re-experiencing, of visualization, which they exercise, increases the ability to see, and is the contribution literature offers to nature study. In childhood acquaintance with the natural objects of everyday life is the central interest; and in its turn it furnishes those elements of experience upon which imagination builds. For this reason it is rather remarkable that the story, which is omitted from the Montessori system of education, is perhaps the most valuable means of effecting that sense-training, freedom, self-initiated play, repose, poise, and power of reflection, which are foundation stones of its structure.

Fairy tales strengthen the power of emotion, develop the power of imagination, train the memory, and exercise the reason. As emotion and imagination are considered in Chapter 11, in the section, "The Fairy Tale as Literature," and the training of the memory and the exercise of the reason in connection with the treatment of various other topics later on, these subjects will be passed by for the present. Every day the formation of habits of mind during the process of education is being looked upon with a higher estimate. The formation of habits of mind through the use of fairy tales will become evident during following chapters.

Fairy tales extend and intensify the child's social relations. They appeal to the child by presenting aspects of family life. Through them he realizes his relations to his own parents: their care, their guardianship, and their love. Through this he realizes different situations and social relations, and gains clear, simple notions of right and wrong. His sympathies are active for kindness and fairness, especially for the defenseless, and he feels deeply the calamity of the poor or the suffering and hardship of the ill-treated. He is in sympathy with that poetic justice which desires immediate punishment of wrong, unfairness, injustice, cruelty, or deceit. Through fairy tales he gains a many-sided view of life. Through his dramas, with a power of sympathy which has seemed universal, Shakespeare has given the adult world many types of character and conduct that are noble. But fairy tales place in the hands of childhood all that the thousands and thousands of the universe for ages have found excellent in character and conduct. They hold up for imitation all those cardinal virtues of love and self-sacrifice,—which is the ultimate criterion of character,—of courage, loyalty, kindness, gentleness, fairness, pity, endurance, bravery, industry, perseverance, and thrift. Thus fairy tales build up concepts of family life and of ethical standards, broaden a child's social sense of duty, and teach him to reflect. Besides developing his feelings and judgments, they also enlarge his world of experience.

In the school, the fairy tale as one form of the story is one part of the largest means to unify the entire work or play of the child. In proportion as the work of art, nature-

study, game, occupation, etc., is fine, it will deal with some part of the child's everyday life. The good tale parallels life. It is a record of a portion of the race reaction to its environment; and being a permanent record of literature, it records experience which is universal and presents situations most human. It is therefore material best suited to furnish the child with real problems. As little children have their thoughts and observations directed mainly toward people and centered about the home, the fairy tale rests secure as the intellectual counterpart to those thoughts. As self-expression and self-activity are the great natural instincts of the child, in giving opportunity to make a crown for a princess, mould a clay bowl, decorate a tree, play a game, paint the wood, cut paper animals, sing a lullaby, or trip a dance, the tale affords many problems exercising all the child's accomplishments in the variety of his work. This does not make the story the central interest, for actual contact with nature is the child's chief interest. But it makes the story, because it is an organized experience marked by the values of human life, the unity of the child's return or reaction to his environment. The tale thus may bring about that "living union of thought and expression which dispels the isolation of studies and makes the child live in varied, concrete, active relation to a common world."

In the home fairy tales employ leisure hours in a way that builds character. Critical moments of decision will come into the lives of all when no amount of reason will be a sufficient guide. Mothers who cannot follow their sons to college, and fathers who cannot choose for their daughters, can help

their children best to fortify their spirits for such crises by feeding them with good literature. This, when they are yet little, will begin the rearing of a fortress of ideals which will support true feeling and lead constantly to noble action. Then, too, in the home, the illustration of his tale may give the child much pleasure. For this is the day of fairy-tale art; and the child's satisfaction in the illustration of the well-known tale is limitless. It will increase as he grows older, as he understands art better, and as he becomes familiar with the wealth of beautiful editions which are at his command.

And finally, though not of least moment, fairy tales afford a vital basis for language training and thereby take on a new importance in the child's English. Through the fairy tale he learns the names of things and the meanings of words. One English fairy tale, *The Master of all Masters*, is a ludicrous example of the tale built on this very theme of names and meanings. Especially in the case of foreign children, in a tale of repetition, such as *The Cat and the Mouse*, *Teeny Tiny*, or *The Old Woman and Her Pig*, will the repetitive passages be an aid to verbal expression. The child learns to follow the sequence of a story and gains a sense of order. He catches the note of definiteness from the tale, which thereby clarifies his thinking. He gains the habit of reasoning to consequences, which is one form of a perception of that universal law which rules the world, and which is one of the biggest things he will ever come upon in life. Never can he meet any critical situation where this habit of reasoning to consequences will not be his surest guide in a decision. Thus fairy tales, by their direct influence upon habits of thinking, effect language training.

