

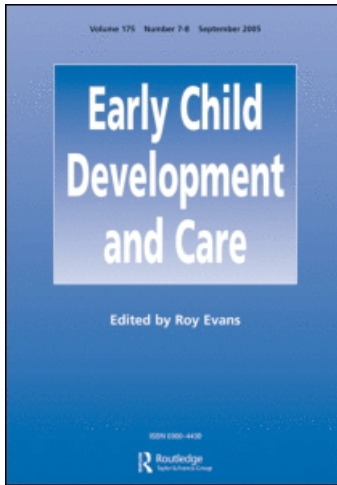
This article was downloaded by: [CDL Journals Account]

On: 31 January 2009

Access details: Access Details: [subscription number 785022369]

Publisher Routledge

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: Mortimer House, 37-41 Mortimer Street, London W1T 3JH, UK



Early Child Development and Care

Publication details, including instructions for authors and subscription information:

<http://www.informaworld.com/smpp/title~content=t713640830>

Children's play in the visual arts and literature

Olivia N. Saracho ^a

^a Department of Curriculum and Instruction, University of Maryland, College Park, USA

First Published on: 09 January 2009

To cite this Article Saracho, Olivia N.(2009)'Children's play in the visual arts and literature',Early Child Development and Care,

To link to this Article: DOI: 10.1080/03004430802556356

URL: <http://dx.doi.org/10.1080/03004430802556356>

PLEASE SCROLL DOWN FOR ARTICLE

Full terms and conditions of use: <http://www.informaworld.com/terms-and-conditions-of-access.pdf>

This article may be used for research, teaching and private study purposes. Any substantial or systematic reproduction, re-distribution, re-selling, loan or sub-licensing, systematic supply or distribution in any form to anyone is expressly forbidden.

The publisher does not give any warranty express or implied or make any representation that the contents will be complete or accurate or up to date. The accuracy of any instructions, formulae and drug doses should be independently verified with primary sources. The publisher shall not be liable for any loss, actions, claims, proceedings, demand or costs or damages whatsoever or howsoever caused arising directly or indirectly in connection with or arising out of the use of this material.

Children's play in the visual arts and literature

Olivia N. Saracho*

Department of Curriculum and Instruction, University of Maryland, College Park, USA

(Received 12 October 2008; final version received 10 November 2008)

Throughout history, society has expressed little interest in early childhood play. Still early literature authors and classical paintings portray childhood play experiences. The way play has been conceived in the past in child development, psychology and other disciplines relates to contemporary early childhood programmes. This article provides an historical overview of the way literature and the visual arts depict play. The early pioneers and historical representations of children's play are briefly discussed to help us understand the way play was portrayed in literature and the visual arts.

Keywords: play pioneers; historical play; classical paintings; classical literature; visual arts; literature

Over the centuries, play has been an important component of early childhood programmes. Often how play is used in programmes today relates to how play has been conceived in the past in child development, psychology and other disciplines. It is important to know how play has been perceived in history to assist researchers and educators of young children better understand the nature of play and better use play in early childhood education. This article provides an historical overview of the way literature and the visual arts depict play. The early pioneers and historical representations of children's play are briefly discussed to help us understand the way play was portrayed in literature and the visual arts.

Early pioneers in play

Play experiences have always been a part of early childhood education programmes since their early development. Early pioneers – such as the German educator, Friedrich Froebel (1782–1852) and the Swiss educator, Johann Heinrich Pestalozzi (1746–1827) – contributed to the theories of early childhood education and believed in the importance of children's play in their early years. Friedrich Froebel, Maria Montessori and John Dewey developed systematic ways to integrate play in child rearing and in education.

Friedrich Froebel developed the original kindergarten which incorporated the use of play as a medium for education. Its curriculum consisted of the manipulation of objects such as wooden blocks and wooden and woollen balls, which he called *Gifts*. He also had children use craft activities, which he called *Occupations*, such as paper-weaving and paper-folding. His curriculum also involved children in songs and games he called the *Mother's Plays and Songs*. These activities and materials symbolised the spiritual meanings that Froebel wanted children to gain. Although the children did not engage in free, expressive

*Email: ons@umd.edu

forms of play, the activities were manipulative and derived from free play. The source of kindergarten activity was the natural play of German peasant children. Froebel abstracted and systematised the essential elements of that play in his method (Lilley, 1967).

