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# TEACHERS COLLEGE RECORD

A Journal Devoted to the Practical Problems of  
Elementary and Secondary Education and the  
Professional Training of Teachers

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A Bibliography of Children's  
Reading

Compiled and edited by  
Prof. Franklin T. Baker



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# TEACHERS COLLEGE RECORD

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VOL. IX

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## INTRODUCTION

The responsibility of encouraging and guiding children in their reading rests mainly with the schools and the public libraries. In an ideal state of society this task might, perhaps, be assumed by the parents. But in most homes the parents are too busy, or too indifferent, or too uninformed. Hence the appeal that is frequently made for lists of books suitable for children has been met by lists prepared by both librarians and teachers. Such lists as have been made vary not only in size, but in the standards set and in the critical judgments displayed. That recent lists show an improvement in standards and in the appreciation of the tastes and interests of children is due, no doubt, to the same general causes as are other improvements in elementary education.

The list here offered is a direct response to numerous requests that have come from libraries and schools alike for a fuller guide to children's books than any known to the author. It includes many books too recent to be in some of the good lists already in existence, and a wider range of topics than is commonly found. Books of "information," though commonly treated with contempt by those who praise "mere literature," are none the less interesting and valuable to young readers, and are therefore included. Stories made up of the ordinary commonplace of children's lives, if told with life and spirit, have also been admitted. The standards of choice have been, the author ventures to believe, rather liberal and catholic than the reverse. He hopes that they have not, however, been so liberal as to make his list an unsafe guide. He has tried to exclude what is cheap and vulgar, what is over-sentimental, what is harmful in ideal. If he has failed at

any of these points, the failure may be charged to his taste; or, by the more charitable, to the impossibility of examining minutely the many hundreds of books that were submitted for examination.

The work grew directly out of the appointment of a Committee by the Dean of Teachers College to inquire into the existing books suitable for children of early years. The immediate interests of the Committee were with material adapted to the kindergarten and primary years; its immediate purpose was to prepare such a list for the use of teachers of these grades, both for the reading by the children and by the teacher to the children. But the plans of the Committee were soon expanded to include books for children as far advanced as the secondary school. Indeed, the limited amount of material, aside from folk-lore, suited to the primary years would have confined the Committee pretty nearly to the consideration of the folk-stuff. Its plans thus enlarged, the Committee proceeded to invite the leading publishers to coöperate in a loan exhibit of books for children. Their coöperation was for the most part prompt and hearty; and the books were exhibited in the spring of 1906 in the Museum of Teachers College. To a casual observer of this collection, including, as it did, not only the well-bound and illustrated "gift-books," but also the "supplementary" books, so-called, made for schoolroom use, it was evident that there is no lack of reading in accessible form. The impression, indeed, was that there was rather too much, and that the problem had become not one of discovery but of discrimination.

To these impressions the present catalog owes its origin. It is an attempt to give a list of what is best,—or at least what is good,—in the abundance of books for children. It is, of course, not limited to books written only for children. Many books like *Robinson Crusoe* and *The Arabian Nights*, though written for adults, have long been classics for children also.

The classification made in the list is full, and, as a matter of course, not exact or logical. For, in the first place, books of a general class do not obligingly arrange themselves along exact lines for the convenience of those who write about them; and, in the second place, a classification which answers the question, What is the book about? is the serviceable one for the general reader. In order to answer this question, many titles appear

in two or more divisions. Sometimes, indeed, the lines are quite indistinguishable. To tell whether certain books belong under science or animal stories, under history or historical tales, might well puzzle experts in these fields. It is therefore left freely to such experts to ignore these classifications as much as they desire, should they have occasion to make use of the list. To the experts, also, as a matter for specialists, is left the question of the value of the history or the science presented in the books on those subjects.

An attempt has been made to estimate roughly the ages between which the book is likely to make its appeal. This is indicated in figures at the right of the page and at the end of the notice of each book. Where the book is read to the child, instead of by himself, two years or more may usually be deducted from this estimate.

