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Aesthetics: A force in education

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--: AESTHETICS :-

A Force in Education.

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Master's Thesis

by

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Superintendent of the Public Schools

of

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(Michigan State Normal College theses.)

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INTRODUCTION.

There is aesthetic quality in most of the studies in the ordinary school course, and in some of the subjects a large element of the aesthetic may be discerned. Literature, drawing, music, and calisthenics may readily respond to any demands in this direction and schoolroom decoration may be made to conduce to the best ideas on the subject of art and beauty; elocution in the best sense vivifies literature and is in turn made effective by calisthenics.

If there is a deficiency in the teaching of aesthetics it is because of the failure to see the aesthetic in the subject matter daily used in school, enough of which is present if

properly employed. More depends upon the method than upon the material, yet there are certain facts and laws which must determine the materials used in school work if the best aesthetic and ethical results are to be attained.

The forces of human nature are to a considerable extent aesthetic and must be employed if the pupil is to be symmetrically developed.

Aesthetic Theory.

Aesthetics is the science of the beauty of soul contents and the art of its expression. The idea of imitation in art must give place to that expression. The work of art is the effort to convey from one soul to another the soul's contents. No persuasion is necessary to convince people of this but it is not so easy to separate the mere copy in painting from the real creation which is soul activity revealed. There is some tendency to limit the aesthetic to " The Theory of the Fine

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Arts." Not a little is said upon the subject of "art for art's sake," making beauty in itself the essence of the subject; yet the expressions of the great mass of people certainly include the life and character as well as nature and art in the restricted sense.

Shelley's expression "beautiful soul."

Emerson's "over soul," Rice's "beautiful spirit" are glimpses of aesthetic truth as real as the beauty of a flower, but much more pure and ideal. The most erudite and yet the very best aesthetic fact in the whole sphere of the beautiful is this highly spiritual thing we catch glimpses of in our most exalted moments - the sublimity of a pure life. To create beauty in self and to assist others to make their lives ideal is the supreme grace.

There may dawn upon some divine mind the

secret of employing the limitless desires and activities of life which forever remain unsatisfied; and when the method is discovered it will be found that it simply gives to the force of human vitality a free and satisfying activity in the creating of perfection in human life, in self and in others. This is being approached in the accession to the mandate "be ye pure," but will be reached only when a resolute self-effacement has made it possible to center the complete self, freely active, upon the effort to create beauty in humanity in general. The fervor and passion of youth die out and the ardor gives place to the lethargy of unsatisfied longing, because the soul craves a worthy calling. When the King of Beauty shall come to judge the world in righteousness he will reveal the unseen connection between all these energies which we vainly would employ and the infin-

nite beauty of righteousness and peace of humanity. A promise of this seems to be made in the thoughts of those who join the aesthetic to the ethical. "To the heart-culture studies are joined the art studies pursued in education schools. This place is given them on account of the close relationship of the ethical and aesthical. It requires no special scaffolding and straining of points to correlate the lines of material belonging in the domain of the beautiful with the disciplines of heart-culture; they are correlated without difficulty."

"The knowledge, the study, the physical exercise, the discipline of body and soul which the school should afford, are to

1. Professor A. Rein, Jena. Sch. Jr., for Feb. 8th., '96.

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preserve an ideal type not to differentiate a
unit."

"The beauty of art is the beauty that is born -
born again, that is - of the mind." "Beauty and
art, no doubt, prevade all the business of life
like a kindly genius, and form the bright adorn-
ment of our surroundings both mental and material
soothing the sadness of our condition and embar-
rassments of real life." The great truth sought
is to use all the desires, forces and energies of
life.

The Child and the Race.

The efforts to make an exact and formal science
of Pedagogy have been successful in proportion as
scientific methods have been pursued, and the ul-
timate establishment of such a science as fixed

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1. Let Him First Be a Man, -Venable.p.16.
 2. Hegel's Philosophy of Fine Art, p. 3.

as any other is insured by the character of the men engaged in the work. The study of the child and the study of primitive races of mankind establish with a degree of certainty various truths which, if applied to the development of the pupil, result in more favorable growth and the production of greater power with the same expenditure of effort. However, the study of the child cannot take the place of the general study of mankind and when a good understanding of child-life is reached, the next work must be to proceed with like methods to the study of mature mind.

