

meet the real appetite and tremendous capacity for knowledge and work that the young people with this healthy background demonstrate. He will struggle to give the needed techniques and simultaneously to prevent the young workers from losing their balance by making their technique their god, an error that thousands of art students have made. It remains to be seen in the future whether they too will topple into that abyss where the true purpose of art is completely lost, or whether their experience will lead to self-realization.

FLORENCE CANE

THE PSYCHOLOGY OF ART APPRECIATION

The article which follows was assembled as a part of a study in the psychology of art appreciation. It does not profess to be an exhaustive piece of research, but it is hoped that it may be suggestive. The authorities quoted are, as a rule, men and women in the field of general education, superintendents, professors of psychology, education, etc., people who are striving to make our schools function happily and efficiently in modern society. Some of these people may not know art as well as those especially trained in the field, but they have studied education, children, and society, and their opinions should be suggestive and valuable, not only to teachers who are working in the field of the arts, but to the general educator.

THERE are two causes of inefficient teaching in appreciation lessons, according to the authorities examined: first, a failure on the teacher's part to know for what he is striving; and second, a failure to apply the principles of psychology in striving toward any aim. Judd says ¹"the art teachers must give up the practice of indulging in rhapsodies over art and its value, and must learn to define the types of appreciation which they wish to cultivate. They must show that they know when they have produced one of these approved types of appreciation." Colvin be-

¹Judd, *Psychology of High School Subjects*, pp. 363, 364.

lieves ²"The teacher, above all persons, must know the way along which he seeks to direct others." Of course these men are right as to having a goal, and we are glad that tests are being worked out, now, to help us in determining just how much the child really feels, the more difficult of Dr. Judd's two requirements. Minor writes ³"The first requisite in conducting a lesson in appreciation is to know the purposes which underlie this phase of school work. The general purpose of any appreciation lesson is to enable the child to enjoy the contributions which are the social heritage of our present age. The specific purpose varies with the individual subject." The important word in the last is "enjoy." Mr. Arthur W. Dow, who rendered invaluable service to Art Education in the United States, and who so ably directed the Art work in Teachers College, Columbia University for so many years, in speaking of Art courses in general, wrote: ⁴"Courses should be planned for a progressive growth in appreciation and power of expression . . . the Art course . . . must stand, first and last, for growth in critical judgment and appreciation of harmony. There should be opportunities for choice." If the teacher who is attempting to develop appreciation in any subject would sit down calmly with herself and determine just what it is she wishes to arrive at with her pupils, her problem will be well on the way to solution. It is nothing more nor less than the "teacher's aim" of practice teaching days of years ago, and like many old things it is good, though old. Unless we know where we wish to go, no cock horse, or even limousine, will get us to Banbury Cross.

²Colvin, *Introduction to High School Teaching*, p. 164.

³Minor, *Principles of Teaching Practically Applied*, p. 213.

⁴Dow, *Theory and Practice of Teaching Art*. 600.

In regard to applying the principles of psychology in striving toward any aim Stone cuts through to the quick when he says ⁵"The failure to teach appreciation is due to not approaching the appreciation lesson psychologically," and Thorndike elucidates further, ⁶"The general laws which control responses of thought and action control also responses of feeling." ⁷"Correct imagery is important. We should aid children to see and hear by appealing to the visual and auditory senses." Gates states: ⁸"Learning does not consist entirely of addition, or strengthening connections. Elimination, or weakening of connections already present is quite important." Gates point is keenly felt by the instructor who attempts to teach love for beautiful color harmonies to the child who has grown up in an environment where only crude color combinations have been seen; or who tries to instil the love of good music into the jazz filled soul of a boy from the small town. ⁹"Appreciation involves the methods used in cognitive process lessons, also those lessons involved in teaching skill, as these both may give enjoyment," according to Burton. Gates hits on a very vital point when he says ¹⁰"Learning takes place only during activity . . . learning to appreciate music, art, or literature are all acquired in the process of reacting. . . . it is by reacting to the environment that new reactions are acquired." Minor believes ¹¹"We should help the child to develop correct and adequate powers of imagery." Morrison notes that

⁵Stone, *Silent and Oral Reading*, p. 80.

⁶Thorndike, *Principles of Teaching*, p. 243.

⁷Minor, *Principles of Teaching Practically Applied*. Chap. 14.

⁸Gates, *Psychology for Students of Education*.

⁹Burton, *Supervision and Improvement of Teaching*, p. 241.

¹⁰Gates, *Psychology for Students of Education*.

¹¹Minor, *Principles of Teaching Practically Applied*, p. 213.