The change in the attitude of the modern world towards children, in its comprehension of them, its sense of their economic and ethical value, its sense of its duties towards them, and in its provisions for their welfare, has already become one of the commonplaces among observant people. In nothing is this more marked than in the books made for children. A century ago, such books were comparatively few. The entertainment of the little ones was left to the guardians of the nursery and to themselves. Instruction was supposed to be sufficient, if it included the "elements," and plenty of discipline. If the unliterary guardians of the nursery achieved *Mother Goose's* rhymes, and the children evolved or perpetuated the jingles that went with some of their traditional games, these were among the happy accidents. What was done for them by educated adults was mostly of a lamentable sort. In their hands information was dull, ethical teaching became insulting in its blunt assumption that the reader had no moral sense, and even nonsense was mostly without the saving grace of cleverness. The illustrations, done in crude wood-cuts, had neither skill of drawing, nor humor or imagination in conception. That children should have read even the best of these books, as Maria Edgeworth's, for example, seems only to prove how limited was their choice. How many of these books are now read? How many, even, are still in existence? Made by an age that had no intelligent sympathy with childhood, that regarded children only as adults not yet grown

up, these books have sunk from sight under their weight of dullness and priggery.

By the middle of the last century another type had come into vogue,—the sentimental and religious type. These were the usual material of the Sunday-school library. The precociously-good and religious child, who reformed his elders, died pathetically at a tender age, and went to glory, was the stock hero. With the advent of a better taste this same juvenile hero brought even the name of Sunday-school book into disrepute. But the type was, nevertheless, like many other contributions of the sentimental elements in the nineteenth century, a step towards better things. It represented, at least, a real tenderness towards childhood, though an imperfect understanding of what normal childhood is. About the same period entered another sort of book,—the tale of adventure for boys. Wild and absurd it often was; likely to give false impressions of life; setting up, too frequently, the swaggerer and the bully as its ideal.

I do not mean to imply that there was nothing good in these juvenile books of an earlier time. They were probably better than none at all, and, although they have not stood the only test by which literature must be judged, the test of time, they did show at least a perception of a child's right to be entertained as well as instructed. Some of them at least satisfied the boy's natural desire for action in his reading, and presented what are commonly called the manly, that is the crude and simple, virtues. But their standards of entertainment were meagre and inadequate. The authors did not really understand children. Probably the standards of parental discipline, and the lack of interest in childhood, kept the children from making themselves understood. It would seem, at any rate, that some obsession regarding these standards of discipline constantly kept the authors from that freedom and spontaneity of manner, that identification of themselves with the children, which does so much to make a book real to them. The authors of the didactic sort were so "grown up"; they had so much of the attitude of the teacher who objected to the reading of *The Legend of Sleepy Hollow*, lest it should encourage disrespect in the children towards the office of the schoolmaster. Or, again, when they threw themselves into the feelings of childhood, or when they presented the hero of action, they overdid it so badly.

It would be a captious critic who could look over the children's books of to-day without admitting that the average is high. Of course there are dull books, and wrong books, and foolish books among them. But the general average is as much above that of two generations ago, as is the present average of illustrations above that of the same period. More people know how to write cleverly, just as more people know how to draw cleverly. When we add to this the fact that the greater interest in children is expressing itself also in serious study of them, in school and out, we have, I think, the main causes of this general improvement.

The present list, however, contains many books not written for children, but, for all that, quite within their reach. Foremost among these are the old folk-things, myths, fairy-tales, etc., which are now handed over to the young as primarily theirs; and which commonly interest the learned only on other grounds than the literary. Many of the great classics are also theirs. That the young readers cannot get out of these classics what their elders might, is no reason why they should not have a chance to get out of them what they can.

Here arises the common question, Shall we admit an abridged or simplified classic? If the reduction is badly done, or if it is certain that the boy will come to the full thing in due time and read it then, we had better let him wait. But abridgments and such like versions are often well done. They are done sometimes by those who know and appreciate the great originals as did the Lambs their Shakspeare. And there is no sacredness or finality in the mere form. If the idea, the story, is good in the original form, it will be good, though in less degree, when retold simply. If then, the great classic can be given in simpler form, I see no literary violence in the process. Moreover, it is not certain that the boy will read it later. I fear that few people read Shakspeare or Homer after their schooldays. I fear we have simply the choice for most children between the pre-digested Shakspeare and Homer, or none. On the other hand, I do not fear that the simplified form will spoil the taste for the classic in its own full form. The contrary is more likely to be true. The familiar is at least as likely to be read again in a more difficult form as the unfamiliar. The fact is that the reading of the great classics requires a kind of interest and attention which most

adults do not possess, either with or without a previous introduction; to deny this is mere mental hypocrisy.