In teaching any branch of science or art we insist upon a progression from the simple truths that may be understood by the pupil taught, step by step towards the more diffi-

cult and ordinarily more general truths. Beginning with simple facts the progression is towards complex laws. In this process there is no step which is purposely taken in a wrong direction, nothing false presented, nothing taught which must be unlearned, unless it is taught by some accident or mistake. This progression depends upon the growing ability of the child and is to be determined by the study of the child and by the study of primitive and advancing mankind. That there is some analogy between the maturing individual and the steps taken by a race in its progress of civilization is considered a most hopeful field for future products with which to supply the course of education. It is admitted on all hands that the race reveals the child. There is a remarkable uniformity in the general results of progress in the various departments or divisions of sociological

conditions of the various primitive races of the world. It will be at once detected that the races all possess certain superstitions very similar; primitive moral notions differing less in degree or amount for a given condition of advancement than the difference in morals of contiguous villiages in civilized countries; methods of warfare depending to some extent upon local conditions but of a remarkably uniform advancement of the race. So in dress, implements, mode of life, etc. There are in all these conditions certain marks of advancement which are to be considered as of value, steps towards general truth which may be safely used for directing if not for furnishing the school course. The early ideas of fidelity to relatives, honesty to

1. See Notes from Spencer's Sociology.

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friends, courage when in danger, etc., as well as their intellectual qualities are directive. There is a very general fondness for white and black and some one or more of the primary colors, in the lowest races as well as in the case of children. There is also to be noticed concerning their music that it is minor, plaintive, melancholy, and that they almost invariably accompany it by percussive devices, as tapping on blocks, spitting on the hands or beating rude drums.

The experiments conducted in the preparation of this thesis point directly to the fact that children enjoy plaintive as well as lively music, and it is not presumptuous to insist that there should be a wide variety in school music for purposes of

1. See Notes from Spencer's Sociology.

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control as well as development. Their fondness for personal adornment consisting of shells, bones, nuts, etc., are a suggestion, and their early love of flowers confirms our use of flowers which children enjoy so much. The literature is scarce, as the most primitive tribes have only a few stories which are handed down by word of mouth.

Primitive Truth is not Error.

Where we need to draw the line in our patterning after the development of primitive mankind is where they retain error. immorality, filthiness, etc. The immorality of most of these primitive races is frightful and in most cases their filthiness is revolting. It is no more incumbent upon us however, that we should not teach these than that we should not teach to our children weird and senseless legends.

Truth dawns resplendent in the savage soul, and the crudest races accept the love of Christ when taught them and need no longer their weird errors. It is like teaching our little ones to tattoo the body, or to eat putrid flesh, or bore holes in the lips, to teach indiscriminately the myths of the past, Truth may be taught but error never. What we give to the child should never be followed by the emetic "this is not true." Primitive beauty and morality are not primitive by possessing elements of ugliness or error. The child need not awaken to a deception if he is taught pure elementary beauty and truth.

Imitation.

The facility with which savages and barbarians adopt habits and customs of civilization depends upon their power of imitation. There is not necessarily a marked increase of power, not a decided

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expanse of ability; but simply the adoption of the simple ways and means of life, which are not those things which require or employ the masterly mind.

The effects produced upon the various races of savages and barbarians by the teachings of enlightened people is a suggestion that there are some forces in their natures set into activity by the contact of superior minds. E.C. Hale's advice to see every day a man who is our superior is along this line. There are in many localities in the United States, Indians who are very respectable and intelligent citizens, and the South contains numbers of colored men of some degree of education and refinement. The vast improvement in the conditions of many of the races due to missionary work is well known. The whole human

family is tending towards better things, vice and superstition are gradually but surely being driven before the love of truth and beauty in humanity. Every new thought lifts the intelligence and every beautiful truth discovered lifts the moral nature of the race. It is easier to rethink a thought and it is easier to keep a truth than to get a truth. It is easier to follow a line of satisfactory argument than to make it. It is easier to follow the logic of some true scientist than to propose the train of thought. The experiments which proved the nature of heat were made by both Rumford and Davey, but it was left for others to apply the exact logic which reveals the important truth. It is very easy to see the meaning of all the steps to the conclusion now that the way is known.

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It is not heralded throughout the world when a well beaten path is followed to the summit of some renowned point in Switzerland or our own West, but the traveler sees the same sights and may enjoy similar experiences to those enjoyed by the great heroes who were pathfinders.

"The Divine Vitality."

Much is said concerning the self activities of the child, the childish desires, spontaneous activities of the observing faculties, play, natural desire of variety, tendency to imitate, curiosity, etc., and there may be reasons for attempting to reduce these to a law which shall be a formulation of the "divine vitality" of the child. Most of the statements made concerning soul and mind

are figurative, depending upon our notions of physical or material facts or laws. Mental philosophers are usually something else also. Wordsworth as a philosopher took his expressions from nature, Herbart talked in mathematical terms, Froebel talked in terms of German theology, Spencer as a sociologist, Hegel as a mystic using terms which must be materialized to be understood. A good many concrete expressions from physics may be serviceable to convey ideas concerning mental action.