Fairy tales contribute to language training also by providing another form of that basic content which is furnished for reading. In the future the child will spend more time in the kindergarten and early first grade in acquiring this content, so that having enjoyed the real literature, when he reads later on he will be eager to satisfy his own desires. Then reading will take purpose for him and be accomplished almost without drill and practically with no effort. The reading book will gradually disappear as a portion of his literary heritage. In the kindergarten the child will learn the play forms, and in the first grade the real beginnings, of phonics and of the form of words in the applied science of spelling. In music he will learn the beginnings of the use of the voice. This will leave him free, when he begins reading later, to give attention to the thought reality back of the symbols. When the elements combining to produce good oral reading are cared for in the kindergarten and in the first grade, in the subjects of which they properly form a part, the child, when beginning to read, no longer will be needlessly diverted, his literature will contribute to his reading without interference, and his growth in language will become an improved, steady accomplishment.

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CHAPTER II

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PRINCIPLES OF SELECTION FOR FAIRY TALES

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All our troubles come from doing that in which we have no
interest.—EPICTETUS.

That is useful for every man which is conformable to his own
constitution and nature.—MARCUS AURELIUS.

> Genuine interest means that a person has identified himself with, or found himself in, a certain course of activity. It is obtained not by thinking about it and consciously aiming at it, but by considering and aiming at the conditions that lie back of it, and compel it.—JOHN DEWEY.

I. THE INTERESTS OF CHILDREN

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Now that the value of fairy tales in education has been made clear, let us consider some of those principles of selection which should guide the teacher, the mother, the father, and the librarian, in choosing the tale for the little child.

Fairy tales must contain what interests children. It is a well-known principle that selective interest precedes voluntary attention; therefore interest is fundamental. All that is accomplished of permanent good is a by-product of the enjoyment of the tale. The tale will go home only as it brings joy, and it will bring joy when it secures the child's interest. Now interest is the condition which requires least mental effort. And fairy tales for little children must follow that great law of composition pointed out by Herbert Spencer, which makes all language consider the audience and the economy of the hearer's attention. The first step, then, is to study the interests of the child. We do not wish to give him just what he likes, but we want to give him a chance to choose from among those things which he ought to have and, as good and wise guardians, see that we offer what is in harmony with his interests. Any observation of the child's interest will show that he loves the things he finds in his fairy tales. He enjoys—

A sense of life. This is the biggest thing in the fairy tales, and the basis for their universal appeal. The little child who is just entering life can no more escape its attraction than can the aged veteran about to leave the pathway. The little pig, Whitie, who with his briskly curling tail goes eagerly down the road to secure, from the man who carried a load

of straw, a bit with which to build his easily destructible house; Red Riding Hood taking a pot of jam to her sick grandmother; Henny Penny starting out on a walk, to meet with the surprise of a nut falling on her head—the biggest charm of all this is that it is life.

The familiar. The child, limited in experience, loves to come in touch with the things he knows about. It soothes his tenderness, allays his fears, makes him feel at home in the world,—and he hates to feel strange,—it calms his timidity, and satisfies his heart. The home and the people who live in it; the food, the clothing, and shelter of everyday life; the garden, the plant in it, or the live ant or toad; the friendly dog and cat, the road or street near by, the brook, the hill, the sky—these are a part of his world, and he feels them his own even in a story. The presents which the Rabbit went to town to buy for the little Rabbits, in *How Brother Rabbit Frightens his Neighbors*; the distinct names, Miss Janey and Billy Malone, given to the animals of *In Some Lady's Garden*, just as a child would name her dolls; and the new shoes of the Dog which the Rabbit managed to get in *Why Mr. Dog Runs after Brother Rabbit*—these all bring up in the child's experience delightful familiar associations. The tale which takes a familiar experience, gives it more meaning, and organizes it, such as *The Little Red Hen*, broadens, deepens, and enriches the child's present life.

The surprise. While he loves the familiar, nothing more quickly brings a smile than the surprise. Perhaps the most essential of the fairy traits is the combination of the familiar and the unfamiliar. The desire for the unknown, that curiosity which brings upon itself surprise, is the charm of childhood as well as the divine fire of the scientist. The naughty little Elephant who asked "a new, fine question he had never asked before," and who went to answer his own question of "what the crocodile has for dinner," met with many surprises which were spankings; and as a result, he returned home with a trunk and experience. He is a very good example of how delightful to the child this surprise can be. The essence of the fairy tale is natural life in a spiritual world, the usual child in the unusual environment, or the unusual child in the natural environment. This combination of the usual and unusual is the chief charm of *Alice in Wonderland*, where a natural child wanders through a changing environment that is unusual. For an idle moment enjoy the task of seeing how many ideas it contains which are the familiar ideas of children, and how they all have been "made different." All children love a tea-party, but what child would not be caught by having a tea-party with a Mad Hatter, a March Hare, and a sleepy Dormouse, with nothing to eat and no tea! Red Riding Hood was a dear little girl who set out to take a basket to her grandmother. But in the wood, after she had been gathering a nosegay and chasing butterflies, "just as