Among the books in this list, the modern fairy-tale fills a large place. Many of them are excellent in style and invention. The old motives, the old situations, are of course common. But perhaps the best of them are in the line of descent from Lewis Carroll, what may be called the Nonsense Fairy Tale. Many in this class are frank imitations of the *Alice* books. They are addressed to the sophisticated modern child. They take for granted some stock of knowledge of the folk-stuff. They commonly assume right standards and a proper sense of conduct on the part of their reader. They appeal to him with a geniality and a delight in fun which are pleasing and wholesome.

The animal-story is also prominent. I find myself unable to take any interest in the question of its essential unveracity. I am reminded of the heated crusade against novels conducted by Zachary Macaulay's religious journal. On this point the world, even the religious part of it, has long since come to the conclusion that a good novel is a good thing, for various reasons. And a good story is still a good story, even if the characters are animals. Of course a story is not science, or even natural history. But here the experts may come in, and settle their little difficulty for themselves.

A similar position must be taken with regard to the historical tale. Of course it is not history. If it is written by a man intelligent enough to write a good novel, it probably will not pretend to be history, but only a novel in which certain historical facts and characters are made use of. It may be able, being the product of a writer with an imagination, to leave the impression that the life of other times and places was something more than a movement of dim shadows, and so help a reader to the idea that history is a record of realities. But its main function is to entertain by lifting the narrow horizons of life, rather than to inform; to educate, rather than to instruct. We shall do well to deal truthfully with our pupils, and tell them that novels are novels; and that if the novelist alters or mistakes historical events, he has the license of his craft to uphold him.

One type of books has given the present writer more trouble than all the rest: I mean the so-called "girls' books." They

are numerous, painfully so. They are often painfully weak. They seem to have been written mostly by people deficient in good red blood. They lack invention, action, humor; they run on (or off) in a patter of endless talk without point and without savor. Of course they are not all bad. Louisa Alcott is almost, if not quite, classic. And she has some worthy successors. But the tradition seems still to hold that anything will do for the girls, if only there is n't too much in it! Fortunately, there is a great number of books that quite ignore those differences of interest that are supposed to depend upon sex. Fortunately, too, girls can interest themselves in many stories of adventure meant for boys.

In choosing biographies I have proceeded on the theory that children are interested in the life of action, not in the life of thought. The latter is much too subtle for them, and involves both data and a point of view that they do not have. Good biographies in simple form are not numerous. Some have been included in the list which are only of mediocre value from a literary standpoint, and, probably, from the standpoint of fact also. But the demand for biography by boys of certain classes is considerable. And it may, perhaps, be trusted to the value of the ideals thus presented to compensate for the literary and historical shortcomings of the books. Boys are not scholars; most of them are not even scholars in the making. But they are men in the making, and good ideals are an exceedingly valuable element in the process.

A survey of the field brings the conviction that not the dearth, but the abundance, of reading matter begins to be the problem. The bookish boy has too much to read, and he may easily read too many things. To hurry through one book to another, and through that to the next, is not the way either to clear ideas, fixed ideals, or good habits. It is time for us to consider seriously how, out of the large choice offered, we can select at least a group of books that we can somehow induce or beguile a child into reading and re-reading until they become a part of him. It is with this idea in mind, as well as in consideration of the needs of schools with limited means for libraries, that a briefer list, consisting only of the best, is submitted at the end of the longer catalog.

In conclusion I desire to express my indebtedness to the publishers for their courtesy in placing at my convenience the books needed for making this study; to my colleagues on the Committee for helpful suggestions; and especially to Miss Mildred Batchelder of the Horace Mann School for effective assistance in judging some of the books.