To speak of desire as a force, love as a force, art interest as a force, spontaneous activity as a force is good as concrete illustration. The success of the effort to formulate thought depends upon a knowledge of words and their sentential relation. The understanding of an author who expresses himself by correct words and their use depends upon the getting at the particular signi-

ficance in which he uses his words. Few words have but a single meaning and the more a word is used the greater is the range of uses to which it is applied. Words vary in their meaning, and may be given a new significance by a clearer understanding of some subject to which they apply. The word impulse which is used as the expression of a fundamental idea in the psychical life is not in itself a simple concept in any of its significances. There is no meaning of the word impulse which is simple, but in each of the various definitions there is included both time and force. The following definition of force is from the Century Dictionary:-

"Force is strictly the immediate cause of a change in the velocity or direction of the motion of a body; a component acceleration,

due to a special cause paired with a mass of a moving body; a directed or vector quantity of the dimensions of a mass multiplied by an acceleration or rate of change of a velocity, this quantity representing the instantaneous effect of any definite cause effecting the motion of a body. The effect of any cause is to produce an alteration of velocity; and when this happens the cause is said to exert force upon the particle. A force is defined by its intensity or amount, its direction, its point of application and the time at which it exists." We struggle with words and the subtle relations of words to express our thoughts. The first is philology, the second rhetoric.

The bases of the psychical life as proposed by Dewey are: Sensation the basis of thought; interest the basis of feeling; impulse the basis of

1. McCosh in "The Emotions, p. 7, calls this appetence.

volition.

Sensation is as fundamental as it may be desired to consider it and is to be studied in its relations rather than in an attempt at analysis; although, if it may be analyzed by separating what seems ultimate it is proper and scientific that it should be reduced. The idea that sensation is the bases of thought does not preclude the activity of the mind beyond sensations. The bases of volition and emotion are but a development of sensation unless there is mental possibility which is not the result of sensation. Wordsworth uses the expression "our divine vitality" which is expressive and helpful at this point. Interest is suggested as the basis of feeling. Concern as a somewhat obverse idea must be included in the significance of interest as negative interest or

more properly perhaps reciprocal interest. The word "impulse" which is used to signify the basis of volition is also frequently used in a loose way as the basis of feeling, as:- "the art impulse," "the impulse of affection," etc. In these connections it is used unfortunately, as it is not in its original or derived meanings a simple but is rather a composite concept involving two elements, incentive and time. Impulse is a product of these two factors, a result of two things and not one.

Impulses as Specializations.

Incentive, motive, tendency and force are given as synonyms of impulse, yet none of them contain the element or factor time, and are for that reason better words to express basial or fundamental ideas. Impulse is not only not volition but it is not that which produces volition, but is rather the mental quantity or condition of volition.

Impulse contains all the factors of volition except the physical action, which is not a necessary concomitant of a mental condition, although most intimately allied to it. The physical forces are such as tendencies, motives and incentives, and are naturally somewhat suggestive of knowing, feeling, and willing, but do not answer except in an arbitrary manner to the requirements of simple forces in these three divisions respectively. Sensations awaken the already existent tendencies, reveal the motives and liberate the incentives. Tendencies are entirely subjective, while sensations presuppose external energy as well as psychic response. Motive in art is objective but is allied to the feelings. Incentives are largely subjective influences which incite to action. Among

the psychic forces named by different authors under various captions are "the struggle for life or nutrition and the struggle for the life of others, or reproduction. Drummond referring to these calls them "the two great forces in the social organism of today." "Hunger and love become the starting points of divergent lines of egostic and altruistic emotion and activity." Col. Parker says: "Fundamentally, the motive of human action is the self-preservation; a higher motive is the preservation of the family; a still higher one, preservation of the community and a desire for the best good of the Nation; and highest of all self-abnegation, the desire for the best good of all mankind. Out of the instinct of self-preservation probably all the motives for

1. The Ascent of Man p. 35.
2. Thompson - Evolution of Sex.

for human action have arisen.¹ There is a tendency to a mental activity. Pleasurable activity has in it motive, and is an incentive to bodily activity; when specialized this is impulse.