¹²"In appreciation teaching . . . all pupils are to a greater or less extent problems." Different training, environment, inherited tendencies, make great differences in emotional habits of reaction. Miss Florence Williams concludes after some interesting investigations, that ¹³"As yet, we know very little of the process by which the individual learns to know and appreciate good pictures"; and we are inclined to agree, somewhat, though the theory of contagion, as discussed later in this paper, does throw some helpful light on the subject.

The art teacher of today, as well as the class room teacher, knows much more psychology than she did ten years ago; but the fallacy still exists in many minds, that the arts—, music, literature, and particularly the space arts of painting, sculpture, architecture, etc., including their handmaiden, drawing—are the gift and privilege of a few. These people fail to realize that all can learn to appreciate, and practically all can be taught to execute to some extent; well enough, at least, to aid in appreciation—but of that more later. This point, of the failure to treat fine arts subjects sanely and psychologically, is perhaps the most real cause of the fallacy just noted. Let us plead that the class room teacher apply the laws of psychology in her teaching of appreciation and of all art, and the results will be as pronounced as they are in the teaching of reading or arithmetic.

The importance of the teacher's personality and qualifications in the teaching of appreciation lessons is a subject on which the educators examined waxed voluble and eloquent. Morrison considers that ¹⁴—the appreciation courses, one and all, depend

¹²Morrison, *Practice of Teaching in Secondary Schools*. Chap. 18.

¹³Williams, "An Investigation of Children's Preferences for Pictures." *Elementary School Journal*. Vol. 25, p. 119.

¹⁴Morrison, *The Practice of Teaching in the Secondary Schools*. Chap. 18.

upon the personality and qualifications of the instructor more than do any others whatsoever," and considers good teachers of appreciation subjects rare. Vandenburg thinks that ¹⁵"teaching of art appreciation in junior high school requires a teacher with highly specialized ability. Likely not an artist—possibly a teacher of English or Latin," and goes on to give the reasons why he is afraid of the "artists" "Courses in appreciation are (usually) planned by instructors who are, or aspire to become, artists; and the lessons are planned as they feel they would have been helpful to them—but prove only unnatural, uninteresting, and unspeakably difficult to the average youngster." (Mr. Vandenburg considers the first year of junior high school "the time for seeing, possibly enjoying art." He would have no pencil touched to paper, of necessity, during this year. Later, because of college entrance requirements, this cannot be done; but in this first year the opportunity is possible to teach the child as a child, independent of college dictation). ¹⁶"The teacher must appreciate the form which he seeks to present for his students' satisfaction. A teacher's power of appreciation and his power of interpretation are fundamental to the development of appreciation upon the part of the children." Minor agrees that ¹⁷"The teacher, herself, must appreciate," and considers "The teacher's function" to be "that of an interpreter, who enables the pupils to understand the work of the master." The "teacher should supply information, but not encumber the period with it for its own sake." Strayer warns that ¹⁸"the teacher should keep in the

background," but considers "the best guarantee of development along these lines" to be "found in association with those who do genuinely appreciate—the fundamental qualification of the teacher is the power to appreciate;" while Stone ¹⁹thinks failure to develop appreciation (in teaching reading) is due to lack of genuine appreciation by the teachers, themselves.

There are quite a number who think that appreciation is largely a matter of "catching the inspiration"; among whom is Gilbert Palmer, who speaking generally, says, ²⁰"Quite as much for vital transmission as for intellectual elucidation is a teacher employed." Another such is Stormzand, who thinks ²¹"Much of this guidance in appreciation must be a matter of contagion. If you yourself clearly see the beauties and keenly feel the inspiration you will communicate it in simple, natural enthusiasm that will be accepted in sincerity by your pupils. If not, your pupils will not catch what you do not have." Davis believes that ²²"—the enthusiasm of the teacher is more effective than direct suggestion." Strayer and Engelhart require that ²³"—a good teacher must continue to share the enthusiasms and ideals which are sometimes thought to be characteristics of youth."

Davis stresses the work of the teacher in the following: ²⁴"Poor performance of any kind is the surest way to prevent appreciation by school boys and girls, who without knowing it, admire efficiency. Skillful, impressive, and artistic presentation of the finest and best may be depended upon to register the right effects upon what pu-

¹⁹Stone, *Oral and Silent Reading*, p. 80.

²⁰Palmer, *The Ideal Teacher*.

²¹Stormzand, *Progressive Methods of Teaching*, p. 183.

²²Davis, *The Work of the Teacher*, p. 181.

²³Strayer and Engelhart, *The Classroom Teacher*, p. 87.

²⁴Davis, *The Work of the Teacher*, p. 183.

¹⁵Vandenburg, *The Junior High School Idea*, Chap. 11.

¹⁶Strayer and Engelhart, *The Classroom Teacher*, p. 84.

¹⁷Minor, *Principles of Teaching Practically Applied*, p. 220.