FRANKLIN T. BAKER.

Teachers College,  
December, 1907.

**BIBLIOGRAPHY OF CHILDREN'S  
READING  
PART I**

**OLD FAIRY TALES**

- Æsop's Fables.** Lothrop. 4to. Ill. Attractive edition. 7 to 10.
- Æsop's Fables.** Caldwell, Young Folks' Library Series. 16mo. Ill. Pp. 215.
- Æsop's Fables.** Crowell, C. F. C. Series. 18mo. Ill.
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- Johnson, Clifton. *The Oak-Tree Fairy Book*. Little, B. Crown 8vo. Ill. Pp. 363. Favorite fairy tales with "bad endings" eliminated. 8 to 12.
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- Scudder, Horace E. The Book of Folk Stories. Houghton, M.  
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**The Tenth Anniversary of Dean Russell's Appointment.**—The Trustees of the College last fall celebrated the tenth anniversary of the appointment of Dean Russell by presenting him with a loving cup and other testimonials of their appreciation of his work. During his incumbency the attendance of the College has increased six-fold, that of the college schools four-fold, that of its extension teaching eight-fold. Its resources have increased from less than two to nearly five million dollars, its annual expenditure from \$140,000 to \$405,000. And it is believed that these figures indicate a corresponding development in public usefulness.

The report of Dean Russell for the academic year 1906-07 indicates for that year an attendance of 743 resident, 263 university, 1574 partial, 138 summer session and 1274 school students, a total of 3,992. There were also 1052 auditors in extension courses given away from the College. Among the resident students, who represented 41 states and 10 foreign countries, there were more than 600 graduates of 133 other colleges, and 203 teachers' training schools. Outside of New York City, Smith, Chicago, Cornell, Michigan, Vassar, and Harvard sent the largest numbers.

Dean Russell has only recently returned from a six weeks' trip, which extended as far north as Toronto and as far west as Colorado. In this time he visited twenty-five institutions and spoke twenty-three times to about seven thousand students. Everywhere he found graduates of the College doing useful and oftentimes distinguished work.

**New Catalogue of the Educational Museum.**—The Educational Museum has issued a catalogue of its permanent collections. The material for circulation includes some seven thousand photographs, prints and other pictures for college and school use, and some six thousand lantern slides illustrating college and school subjects. Arrangements have been made for providing other institutions with duplicates of many of the latter. The collections primarily for exhibit include specimens of school furniture and supplies, a constantly changing collection of about five hundred text-books, representing the latest publications of about twenty publishers, examples of school work from New York and other American cities and from France, Germany, Holland, and Japan; and exhibits illustrating the school and industrial life of nations at different periods.

**The Eastern Music Teachers' Association.**—The Eastern Music Teachers' Association met at Teachers College from December 27th to 31st, while the Music Teachers' National Association meets in another part of the University. Professor Farnsworth will present before the latter body, of which he is vice-president, the results of a half year's personal observation of music instruction in colleges and schools in the East and the Middle-west.

**A Call for the Formation of a Nature-Study Society.**—A committee of which Professor Bigelow is a member has issued through the Nature-Study Review, which he publishes from Teachers College, a call for the formation of an "American Nature-Study Society." He will be glad to send full information concerning the suggestion to any one requesting it.

**Items of Interest about Publications from the College.**—Three new numbers of the Contributions to Education have been issued within the last month, making in all sixteen numbers in this series, seven of which have appeared since the close of the last academic year.

The recent numbers include Dr. Snow's *College Curriculum in the United States*, the first history of the kind to be published, Dr. Lodge's *Vocabulary of High School Latin*, and Dr. Coursault's thesis on *The Learning Process or Educational Theory Implied in the Theory of Knowledge*.