Play is specialized pleasurable activity. Imitation, mimicry, combat, invention and creation are expressive activities. Play may be any one of these and is combat when it includes skill and opposition. In its simplest form play is imitation; in its highest form it is creation. In his masterly article on Sex and Art, Collin A. Scott attempts to show that art is primarily the irradiation from the region of sex. Spencer and Sully say that art is closely allied to play. Drummond says that art and culture are the gifts of love. In a way the play

1. Talks on Pedagogics, p. 227.

2. In Jan., '96 Journal of Psychology.

tendency (motive, incentive,) may be considered to include all these and more. "Small profit comes where there is no pleasure tak'n," is a dawning truth and whatever may be the original or innate source of passion of any form it is so plastic that it may be rightly directed and it will thus be the source of infinite active blessing instead of sapping the energies of life in its suppression if not in its wantonness. "Does not sex itself produce its own best organ of inhibition in the love of the beautiful and works of art?" ^{That} "There is truth in the statement that we love people who are somewhat wicked, pupils who are mischievous, and children in whom there are other qualities than are enjoined by parents or teachers is inductively evident, but is a mere circumstance of social conditions and not a fundamental truth. Used deductively as truth it be-

Collins, South, in Jr. of Psy. Jan 96

comes pernicious evil and is altogether a dangerous sophistry. The deception grows out of our recognition of forces of character which have been somewhat misdirected but which are capable of evolving that which is desirable. Moreover we are disposed to judge humanity by general rather than by special conduct. There is in fact too great a leniency in the valuation of the emotions. Ethically developed in the proper directions these energies are aesthetic, - improperly liberated they become passion and voluptuousness.

"The feelings play an important part in morals." - - "The full importance of this subject is not appreciated."

1. Introduction to the study of Philosophy,
Stuckenburg, p. 268 - 269.

Music.

Isolated from all other studies by its very nature is music. No other school work can supply its place in means or end if it is presented in its true and logical setting. Some of the valuable results of musical training are produced by other studies, but that which by right places music in the schools cannot otherwise be effected. The development of the sense of hearing depends upon sounds in general, particularly upon articulate speech and music; the former giving some knowledge of quality but more of discernment of consonants. The mind is not directed towards range except by music; and the symbolizing to the eye the pitch and other features of sound which the ear is being trained to discern is the peculiar office of music. Nearly as dependent upon music as this and perhaps of more value is the development of

those aesthetic qualities of soul which are either the product of the sense of hearing or at least are set in operation by the enjoyment of music's subtle charms. The friends of music claim much for it in mental discipline, aid to moral education, as an agent in securing discipline, etc., but it must receive its ultimate and final valuation as a study on the qualities it possess that other studies do not. That a large portion of the training of the invaluable sense of hearing depends upon it, and that there are aesthetic forces of the mind which depend for their use upon music gives music a unique place and makes its demand unanswerable except to the advocates of the three R's.

The thought produced or suggested by music is dependent to some extent upon previous

use or suggestion of similar or the same music. If words are sung much of the effect is the direct outgrowth of the thought expressed by the words. The tendency of recent times to use in sacred worship the tunes which have been successful in other connections is both praised and condemned. That the music itself also has a large part in the production of emotion of certain quality is doubtless true.

Plato made an attempt to determine the ethical and symbolic affinities of metres, melodies and other features of the vocal and instrumental music of his day. The expression "not educated up to the enjoyment of such music" while usually implying irony contains aesthetic truth the importance of which is dawning on the teachers of recent times. Like other art products music must be graded to the ability of the student, and it is

not less necessary that the taste for correct music of high quality should be cultivated than that the taste for literature which is considered so important, should be most carefully considered by the teacher. Not only is the hearing of good music a means, but the analysis of compositions of merit by recognized authority. Opinions are readily moulded by the opinions of others and taste is as much a concession as an innate fact or condition. Taste in music is subject to instruction, and this feature of music should be as carefully attended to as the training of the perceptive faculties referred to above.

In an endeavor to determine if possible any fact or truth of aesthetic value in the teaching of music the question was put to three hundred grammar school pupils of the Public Schools of Albion: "What song do you like

best?" The replies could be very easily

best?" The replies could be very readily grouped under the three heads, patriotic, moral and beautiful. The per cent for the entire number was patriotic 62 per cent, moral 20 percent, beautiful 18 percent. A circumstance of some interest is that in three rooms where the ordinary work in music had temporarily given place to preparation for Washington's Birthday exercises, the per cent was above 80 per cent for patriotic songs. "America," "Mt. Vernon Bell," and "Song of Washington" were being practiced and were the songs preferred. In one room where the ordinary work in music was being done the per cent was about equal for each class of music. The question was asked fifty eighth grade pupils "What kind of music do you prefer?" and the replies were so varied that they cannot be classified. Instrumental, chorus, quartette, and other kinds were mentioned. Ladies sextette, gentlemen's quartette, mixed quartette,

and duet may suggest opinion based on some particularly pleasing piece or circumstance, as some of these are quite exceptional and rare. A third experiment was conducted for the purpose of ascertaining the preference for music of a bright or lively quality as compared with quiet or plaintive music. The following four pieces were selected and carefully practiced by a skillful violinist:

(1st) For the quiet Gonoud's Lullaby, "Sing, Smile, Slumber," a very subdued rhythmic piece, which was played to emphasize the quieting quality.