Maria Montessori (1870–1952) also abstracted the essential elements of her method from the natural play activities of children, reconstructing and systematising them. She brought materials that she designed into the classroom and watched children play with them freely. She then abstracted what she considered to be the essential elements of the play and systematised their use in her method. After that, children's free play with the Montessori materials was discouraged (Montessori, 1965). While both the Froebelian kindergarten and the Montessori method were based on observations of the play activities of children, the educational methods they derived from play were quite different, essentially due to their view of the nature of knowledge. Froebel was an idealist; he used the materials and the activities of his kindergarten to help children gain the abstract ideas and spiritual meanings they symbolised. Montessori was an empiricist; she used her method to help children gain a greater awareness of their properties by manipulating them. Children sharpened their abilities to gather and organise their sensory impressions in creating knowledge. In both instances, the activity that was viewed as educational was abstracted from play, though many of the qualities of play were eliminated.

John Dewey (1859–1952) rejected Froebel's notions of play. When he established the laboratory school at the University of Chicago, it included a 'sub-primary' class rather than a kindergarten. Dewey's view of children's learning was the basis for the contemporary perspective on the educational use of children's play.

Dewey broke from earlier views of children's play activities that were rooted in colonial times. At that time, adults admonished children 'to avoid the frivolity of play' (Hartley & Goldenson, 1963, p. 1). It was considered a childish response to life that would help them become more work-oriented as they matured. Dewey advocated an education for young children that was embedded in their experience and in the world surrounding them. Play was used to help children reconstruct their experiences in order to gain meanings from them, which would help them function at higher levels of consciousness and action (Dewey, 1900). Play was not to be a totally free activity, however. Rather, teachers were to create an environment to nurture children's play that would support desirable mental and moral growth (Dewey, 1916).

It was with the appearance of the Progressive kindergarten movement and the modern nursery-school movement in the first quarter of the twentieth century that the play of children became widely accepted as a vehicle for learning. The children's natural play activities were supported and nurtured as being educationally significant. However, play was never considered the only way for children to learn.

In Froebel's view, play was the manipulation of the gifts and the use of the occupations in particular patterned ways. Montessori's activities consisted of the manipulation of materials to gain and organise sensory experiences or the exercise of practical life skills, such as pouring water or sweeping floors. The progressive kindergarten and the modern nursery school viewed the dramatic play of children – play which they controlled themselves – as educational. In dramatic play, children represented what they understood of the adult life around them. They expressed these ideas in their play activities. Since dramatic play is a shared activity, the children were able to test their understanding of the world around them against the understandings of other children.

The modern concept of play as a medium for learning and development in the early years and especially the valuing of dramatic play (such as pretending to take on adult roles and tasks) started in the Progressive Era. Progressive early childhood educators made the

distinction between play and other children's activities. Play reflected the free and natural impulses of children. It was considered an activity done for its own sake. Play differed from work, which was an activity done for external reward or requirement. Even though play is done for its own sake, it is not a frivolous activity. Children's play can be serious and should be taken seriously as an important part of early childhood education (Spodek & Saracho, 1987).

The Progressive conception of play still permeates early childhood programmes. In these programmes, equipment and materials are designed to foster play in classrooms. For example, almost all classrooms at the preschool and kindergarten level have a dramatic play area. Included in these areas are miniature representations of kitchen equipment (such as play pots, pans and dishes), household furniture, dolls, cleaning equipment, plastic food and other similar items. These are made available to children to help them act out their representations of home life. At times, materials may be included in the classrooms to represent other areas of adult activity that are familiar to children – perhaps a supermarket, a doctor's office, or a garage for repairing automobiles. Children build busses, airplanes, or trains, pretending to be drivers, pilots, or engineers. They may move toy vehicles through streets, superhighways or rivers constructed with these blocks, acting out a variety of scenarios. Teachers observe children play and support it, stimulating the play by providing additional information or suggesting extensions of the children's activities. They also elaborate children's play activities by introducing new materials or new ideas.