The following quotation from the preface of Dr. Lodge's book will be of interest to all classical students:

"The aim of the present book is to set forth the complete vocabulary of Cæsar, *De Bello Gallico*, Books I-V; Cicero, the six orations usually read in schools, and Vergil's *Æneid*, Books I-VI. Statistics are given of the number of times every word occurs, and a selection of 2000 words has been made, comprising with few exceptions the words of most frequent occurrence, arranged so that they can be taught at the rate of so many a year. . . . Inasmuch as the ordinary high school course consists of four years this list is divided into three parts of approximately 1,000, 500, and 500 words. The 1000 printed in bold-faced type are the words of most frequent occurrence in Cæsar. They should be learned by the end of the Cæsar year. The 500 words printed in large Roman type, are found most often or first in Cicero and should be learned by the end of the third year.

"The remaining 500 are the words that occur most commonly in Vergil and should be learned by the end of the Vergil year. A student who has at his command these 2000 words will have the vocabulary of fully nine tenths of all the ordinary Latin that he is likely to come in contact with."

Professor Lodge has begun the publication from Teachers College of the *Classical Weekly*, the organ of the Classical Association of the Middle States and Maryland, which endeavors to unite all who are interested in the literature, life, and art of ancient Greece and Rome. Papers read at the Association's meetings, other results of original research, articles, reviews, and news notes in the field of classical scholarship are included. Copies may be had by addressing Professor Lodge at Teachers College.

The New York State Library's annual summary of educational literature includes in its selection of indispensable books issued in 1906 Professor Thorndike's *Principles of Teaching*, and former Professor Rouillion's *Economics of Manual Teaching*. The list also called attention to fourteen other publications by officers of Teachers College.

The Department of Biology has prepared for free distribution to all who are interested in the subject a list of books especially

selected for teachers of biology, nature-study and elementary agriculture.

Professor Smith has in press an elaborately illustrated bibliography of all the known arithmetics published before 1600. Some four hundred volumes, one hundred of which are in the British Museum, are included.

Professor Nutting is about to publish, with Secretary Dock, of the American Federation of Nurses, the first comprehensive history of nursing from the earliest times.

Professor Suzzallo is preparing for the Society of College Teachers of Education a statement of what should be the essentials of professional work in the history of education.

#### Public Service of Members of the Faculty

PROFESSOR MEYLAN has recently been elected president of the American Physical Education Association.

PROFESSOR WOODHULL, president of the Physics Club of New York.

PROFESSOR SHERMAN, president of the Society of Physiological Chemists, and vice-president of the American Chemical Society.

PROFESSOR THORNDIKE, secretary of the American Society of Naturalists.

PROFESSOR DUTTON, member of the Berne Bureau for International Peace, as well as a member of the council of the newly established Civic Forum of New York.

PROFESSOR FARNSWORTH, vice-president of the Music Teachers' National Association.

PROFESSOR SNEDDEN and MISS MILLS, members of the Editorial Committee of the *Kindergarten Magazine*.

PROFESSOR RICHARDS, chairman of the New York State Committee of the National Society for the Promotion of Industrial Education.

PROFESSOR KINNE, a director of the Women's Municipal League of New York as well as chairman of the Committee on Teachers Section of the Lake Placid Conference on Home Economics.

**News of Professor Smith.**—Professor Smith, who is spending a year's leave of absence in the Orient, collecting books and manuscripts, bearing on the history of mathematics, writes that he has already found much more material than he had hoped. Since meeting a considerable number of Japanese students, who have expressed the intention of coming to Teachers College, he has devoted especial attention to early Japanese mathematical manuscripts and books.

The next news comes from *The Manila Times* for Friday, November 1, 1907: "Dr. David Eugene Smith of the Teachers College of Columbia University visited the Normal School, and the Trade and City Schools yesterday in company with Mr. Beardsley, Director of Public Works."

**Secondary Education Club.**—The Secondary Education Club, which was started last spring, reorganized this fall and held its first meeting Thursday, October 24th, when it was addressed by Professor Baker of the Department of English. Subsequent addresses were announced by President Taylor of Vassar, and by Assistant State Commissioner Goodwin. On January 17th, President Chapin of the Rhode Island State Normal School will address the Club.

This Club is open to all who are interested in high school work, whether they be under-graduates or graduate students. It aims especially to bring together prospective high school teachers working in special lines, and get them acquainted with the students and professors of other departments.