(2nd) For the bright, Rubenstein's Melody in F, entitled "Spring Song," which was made particularly bright by its rendering. These two classical pieces were played in the above order and also reversed and the vote taken.

the children closing their eyes and indicating their choice by the uplifted hand.

(3rd) For the lively, Crosby's "Walks My Love in the Garden" was extremely successful often causing the children to laugh with the pleasure of its vivacity.

(4th) For the plaintive, Hodge's "The Rosebush," a minor selection which was played with the sordino. The contrast between these two was very marked and the expressions upon the faces of the children was ample proof that they fully appreciated in emotions the real contents of the music. The ability to laugh is much more developed than the ability to cry - we usually think of this as the inability to keep from crying, - and there were many smiles and many who laughed outright at the jolly music, but the subdued expression and the quiet and keen attention was very manifest during

during the playing of the first and fourth selections. In one case a little girl cried when No. 4 was rendered. In summing up my experiments in music I desire not to be too general in my statements; but I am satisfied that valuable work may be done for the cause of music by studying its effect upon the child in a comparative way, also by varying the time of day, the period in the school session when the experiments are taken, the difficulty and simplicity of the pieces rendered, the kind of instruments used, etc. I am not sure that any points have been fully established by these experiments but will give the following thoughts suggested to me by what was done:-

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1. For details of this experiment see page 69.

1st. The choice of the pupil tends towards what he has heard at a recent time i.e. the late has the preference.

2nd. A decidedly pleasant occasion or piece may determine the choice.

3rd. There should be a wide range of musical composition used, as the children like not only bright and lively pieces which receive the large share of place in school music today, but they also like the quiet, subdued and plaintive music.

4th. The emotions of the children may be reached very readily through well rendered music, hence the higher feelings should be cultivated by the power which music has to awaken the aesthetic.

5th. There should be analytical instruction to show the difference between the grades of excell-

ence of musical composition, and to give acquaintance with classical music.

Drawing and School-Room Decoration.

Art in the schoolroom and art education as the expressions^{are} used today convey the idea of pictures and statues for decoration and the school work in drawing, painting and modeling. The intimate relation between drawing and decoration is occasion to class them under the one head of art education. A broader use of the word art may be desirable in general. Art in its common acceptation includes other products than those which appeal to the sense of sight, but the present tendency seems to be to restrict the meaning. It is said that "there are many signs that art is to be made in future a part of general education," and

1. T. C. Rooper, in Feb. 3th. '96. School Journal.

"Our line of development lies in aesthetic education I believe."

The present educational interest in aesthetics is largely confined to that department which has to do with schoolroom decoration, and while there are localities throughout the country where temporary interest has existed the present attention bestowed upon the subject is entirely without a parallel in the past. That there will result a large introduction of good pictures, statues and other objects of beauty and instruction must be the natural consequence of so large an interest. It is altogether probable that the development of aesthetic taste in this direction will call attention to the considerable amount of material already in the curriculum which may be so handled as to produce all the beneficial results that—

1. Commissioner Harris in School Journal, Oct/19/95.

that it does at present and in addition more completely develop, furnish and train the aesthetic nature.

The specialists in all lines of school work see in that which they present elements of the aesthetic, and when it is more generally seen that objective beauty becomes subjective in the life of the student, and its laws and principles are well enough understood to reduce aesthetic teaching to its logical place in the science of education, we may expect large results from what may be done with the literature, elocution, music and calisthenics already a part of the school course.

So far as I am able to learn the subject of schoolroom decoration has received little systematic study and aside from a few educational papers little has been published in

a form to be very helpful to the average teacher.¹ The following simple experiments were performed in the Public Schools of Albion Michigan with the desire of securing some ideas concerning schoolroom decoration. The question was put to about three hundred grammar school pupils "What is the prettiest picture you ever saw?" The replies were so very general and vague that no classification seemed satisfactory. In a few instances pictures upon the walls of the schoolroom were selected, but the idea suggested by the study was simply that too little attention is given to pictures; another study was somewhat more fruitful in suggestion. That there are many truly aesthetic productions which have moral content or motive is seen by the per cent of such pictures in the "Official Illustrations from the Art Gallery of the World's

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1. See *bibliography*.
 2. " "A Child Study."

Columbian Exposition," edited by Charles M. Kintz, published by Geo. Barrie, Philadelphia. Of three hundred and thirty-six pictures forty-three possess distinct moral quality.

Other motives may have a place but the moral should at no time be lost sight of in selecting pictures and other art products for school purposes.

Summary from Book of Pictures.

1st. True stories should be told to the pupils concerning the pictures upon the school walls.