Historical representations of children's play

Throughout history, society has expressed an interest in childhood play experiences. Early literature and artistic contributions characterise these experiences. The quality of children's play is depicted in several ancient writings. Children's play was encouraged in Ancient Greece where children were treated with gentleness and affection (French, 1977). Early Western civilisations, however, gave relatively little attention to play and provided only vague information about the play of children. Until the European Renaissance, little differentiation was made between children and adults. Children, like adults, worked in the fields or in their parents' homes performing housekeeping responsibilities much as adults did. This does not mean that children did not play. Rather, until modern times, there was little distinction made between the activities (including play) of children and those of adults. Even into the nineteenth century children worked outside the home or went to school at an early age. Young children learned adult skills that were applicable to that period. Children of the lower classes learned work skills: boys of the aristocracy learned hunting or sword play whereas their female counterparts learned needlework, the arts and music. We can learn about play in earlier eras by looking at how play was represented in literature and the visual arts, at least from the sixteenth century on.

In the nineteenth century, romantics started to liberate the world of childhood and understand its influence on the later adults' experiences in the world of imagination. In Germany, both Goethe and Schiller were particularly responsive to the imaginative element in the children's play. They also recognised the implications of play on the later adult behaviours and artistic responses. Goethe pointed out that his relationship with his mother motivated his enthusiasm for fantasising and storytelling. Schiller created a comprehensive theory on the nature of play. Schiller (1910) described play as the purposeless expenditure of excessive energy, which introduced physical play and the Surplus Energy Theory. Johann Christopher Friedrich von Schiller (1759–1805) was a German poet, philosopher, historian and dramatist who initiated a classical discussion of this theory. Although he claimed the surplus

energy theory, the assumption that play is essentially ‘blowing off steam’ surfaced in the Ancient Greek philosophy and the Aristotelian thought of catharsis (Saracho & Spodek, 2003). Players use play to transform and surpass reality, which provides them with new symbolic representations of the world. Schiller’s perspectives on play are supported by the theoretical speculations of Piaget (1962) and Vygotsky (1967). His theory continues to be referenced with frequency (Singer, 1973). Schiller also introduced various contemporary concerns about play.

Many consider Schiller to be Germany’s most important classical playwright. When Beethoven used Schiller’s poem *An die Freude* (Ode to Joy) as a source for the final movement of his Ninth Symphony, Schiller became better known for his poem *Ode to Joy* than for his discourse on play. His concern with aesthetic education guided Schiller’s interest in play. He stated that the reason for play was to create the individuals’ sense of aesthetic appreciation. His work on play has made a considerable impact on the insights of play including the visual arts.

Play in the visual arts

Several famous classical paintings depicted children’s play. Blizzard’s (1993) book, *Come look with me* features paintings, print and sculpture of people at play. In the painting *Children’s games* (1560), the Flemish painter, Peter Bruegel (1525–1569), vigorously displays more than 80 separate childhood games, many of which are still recognised today. This painting portrays the remarkable continuity of children’s play. Many of the games portrayed have been played during childhood throughout the ages. The children’s game called ‘Buck Buck’, portrayed in Bruegel’s painting, for example, was played during Nero’s period. Petronious cites it in the famous *Satyricon* (Opie & Opie, 1969). This game is still played on American city streets and is called ‘Johnny-on-the-Pony’. Bruegel’s painting portrays a lower socio-economic group of children in a village.

During the Sung Dynasty (960–1279), a series of paintings were done by various artists in China depicting *One hundred children at play*. Some of these paintings are displayed in the Palace Museum in Taipei, Taiwan, as well as in collections of Chinese art in museums in the USA and other parts of the world. These Chinese paintings illustrate children engaged in socio-dramatic play. In these paintings, nearly all of the children are illustrated to be engaged in an activity that is usually brought about by an adult. Such activities include the dances of Nomads, warriors of the Steppes, a visit from an ambassador, and a figure in an ancient legend. It seems that the paintings attempt to portray games, although they might have an allegorical meaning. The paintings characterise games played by upper-class or aristocratic children who know the roles that adults assume and the children imitate these roles in their play. In comparison, Bruegel’s painting shows that the children in the village are more active, more vigorous, more concerned with direct motor experiences, and more characteristic of a lower socio-economic group. The children in Bruegel’s and Sung Dynasty’s paintings represent two cultures that differ in time and space, which make it difficult to know if the differences in these paintings are due to differences in social class, genre painting, or cultural styles of play between Asian and Western children (Singer, 1973). According to the Head of the Art Program at the University of Maryland, Susan Hendricks (personal communication, October 10, 2008), differences between the Bruegel and Sung Dynasty paintings are related more to cultural style (Flemish vs. Asian). Both are very typical of the art world style of their time. Bruegel’s painting has multiplicity with many details whereas Sung Dynasty’s paintings have simplicity with few details. The Asian art is more about purity of technique when it comes to calligraphy painting. Also, both are very typical of what artists

were painting at that point in time within the culture as well as what was happening in Asia and Europe.