**Men's Class in the "Prophets from a Modern Point of View."**—Professor Julius Beyer of the Faculty of the Union Theological Seminary has been secured to conduct a men's class in the "Prophets from a Modern Point of View." The meetings of this class are held in Room III, on Friday afternoons from five to six o'clock.

**Plan for this Year's Chapel Service.**—The Committee on Chapel Service, after suggestions from members of the Faculty, and from the student body, have adopted the following plan for the week's Chapel Service:

Monday—Service led by Dean Russell.

Tuesday—By some member of the Faculty.

Wednesday—Short service. Largely music.

Thursday—Outside or student leader.

Friday—Service in St. Paul's Chapel.

It is hoped that the students will be largely represented on Friday at the service in St. Paul's.

**Previous Training of Teachers College Professors.**—An interesting table has been compiled showing that the thirty-six professors on the staff of Teachers College received their training as students in forty different colleges and universities, no institution being represented by more than three members of the staff, and only five institutions being represented by two. Experience in teaching was acquired in almost as large a list of different institutions. In addition to these thirty-six professors, three of whom are women, the staff of the College includes fifty-two other officers of instruction, thirty-eight of whom are women. The staff of the College includes eighty-six teachers, sixty being women. In addition there are sixteen officers of administration, making a total of one hundred and ninety.

**Current Lectures under the Auspices of the School.**—For the benefit of the Alumni and students of the College in New York and the vicinity an announcement of current lectures and exhibits at the College will in so far as is possible be made in advance.

*A Series of Forty Lectures on Hospital Organization.*—The Department of Hospital Economics, which prepares trained nurses to become teachers and officers of nurses' training schools, announces a series of forty lectures on hospital organization and administration. This course on Friday, November 1st, was opened by Charles Butler, who spoke on hospital planning. Superintendent Goodrich of the Bellevue Hospital Training School will follow, speaking on hospital essentials, Superintendent Banfield of the Philadelphia Polyclinic Hospital on hospital administration. A representative of the Johns Hopkins Hospital will speak on training school administration, and the course will conclude with a review of the history of nursing and of hospitals by Secretary Dock of the International Council of Nurses. Any one who is interested may receive cards of admission and a syllabus.

bus of the course by addressing Professor Nutting, the director of the department at Teachers College.

*Teachers College Courses at Brooklyn Institute of Arts and Sciences.*—Teachers College is coöperating with the Brooklyn Institute of Fine Arts and Sciences by providing nine courses of instruction at the Institute during the present winter:

ELEMENTARY TEACHING will be treated by Professor Suzzallo.

EDUCATION ADMINISTRATION, by Professor Snedden.

PRINCIPLES OF EDUCATION, by Dr. Cole.

EDUCATIONAL PSYCHOLOGY, by Mr. Betts.

SUNDAY SCHOOL TEACHING, by Dr. Hodge.

Professor Sykes and others will give courses in English.

*Two Series of Lectures at Speyer School.*—The Neighborhood Work of the Speyer School has announced two series of public lectures and socials. On Sundays at four Professors Dutton, Snedden, Lindsay, and others will speak on various aspects of social service. On Wednesday at eight, Professors Kinne, Woolman, Dow, Nutting, and others will speak on local history, industry, literature, art, music, and physical education. The neighborhood work is conducting some seventy clubs and classes weekly for members of the families whose children attend the Speyer School.

*Twelve Lectures on Home Economics.*—The departments of household economics just previous to the winter recess inaugurated their course of free public lectures with an address on "The Problem of Domestic Science," by I. M. Rubinow of the United States Department of Commerce and Labor.

The College announces in this course twelve lectures intended to stimulate interest in recent scientific contributions to knowledge concerning nutrition. Five lectures on digestion, absorption, and assimilation by Dr. William Gies, professor of Physiological Chemistry, will be followed by four lectures on the nutrition requirements and the selection of food, by Dr. Henry C. Sherman, professor of organic analysis. The course will conclude with three demonstrations of scientific yet practical methods of preparing milk, eggs, fish, meats, and vegetables, by Miss Anna Barrows, instructor in domestic science. A complete announcement and syllabus of the course will be sent without

charge to all who request it. The next lecture by Professor Gies will be given at 4 P.M. on Monday, January 13th.