2nd. Pictures which need no description or story will be of less educational value towards aesthetic culture.

3rd. Pictures should be chosen for school purposes with special reference to the age

of the children in the room where the pictures are to hang, and should be adapted to their ability.

4th. For school purposes pictures should possess true beauty and also some valuable truth lesson or information. It should be both aesthetic and moral in its contents. For instance if the picture is to be a picture of dogs let it be an example of a dog helping some person, or the true incident of the dogs that took the wounded dog to the dog-hospital.

5th The little children show special fondness for babies, birds, flowers, kittens, and good people that they know about.

6th. For the grammar grades flowers and animals in general, men and women of honored fame for valiant deeds or literary merit, pictured deeds of

bravery or kindness, especially those connected with important events in history, literary scenes and subjects, storied statues, etc.

7th The high school should contain fine art in general which contains the element of moral value. Art should not be introduced into school for less than the highest purpose.

8th. The taste for art is capable of cultivation and should not be neglected.

9th. The grade of complexity of the art product used in the various grades of school should be well up with the ability of the child that it may lead his taste.

That the above does not unreasonably limit the selection of mural adornment and that within the limits proposed there is still great latitude for selection, the following

experiment is an argument if not a proof. The rules or statements of the above summary were carefully made to four persons of local authority in matters of art and they were asked to choose from the Illustrated Catalogue of the Southern Photograph Company of Boston such pictures as they considered to be particularly valuable for school walls, limited by the suggestions. This catalogue contains about three thousand photographic reproductions of celebrated pictures. The number each was to indicate was not limited and the selection was done independently. Ninety-four pictures were chosen. Thirty-four by one, twenty-seven by another, twenty-three by the third and nine by the fourth. Of these there were no two alike.

Calisthenics.

The pleasure of physical activity is to some extent dependent upon such aesthetic qualities as rhythm and grace. That skating and dancing afford enjoyment is due, aside from other reasons, to these features some of which they possess in common. Physical activity is an absolute prerequisite to mental growth. Rhythm, time, grace and symmetry become specialized by such physical activity as possess them. The soul in its effort to see the divine, synthesises its experiences. The permanent experiences are largely emotional and released or enjoyed emotions are accompanied by physical activity. Contemplation is built upon that which has come into the mind through the various channels of activity.

Last winter ('95) there visited America a party of travelers from Jerusalem; they were natives of that dead city, and have passed their entire lives in its

torpid precincts. At first thought one might suppose that they would be delighted with the warmth of our rushing life. I met one of the party, Professor Elihu, and remarked to him that he would scarcely wish to return to so drowsy a place, "Oh! no indeed, my dear sir, do not be deceived my dear sir, for truly, I would say that I do not like anything American. I am disgusted with America, the boast of the country is so hyperbolous. We expected to find smoothly paved streets and the wagons and trucks rattle terribly, and there are so many muddy roads not paved at all, why! we thought there were no roads not paved in the United States. And we supposed there were nothing but flag sidewalks, but instead you have ill-kept board walks with many loose boards and holes for people to fall into. Indeed, sir, we love the quiet life for the improvement of the heart and mind. The subdued and contemplative life of our quiet Jerusalem is so spiritually uplifting

Our party have found only one thing here in America which has pleased us, and that was unexpected. We went down to the river and watched the skaters gliding here and there over the ice. No, we do not like America."

"The central essence of the ideal is activity on all sides the ideal comes in contact with the common realities, with all the prose of life."

Professor Elihu will be much more of a man when he goes back than when he left Jerusalem.

The rhythmic movement of the dance is more complex than that of the skater; it possesses greater variety, hence is more permanent as a pleasure. The danger in the use of pleasure as a force in school work is manifest here as it is to more or less extent in most of the subjects which possess much of the quality, but carefully handled it is this pleasure

which is real benefit or the true cause of the real benefit of successful calisthenic exercises. The system which possesses the greatest grace of movement will not only afford the pleasure but the benefit as well, as otherwise the spirit which infuses life into the work will be lacking.

The physical man is the perfection of mechanism. The percentage of energy lost in the conversion from food into work is slight. We take material into the furnace - the stomach - and set the fire going. The draughts are opened by activity. The warmth of the body and the motion of the body are used energy of food. If a man works he must eat. "If a man will not work neither shall he eat," One man goes out to fish or shoot because he needs an appetite, another does the same thing because he has an appetite. The primary condition for diges-

tion is activity, and the prerequisite of true life is physical health. The care of the body is thought by some to be too material but as self-utterance in the daily walks of life is purely through the physical it is essential that to be well understood we should possess health and form of body. The important bearing which calisthenics has upon elocution is in the employment of the means which shall develop the natural physical activities. The language of nature is to be cultivated as in any other power. "Exercises are the means of transforming a man from the actual to the ideal," says Professor Curry. While elocution has its place in connection with reading and should not be neglected calisthenics must by its very nature have a place and time set apart for it. An objection offered to the relief cal-