The American artist, Maurice Prendergast (1859–1924) used watercolour to paint *The east river* (1901), which has a playground in lower Manhattan at the beginning of the twentieth century. Both adults and children enjoy a leisure day in Riverside Park in New York City. This urban scene shows both adults and children playing with equipment, which consists of swings and a sandbox that continue to be used in contemporary playgrounds.

In the early 1870s, Winslow Homer, one of America's foremost artists, used childhood as a major contemporary theme in his work. Throughout the 1870s, he painted children playing. He used his paintings to realistically reminisce the outdoor games he played as a child in the nineteenth century rural America. He became famous with his scenes which were fresh and realistic. He painted a one-room schoolhouse in the background of many of his works of art. His pictures had children assembled in a one-room schoolhouse, playing in the countryside, or sitting on the beach on a summer day. His popular 1872 painting, *Snap the whip*, became one of his finest, most famous and most beloved paintings. In *Snap the whip*, barefoot boys hold hands in a line and run across a field that is in front of a red schoolhouse. The leader abruptly stops, which causes the children at the very end of the line to lose their grip and collapse. This painting illustrates how Homer uses many details to describe the healthy, energetic children, their surroundings, and the effects of weather and light (Blizzard, 1993). *Snap the whip* is lighthearted, dynamic, spontaneous, and communicates several subtle meanings including the play of stillness and motion, running and falling, stones and flowers, interior and exterior, wilderness and construction, physical and mental. This last contrast is particularly relevant, because the shadows of a high sun from behind the schoolhouse suggest that the game occurred during a midday break.

Diego Rivera was a Mexican painter and muralist. His natural ability for painting historical murals and his homage to earthy folk traditions contributed to becoming one of America's most important artists and one of Mexico's most beloved painters. In 1953, Diego Rivera painted *La piñata*, which portrays children ecstatically gathering treats consisting of fruits and peanuts but no candy. The painting *La piñata* shows a star shaped clay piñata that is stuffed with treats and that hangs from a rope just out of reach of a group of excited children. A blindfolded boy is hitting the piñata with a stick while the other children scramble to gather the treats. On the right, a boy with a blue and white poncho is crying; while his mother comforts him, pats him on the head and gives him a tortilla, which is a piece of Mexican bread (Blizzard, 1993).

The paintings of children at play by artists (like Sung Dynasty, Bruegel and Prendergast) portray children from different cultures, separated by time as well as by space. Painted in different eras and in different cultures, they reflect views of childhood in different settings. All, however, have one thing in common: they view play as a natural activity of children.

In the context of art Hans-Georg Gadamer, one of the foremost philosophers of the twentieth century adds a different dimension of play in art. He stresses the role of play in enjoying the works of art. He contends that in the aesthetic experience an interchange exists between the spectator and the art work. Play in art occurs when interactions take place between a work of art and a spectator. Such experience identifies the elements of play that are bound to the rejection of subjectivity to the being of art. Gadamer believed that artwork, regardless of its medium, unfolds through its symbolic character. He believed that the art experience provides more than a 'moment' of vision, but it allows the spectator to 'dwell' along with the work into what Gadamer refers to as 'fulfilled' or 'autonomous' time. Thus, the artwork has a symbolic and playful character (Grondin, 2001). The playfulness in art 'is the joy of knowledge' and 'a transformation into the true' reality (Karnezis, 2004).

Play in literature

Pretend play can be found in the children's literature where the characters assume an imaginary role often reflecting the activities and concerns of humans. For example, the *Three little pigs* assume the role of people who build houses to live in. Children become aware of this story and dramatise the roles of the different characters (e.g., pigs, mother, wolf). In addition, pretend play has been depicted in several works of classic literature.