¹⁸Strayer, *Brief Course in the Teaching Process*, p. 81.

pils genuinely care for." Who has not been bored and disgusted by a halting, and lame presentation of some otherwise interesting subject for appreciation? Davis is referring, also, to the creative work of the pupil in developing appreciation, as cited below.

It is interesting to note the opinions of these writers on the relation of creative effort to appreciation—a much muted subject these days. Strayer believes ²⁵—"the attempt to create helps toward appreciation"; and Minor ²⁶also considers this true. Stormzand suggests that you ²⁷"Plan your assignments to make pupils find beauties." This coincides with Gates idea cited above, that "Learning takes place only during activity." Stormzand continues, "Stimulating the search is the limit of our duty; the discovery must be left to the pupil. The most feasible method seems to be the suggestive question."

In regard to the insistence on technique in the creative lesson which is primarily given to develop appreciation, we find Stormzand writing, ²⁸"An emphasis on technique in the appreciation lesson in the public schools is largely out of place. It is primarily and almost exclusively a question of developing good taste in all." Strayer and Engelhart think ²⁹"Insistence upon technique has often destroyed the possibility of satisfaction in the field of aesthetics. Creative work by groups of children working together is an excellent way to develop appreciation." Here one gets visions of stage sets, costumes for pageants, decorations for school rooms, posters advertising

plays, work on school annuals, etc., etc. Having done a stage set, imagine the keen interest of a group of ten-year-olds in the stage sets of Aronson, or any other artist of the stage. Strayer thinks ³⁰"Knowledge of technique may help or hinder—the latter, if technique is constantly uppermost in the mind; interest in technique must be subsidiary." Davis, as noted above, disagrees with this to some extent, and believes that poor technique on the part of the pupil hinders the development of appreciation.

The writers examined have something to say, also, concerning analysis as a means to appreciation. Thomas Munro writes, ³¹"Aesthetic growth requires freedom for individual thought and feeling; aesthetic growth is furthered by genuinely rational control and analysis; artistic and other activities should be mutually correlated; specific values and interests should be distinguished; sequence of steps in instruction should follow natural growth." Earhart believes ³²"Over analysis is fatal to emotional enjoyment." "As a college student the writer thrilled over Browning's poetry in a course entitled British Poets of the Nineteenth Century, and enrolled with much enthusiasm the next term in a full course in Browning; only to have the Ring and the Book broken into quivering bits and laid under the microscope of intellectual analysis." Stone thinks that the failure to develop appreciation is often ³³"due to too much analysis—to too much emphasis on intellectual constructions, and parts of speech"; and Davis would have us³⁴ "cast out exhaustive analysis." Bagley reminds us that ³⁵"Picture study for appreciation is

²⁵Strayer, *Brief Course in the Teaching Process*, p. 81.

²⁶Minor, *Principles of Teaching Practically Applied*. Chap. 14.

²⁷Stormzand, *Progressive Methods of Teaching*, p. 191.

²⁸*Ibid.*

²⁹Strayer and Engelhart, *The Classroom Teacher*, p. 85.

³⁰Strayer, *Brief Course in the Teaching Process*, p. 79.

³¹Munro, "Modern Methods in Art Instruction," *Jl. of Barnes Found.* Apr. '25.

³²Earhart, *Types of Teaching*, p. 125.

³³Stone, *Silent and Oral Reading*, p. 80.

³⁴Davis, *The Work of the Teacher*, p. 182.

³⁵Bagley, *The Educative Process*, p. 281.

not naming the objects or studying the painter's life." There is, however, the necessity of giving the pupils enough of the life and times of the artist to understand the work which he produced. The number of these facts decreases as one goes down in the grades.

Again, there is the desire to analyze the object for its art qualities, and in truth, it is only an appreciation of an object on this basis that is real art appreciation. But too much insistence on even this will kill the very thing we wish to create. Truly the teacher of appreciation must be a rarely wise one. On this point Morrison has this to say: ³⁶"Inhibitions may be generated in appreciation lessons by too close driving toward appreciation. A too analytical approach may defeat its own ends and seldom leads to appreciation. The adaptations which belong to the appreciation type the pupil reaches by simple recognition of worth." One is inclined to wonder just how far many pupils would go "by simple recognition of worth"; not very far, one would judge from observing the general, untrained public.

Mr. Morrison's suggestion leads to the last point investigated, the position of these writers concerning the value of instruction in bringing about appreciation. Miss Williams concludes as a result of her investigations that ³⁷"instruction influences a person's choice little for certain pictures." Miss Williams, doubtless, means schoolroom instruction, only, in this statement. Hall-Quest states that ³⁸"The loss of art is due to education and culture," a statement one wishes to challenge, but dares not. Colvin believes in instruction for appreciation; and

³⁶Morrison, *The Practice of Teaching in Secondary Schools*. Chap. 18.