isthenics is that that five minutes per session the time usually devoted to the work, is not adequate and that more time cannot be spared. This time is short if viewed from the standpoint of a recitation in geography or arithmetic, but as one of the leading purposes is relief from the weariness of inaction, and as the blood may be set in motion by five minutes gentle exercise the prime object is gained whatever other value the exercise may possess. Five minutes a session is nearly an hour a week, which is more time than the average child is given religious instruction, and in a school course of twelve years amounts to the equivalent in time of four months of school." Such an amount of time economically and correctly employed would produce decided results. In the study of this feature of the thesis the following questions were submitted to twenty teachers.

"Is the general bearing of a pupil more indicative of his moral nature or his aesthetic nature?" "Is the bearing more like the aesthetic or intellectual?" The answers were made in all cases with reference to individual pupils and the results were uniformly indicative that the bearing more resembled the moral and the intellectual than the aesthetic or culture or cleanliness of the pupils. It is believed by all those who studied the question that there is an intimate relation between the general bearing of a pupil and his apparent moral nature, and that the taste or culture is like the intellectual ability. I am not prepared to give any general statement concerning this experiment, but I believe that investigation along this line would be desirable and that valuable ideas would result from a careful

study of the significance of the way a pupil carries himself. The sitting postures and walk are alike susceptible of culture as well as the general expressive activity.

In a record of about one thousand pupils extending over a period of nine years the "conduct" as marked by the teachers is higher than the scholarship in above eighty cases out of a hundred, and by a proximate calculation the number increases, as the pupils advance in the grades in favor of conduct as compared to scholarship. While this has more to do with behavior than what we may have in mind as "bearing," yet it may be reasonable to assume that the thought of the teacher is directed more to the scholarship than to the less carefully graded idea of deportment and that bearing has its place in conduct. It is significant however, that the standings in these two things are usually very

nearly the same, only in exceptional cases differing by more than a very small per cent. It is my opinion that much may be done to improve the bearing, without creating a consciousness of the physical in the pupil, by the use of a scientific system of calisthenics such as the Swedish or Delsarte, and that by handling the work with a realization of its bearing upon expression it may be truly aesthetic in its results. It is only among cultivated men that change of the figure, of behavior, and of every kind and mode of self-utterance emanates from spiritual education. "Man is a radiation from the finite to the Infinite. Manner is the transparency of character." We get what we give, or as Goethe conversely says: "We can give nothing but ourselves." "No good thing will God withhold

1. Prof. Curry in "Art of Expression."

from him that walketh uprightly."

Language.

That feature of school work which is receiving the most attention today and with justice is Language, in the broad sense including Literature. One feature of it, however, should be brought more prominently forward and that is the expression of what is found in the masterpieces. Darwin says we can scarcely experience what we do not express. To express is to experience, and true expression of the real thought or emotion is to a considerable degree the enjoyment of that which the great author himself first enjoyed before rendering permanent in words.

Objectively, literature is imitation; subjectively, that is to the author, it is experience, and may be called invention, expression or creation. "The epopee, tragic poetry, comedy,

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dithyrambic poetry, and the greatest part of the art pertaining to the flute and the lyre are all entirely imitations - - - in rythm, words and harmony." In Ruskins "Dark Mirror" there is the thought in most beautiful language that we can think and feel only what we ourselves are. In this sense we may read out of a literary production perhaps with different setting our former thoughts and experiences. The extent to which this is true removes literature from imitation and makes it pure creation, and dignifies expression to the purpose of reactively giving to self the contents of the production read. Imitation is primitive and to arrive at any higher stage one must first imitate and the imitation must be that which lies close to experience. The teaching of literature should be to reproduce in the

1. Aristotles Poetic's, Chap.II.

pupil that which the author originally had in his soul, and to do this it is necessary that the teacher should have, first, the experience of the author's thoughts and emotions, second command of natural and artificial language to adequately transfer these to the pupil. The natural language is understood by some subtle law of mind. A very striking illustration of the natural language and that it is innately understood fell under my observation. A little boy two years old who had but two or three times played with a kitten there never having been one in the home, was one day happily playing with a strange cat that seemed to be well pleased with the attention received. For some reason not apparent the cat took offence and bristled up. It did not make any noise or strike at the baby but arched its back and tail threw back its ears and held up its paw in the attitude

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of striking. "looked mad" as the baby's five year old brother said. The baby was greatly frightened, cried loudly for some little time and could not be induced to make friends again with the cat. Artificial language is the extension and perfection of this natural language and must not do violence to it. Artificial language is acquired by the usual methods of education. At first by imitation.