Several English writers have described children's play in their work (Singer, 1973). For example, Samuel Taylor Coleridge (1772–1834), an English romantic, wrote extensively on the nature of children's fantasy. William Wordsworth (1770–1850), another English romantic, idealised the child's mind in its innocence. Shakespeare wrote about fantasies, images, illusions, and the whole inner world of fairies, goblins, and spirits. However, children rarely appeared in his plays. William Shakespeare's (1564–1616) work, however, suggests that he was very aware of the children's imagination. These English authors focus on the children's fantasy and make-believe, which are important components in the children's pretend play.

Children's play, however, was not effectively described in the literature until almost the middle of the nineteenth century. During the twentieth century, many writers and most psychologists neglected to accept make-believe play in children. Auden's (1965) memoirs portrayed remarkable instances on how a certain kind of mother's closeness may have motivated the imaginative power of one of the twentieth century's greatest poet. Auden states, 'When I was eight years old, she taught me the words and music of the love potion scene in "Tristan and Isolde" and we used to sing it together' (1965, p. 166).

Auden also made a remark that the novelist Evelyn Waugh's father played charades everyday throughout his life (Singer, 1973). Count Leo Tolstoy (1828–1910) – the Russian novelist, social reformer and moral philosopher – remembered his childhood experiences. His brother initiated games in which all participants pretended to be 'ant people'. He wrote of the effects of these experiences upon his own development. Tolstoy also wrote about his later imagings when he was locked up as punishment for his misbehaviour. He described detailed illusions about how he was afraid of his tutor. These are astonishingly revealing descriptions of the child's mind at approximately 9 or 10 years of age (Tolstoy, 1964).

Denis Daudet (1713–1784) – the French Encyclopaedist, philosopher and man of letters – created naturalistic portraits of middle-class family life in his plays. His work, *Le livre de mon ami*, effectively describes the imagination and detailed envisions of children isolated in their room at night. Another French author, Gustave Flaubert (1821–1880), characterised the dreams of Madame Bovary as a young girl in a convent attempting to visualise the saints' lives and her personal future. This is a splendid illustration of awareness of the children's solitary behaviour.

The Scottish novelist, poet and essayist, Robert Louis Stevenson (1850–1894), more than any author, has romanticised children's fantasy and pretend play in many small poems and several of his semi-autobiographical compositions. In September 1878, he published in *Cornhill magazine* an essay on childhood titled, 'Child's Play' (Stevenson, 1930), where he generates the concept of imaginative play. He believes that play is a means of transforming reality. He states:

In the child's world of dim sensation, play is all in all. 'Making believe' is the gist of his whole life, and he cannot so much as take a walk except in character. ... When my cousin and I took our porridge of a morning, we had a device to enliven the course of the meal. He ate his with sugar, and explained it to be a country continually buried under snow. I took mine with milk, and explained it to be a country suffering gradual inundation. You can imagine us exchanging bulletins; how here was an island still un-submerged, here a valley not yet covered with snow; what inventions were made; how his population lived in cabins on perches and travelled on

stilts, and how mine was always in boats; how the interest grew furious, as the last corner of safe ground was cut off on all sides and grew smaller every moment; and how in fine, the food was of altogether secondary importance, and might even have been nauseous, so long as we seasoned it with these dreams. (1930, pp. 161–162)

Since children are this way, Stevenson adds:

One thing, at least, comes very clearly out of these considerations; that whatever we are to expect at the hands of children, it should not be any peddling exactitude about matters of fact. ... I think it less than decent. You do not consider how little the child sees, or how swift he is to weave what he has seen into bewildering fiction; and that he cares no more for what you call truth, than you for a gingerbread dragoon. (1930, p. 163)

Stevenson's (1998) children's book titled *Where go the boats?: Play-poems of Robert Louis Stevenson* describes the joy of play. The pleasure of childhood (both past and present) come together in his timeless verse when he describes young children building a ship from chairs and pillows, using blocks to construct a city, playing with toys on a bedspread, or sailing a toy boat down the river to an unknown destination. *Where go the boats?* represents the journey of two toy boats launched in the country down a river that travels through a patchwork landscape and moves smoothly past a large city where urban children find them. To stimulate enjoyment in the children's imagination, Grover (the illustrator) provides a lively interpretation of Stevenson's words and introduces the poetry that children have enjoyed for generations (Bromer, 1999). The poems provide children as young as five with an enthusiastic pleasure.