³⁷Williams, *An Investigation of Children's Preference for Pictures*. *Elem. Sch. J.*, Vol. 25:119.

³⁸Hall-Quest, *Supervised Study in Elementary Schools*, p. 437.

writes ³⁹"The appreciation of beauty, like the appreciation of wit, must be based on a ready comprehension." ⁴⁰"Technical training makes the rankings assigned by students correlate more closely with the ranking of experts. A declared interest in pictures quite apart from any kind of training has a noticeable effect in producing closer approximation of the judgments of experts." In this case the learning has gone on because of interest, though formal instruction may have been wanting. Korwoski and Christensen ⁴¹found practically the opposite of this. Stormzand thinks we ⁴²"rarely impart or reveal elements for appreciation. There is too much danger of overloading a child's capacity for appreciation by adult subtleties and sublimities, elusive charm and cleverness"; but Dr. Judd apparently feels not so much fear of overloading the child mind when he says ⁴³"In some of the European countries where instruction is intensive and based on adequate preparation of the teacher, the general appreciation of art and the degree of popular participation in production are much greater than have ever been achieved in this country, Germany, for example." One notes with pleasure that Dr. Judd includes "adequate preparation of the teachers."

Perhaps the most "adequate preparation" the average teacher needs is that which will enable her to decide just what her goals can and should be; and the knowledge of chil-

³⁹Colvin, *Introduction to High School Teaching*, p. 245.

⁴⁰Cattell, Glascock and Washburne, "Experiments on a Possible Test of Aesthetic Judgment of Pictures." *Amer. Journal of Psychol.* Vol. 29; 333-336.

⁴¹Korwoski and Christensen, *A Test of Art Appreciation*. Col. Art Assoc. in Chicago, Dec. 31, '24, also *Ed. Psychol.* 1926.

⁴²Stormzand, *Progressive Method of Teaching*, p. 187.

⁴³Judd, "The Psychology of Fine Arts." *Elem. Sch. J.* 25:414-423.

dren and psychology which will enable her to arrive at those goals. Knowledge of the subject in which she is working is, of course, essential.

The present and increasing emphasis which is being laid on the training and development of the emotional life of the child, leads one to watch with interest for new developments and thought along the line of the teaching and testing of appreciation. That more light will be discovered is certain; that it is needed is more certain.

GRACE MARGARET PALMER

MUSEUMS OF ART—WHY?

WHAT is living? Most men mistake being alive for living. A well educated man—at least he was the possessor of a Ph. D. said, "Why study art? I have lived for almost fifty years and have gotten along without it." Judging from his various opposing statements which altogether disprove this statement, I am inclined to think that the man who advanced this dangerous argument did not sincerely believe his own words, but was merely trying to be contrary. There is truth in his words. That many have been alive for fifty years and longer is not scientific fallacy. One might be born in and confined to a room constructed of rough plank, void of furniture, wall covering, rugs, draperies, or pictures and never once view the heavenly grace and hue of a flower, a mountain range, a tree—yet withal live and breathe and possibly possess a healthy body. Living is more than being alive. Living is intimacy with and love of the beautiful, the ennobling.

The art museum educates and uplifts the community. The busiest city on earth is fast asleep unless it is doing something towards the higher education of its people. "No city is great unless it rests the eye, feeds the intellect, and leads its people out

of the bondage of the commonplace." The museum set amidst the whirl and hustle of the town or city is a joy and pride forever. Its treasures form not alone a precious storehouse of ages past that we may read the life and customs of some ancient race, but everlasting examples of the most inspiring of all, past and present, that has been wrought by God and man—examples which put value, vim, and fervor into our present undertakings. Does a man find himself unchanged, degenerated, or uplifted as he goes forth from the threshold of the museum door? Without doubt the latter. "Hospitals do much; they make sick men well. Muesums of art do more; they make well men better."

The art museum is a wholesome place for leisure hours. That the public is finding it so is proved by statistics of numbers visiting and studying in museums. The total attendance at one of our large American museums in 1929 was 1, 339,754, which shows an increase of 780,487 from the year 1893. After close confinement and work in down-town offices and factories or attention to household duties one enjoys Saturday, Sunday, and holiday afternoon hours at the museum—hours of quiet and pleasure—a solace from the grind of the factory. It has been said that "a great manufacturing center is a prison house unless it provides something for the leisure hours." That we should all work is right, but "work should be a means to leisure in which to enjoy the sublime creations of science, literature, music, and art."

The art museum is of great value to the artist, the student, the practical worker, and the child. The following table shows statistics for one of our larger museums in 1929.

1. Adult artists and amateurs working in gallery, study rooms, library, and copying room60,342
2. Adults receiving museum instruction93,962