"Every household has a key-note based on the voice of the mother." "To imitate is congenial to men from childhood. And in this they differ from other animals, that they are most imitative, and acquire the first deceptives through imitation, and that all men delight in imitations." In that which may be

1. "Let Him First Be a Man, Chap.II Venable.
2. Aristotles Poetics. Chap.IV.

imitated the limit is not less than the entire realm of art. Any approach to perfection in imitation is closely allied to creation, and in the case of elocutionary effort, to reproduce literature the imagination and emotions have a wide range, bordering in fact so far as the human mind is able to know upon the Divine. "There are no more important facts than those of the material life." "Poetry delineates that perfection which the imagination suggests and to which as a limit the present system of Divine Providence actually tends." "The highest points in poetry and philosophy come into close relations with each other." It is the highest conception of poetry, and liter-

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1. Dowden's Shakespeare, His Mind and Art p-46.
 2. Newman's Essay on Aristotle's Poetic's, p-10.
 3. E. Cand in Con. Rev.

ature in general, which should pervade the mind of the teacher and the effort to cause the pupil to experience the same to as great an extent as possible is the true aim of literary study. But that the pupil may appreciate what he studies it is necessary here as elsewhere in all school work, that progression should be maintained, and from the simple stories and rhymes of childhood step by step to the masterpieces the careful and thorough study and enjoyment of what literature contains should be pursued.

An exhaustive study of a play of Shakespeare or some equivalent together with written and elocutionary expression of the same is the climax, doubtless, of language work in school. Parallel to this in sculpture would be the study of some statue, such as the Lacoön in the light of Lessing's monograph, In painting

the exposition of some classic production would give an appreciation of true art in general. In music as well there should be this final mastery of the beauties of some highly classical production.

Conclusion.

But there comes a period in a strong life when to study or imitate is unsatisfactory, when something higher alone will give pleasure. That which a man is he struggles to reveal. The divine in humanity at the moment of its greatest effluence is expressed and made permanent in art. He who at times catches glimpses of perfection and makes his vision permanent is the artist, and the greatest artist is the one who, perfected by the most thrilling spiritual experiences and furnished in beauty of soul with visions of the Divine which appear in the intense moments of earnestness, is able to interpret to a developing mind the most

perfect revelations that humanity has received. The capability of the human soul is vastly greater than has yet been revealed, its possibilities are indefinitely higher than have ever been reached, - in the furnishings of intellect; in the reach of vision, in the culture of the more refined sentiments, in directing towards purity every restrained energy, in the kindly impulses, in the possession and appreciation of the beauties and graces of life.

The teacher who is freest and most spontaneous because of no restraint of evil impulse, freest because the powers and energies of self are all directed and used, is the teacher who can interpret and adjust and fit to the capacity of the child that which shall be experience to him, and liberate in the child, the

forces which shall reveal in their intrammelled activity his true self, limited only by the limitations of humanity - the limit of the innate forces of the individual.

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For description of pieces No's 1.2.3.4. see page ⁹⁵
 Played by Miss Mabel Smith in the following rooms of the
 Public Schools of Albion, Mich., April 21st., 1896.

	Classic.		Popular.		TWO The choice of the four together.			
	No. 1 Quiet.	No. 2. Bright.	No. 3. Lively.	No. 4. Plaintive.	No. 1. Quiet.	No. 2. Bright.	No. 3. Lively.	No. 4. Plaintive.
9:30 A.M. Grades 1 & 2.	1 16	2 24	3 10	4 30				
Grades 1 & 2.	2 30	1 10	4 10	3 30				
10: A. M. Grade 5.	1 10	2 34	3 12	4 32				
11:15 A.M. Grade 8.	4 25	3 27	2 32	1 20	1 1	2 21	3 5	4 17
1:30 P.M. Grade 7.	4 37	3 13	2 34	1 16	4 12	3 15	2 22	1 3
2:P.M. Grades 11 & 12.	1 40	2 40	3 7	4 73	4 21	3 3	2 28	1 2
2:30. Grades 11&12.	4 60	3 20	2 13	1 62	1 7	2 12	3 2	4 16
3:P.M. Grades 1 & 2.	4 16	3 24	2 13	1 22	4 39	3 2	2 10	1 21
3 P. M. Grades 3 & 4.	4 27	3 16	2 17	1 26				
3:30 P.M. Grades 3 & 4.			1 13	2 25				
3:30 P.M. Grades 3 & 4.			1 6	2 33				
			ONE			TWO		

ONE

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The vote was taken each time after two pieces were played, - the children closing their eyes and showing their choice by the uplifted hand. The numbers refer to the order in which the pieces were played.