When Robert Louis Stevenson began his work on the children's poems for his publication, *A child's garden of verses* (Stevenson, 1885/1902/1999), he had already written some of his thoughts about his own childhood and the nature of childhood. In the book, four poems from Stevenson's (1885) *A child's garden of verses* have rhymes that are superficially about playing. In 'A Good Play', two boys build a makeshift indoor ship:

But Tom fell out and hurt his knee,
So there was no one left but me.

The illustration has a lonely boy holding a slice of cake and lifting his fork. An aqua-green sheet amplifies a scarlet toy house, a purple bedpost stands against a hot-yellow wall (Publishers Weekly, 1998). Also in 'A Good Play', two boys build a sailboat on a set of stairs with sofa pillows and chairs and 'go a-sailing on the billows'. In 'Block City', the pattern of green trees on a purple overstuffed chair is duplicated in a young girl's vision of a mountain in her imaginary town by the sea; while in 'The Land of Counterpane', a green bedspread is converted into green hills (Bromer, 1999).

In *A child's garden of verses*, Stevenson's poems specifically focus on imaginative play in an innovative and insightful way. The poems celebrate the pleasure derived from the transforming power of creativity. Stevenson believed that childhood was a time of play, imagination, innocence and fear. Children are not expected to be rationale. Imaginative play is appealing and a beautiful escape to the monotony in their lives. These are contemporary thoughts, which may not have been that appropriate in 1879 (Rosen, 1995). This kind of play may have existed, but the adult world may have failed to become genuinely interested in childhood experiences. For example, Mark Twain's work suggests that socio-dramatic play emerged before the nineteenth century (Singer, 1973). He explicitly recognised the importance of adult role models and storytelling in the selection and support of the children's pretend play.

Several of Mark Twain's books and stories provide the earliest, most realistic narration of make-believe play in fiction. In his writings, *The adventures of Tom Sawyer* (1876), Huckleberry Finn and their friends play being pirates, river-boat captains and many other characters. At the end of *Adventures of Huckleberry Finn* (Twain, 1884/2008) in the intricate charade into which Huck and Jim are drawn, Twain describes Tom's own fantasies and play in the development of his wish to become a pirate. In *The prince and the pauper*, Twain (2000) describes Tom's development while engaging in imaginative play with his companions and with himself as the leader. In several cases, Twain also supports that the adults' motivation in storytelling affects the children's play (Singer, 1973).

Each of the aforementioned authors reflects a cultural view of children's play. While none would be considered embedded in a 'science of play', each author was a sensitive observer who was able to articulate a view of humanity that 'rung true'. By studying writers of different periods, we can gather observations that may be as valid as the best contemporary ethnographies of the children's play. These elements of the popular culture provide reflections of childhood that are also valid.

Notes on contributor

Olivia N. Saracho is a Professor of Education in the Department of Curriculum and Instruction at the University of Maryland. She has conducted many studies in the area of play focusing on areas such as literacy, cognitive style and many others. She is widely published in the field of early childhood education. She is co-editor of the *Handbook of Research on the Education of Young Children*, 2nd ed. (2006, Erlbaum) and the *Contemporary Perspectives in Early Childhood Education series* (Information Age).

References

- Auden, W.H. (1965, April 3). As it seemed to us. *New Yorker*, 159–192.
- Blizzard, G.S. (1993). *Come look with me*. Charlottesville, VA: Thomasson-Grant.
- Bromer, S. (1999). Review of *Where go the boats?: Play-poems of Robert Louis Stevenson*. *School Library Journal*, 45(4), 125.
- Dewey, J. (1900). Froebel's educational principles. *Elementary School Record*, 1, 143–145.
- Dewey, J. (1916). *Democracy and education*. Carbondale, IL: Southern Illinois University Press.
- French, V. (1977). History of the child's influence: Ancient Mediterranean civilizations. In R.Q. Bell & L.V. Harper (Eds.), *Child effects on adults* (pp. 3–29). Hillsdale, NJ: Erlbaum.
- Grondin, J. (2001). Play, festival, and ritual in Gadamer: On the theme of the immemorial in his later works. In L.K. Schmidt (Trans. & Ed.), *Language and linguisticality in Gadamer's hermeneutics* (pp. 51–57). Lanham, MD: Lexington Books.
- Hartley, R.E., & Goldenson, R.M. (1963). *The complete book of children's play* (Rev. ed.). New York: Thomas Y. Crowell (Original work published 1957).
- Karnezis, G.T. (2004). *Gadamer, art, and play*. Retrieved September 10, 2008, from <http://log24.com/log04/0208.htm>
- Lilley, I.M. (1967). *Friedrich Froebel: A selection from his writings*. London: Cambridge University Press.
- Montessori, M. (1965). *Dr. Montessori's own handbook*. New York: Schocken (Original work published 1914).
- Opie, I., & Opie, P. (1969). *Children's games in street and playground*. Oxford: Oxford University Press.
- Piaget, J. (1962). *Play, dreams, and imitation in childhood*. New York: Norton.
- Publishers Weekly. (1998, November). Review of *Where go the boats?: Play-poems of Robert Louis Stevenson*. *Publishers Weekly*, 245, 82.
- Rosen, M. (1995). Robert Louis Stevenson and children's play: The contexts of a child's garden of verses. *Children's Literature in Education*, 26(1), 53–72.

- Saracho, O.N., & Spodek, B. (2003). Understanding play and its theories. In O.N. Saracho & B. Spodek (Eds.), *Contemporary perspectives on play in early childhood* (pp. 1–19). Greenwich, CT: Information Age Publishing.
- Schiller, J.C.F.V. (1910). *Letters upon the aesthetic education of man*. Retrieved September 10, 2008, from <http://www.filepedia.org/files/Letters%20Upon%20The%20Aesthetic%20Education%20of%20Man.pdf> and <http://www.bartleby.com/32/501.html>
- Singer, J.L. (1973). Theories of play and the origins of imagination. In J.L. Singer (Ed.), *The child's world of make-believe* (pp. 1–26). New York: Academic Press.
- Spodek, B., & Saracho, O.N. (1987). The challenge of educational play. In D. Bergen (Ed.), *Play as a medium for learning and development: A handbook of theory and practice* (pp. 9–22). Portsmouth, NH: Heinemann.
- Stevenson, R.L. (1885/1902/1999). *A child's garden of verses* (Rev. ed., T. Tudor, Illustrator). New York: Simon & Schuster Children's Publishing (Original work illustrated by E. Mars and M.H. Squire and published in 1885 by Longmans, Green, & Co., London; published in 1902 by Rand McNally). Retrieved September 10, 2008, from http://www.childrensbooksonline.org/child_garden_verses/pages/02_cbv.htm
- Stevenson, R.L. (1930). *Child's play: Virginibus Puerisque and other papers, memories and portraits*. Bangalore: Standard Book Company. Retrieved September 10, 2008, from <http://robert-louis-stevenson.classic-literature.co.uk/virginibus-puerisque/> and <http://robert-louis-stevenson.classic-literature.co.uk/virginibus-puerisque/ebook-page-53.asp>
- Stevenson, R.L. (1998). *Where go the boats?: Play-poems of Robert Louis Stevenson*. San Diego, CA: Browndeer/Harcourt Brace.
- Tolstoy, L. (1964). *Childhood, boyhood, youth* (Trans. R. Edmonds). New York: Penguin Classics (Original work published in Russian in 1852).
- Twain, M. (1876). *The adventures of Tom Sawyer*. London: Chatto & Windus – An imprint of Random House.
- Twain, M. (1884/2008). *Adventures of Huckleberry Finn*. New York: Charles L. Webster (Published in 2008 by Penguin Group, New York).
- Twain, M. (2000). *The prince and the pauper*. New York: Dover. Retrieved September 10, 2008, from http://www.mtwain.com/The_Prince_and_the_Pauper/index.html
- Vygotsky, L.S. (1967). Play and its role in the mental development of the child. *Soviet Psychology*, 12, 62–76.

Paintings

- Anonymous. *One hundred children at play*. Southern Sung Dynasty (960–1279). Palace Museum in Taipei, Taiwan.
- Peter Bruegel. (1560). *Children's games*. Kunsthistorisches Museum, Vienna.
- Winslow Homer. (1872). *Snap the whip*. Metropolitan Museum of Art, New York.
- Maurice Prendergast. (1901). *The east river*. Museum of Modern Art, New York.
- Diego Rivera. (1953). *La Piñata*. Hospital Infantil de México, Federico Gómez, México City.