*Exhibit of Oriental Rugs.*—Mr. Charles Q. Jones has loaned a part of his collection of rare Oriental rugs for exhibition in the Fine Arts Department of Teachers College, and gave as an introduction to the exhibit a lecture upon the origin of their design, demonstrating at the same time the different processes of their weaving on miniature looms. The exhibit, which illustrates the design, color, and workmanship of the finest periods, will be open to the public from January 6th to 19th.

*College Exhibit at Jamestown.*—The exhibit of the College, which received a gold medal from the Jamestown Exhibition has been returned and placed in the educational museum where it will be open until further notice to any one who is interested.

A Bibliography of Children's  
Reading

Part II.

Compiled and edited by  
Prof. Franklin T. Baker



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# TEACHERS COLLEGE RECORD

VOL. IX

MARCH, 1908

NO. 2

## A BIBLIOGRAPHY OF CHILDREN'S READING PART II

Continued from the January number in which were included special lists of:—Old Fairy Tales, Modern Fairy Tales, Myths, Stories of Child Life, Stories of Girl Life, Stories of Boy Life, Stories of Indian Life, Travel and Adventure, Stories of the Sea, Historical Tales, Stories of New England Life, Stories of Southern Life, and Stories of Western Life.

### BIOGRAPHIES

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- A Little Cook Book for a Little Girl, by the author of "Gala Day Luncheons." Estes. 12mo. Pp. 179. 10 to 15.
- Our Holidays: Their Meaning and Spirit. Retold from St. Nicholas. Century. 12mo. Ill. 12 to 15.
- The Ship of State. Ginn. Papers on the government by President Roosevelt and other officials. 16mo. Ill. Pp. 264. 12 to 15.

## UNCLASSIFIED

- Barlow, Jane.** A Creel of Irish Stories. Dodd, Mead. 12mo. Pp. 320. 13 to 15.
- Brownell, Elizabeth,** edited by. Dream Children. Bobbs-M. 12mo. Illustrated by the editor. Pp. 217. Selections from the literature about children. For adults rather than children. 14 to 15.
- Chesterfield's Letters to his Son.** Ginn. 16mo. Pp. 116. 14 to 15.

- Curry, Charles M.** *Literary Readings.* Rand, McNally. 12mo.  
Pp. 496. A collection of well-known classics. 12 to 15.
- Everett, C. C.** *Ethics for Young People.* Ginn. 12mo. Pp.  
185. A dry subject attractively treated. 10 to 15.
- Frink, Henry A.** *The New Century Speaker.* Ginn. 12mo.  
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American authors. 12 to 15.
- Haaren, J. H.,** compiled by. *Rhymes and Fables.* University.  
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sayings and stories. 6 to 8.  
Compiled by. *Songs and Stories.* University. 16mo. Ill.  
Pp. 96. 7 to 9.
- Hutton, Edward,** edited by. *Children's Christmas Treasury.*  
Dutton. 8vo. Illustrated in color. Pp. 206. A good  
collection of new and old things. 8 to 12.
- Lambert, W. H.,** collected by. *Memory Gems.* Ginn. 16mo.  
Pp. 153. A collection of short poems and poetical extracts  
for committing to memory. 7 to 14.
- Scudder, Horace E.** *Stories from my Attic.* Houghton, M.  
16mo. Ill. Pp. 269. Sketches and Stories. 10 to 14.
- Stockton, Frank R.** *The Stories of the Three Burglars.* Dodd,  
Mead. 16mo. Pp. 179. 12 to 15.
- Stowe, Mrs. H. B.** *Sam Lawson's Fireside Stories.* Houghton,  
M. 12mo. Ill. Pp. 287. A collection of short stories.  
12 to 15.

## A BRIEF SELECTED LIST

### MYTHS AND FAIRY TALES

- Æsop's** Fables.  
Arabian Nights.  
**Andersen's** Fairy Tales.  
**Cary's** Fairy Legends of the French Provinces.  
**Grimm's** Fairy Tales.  
**Harris's** Nights with Uncle Remus.  
    Uncle Remus and his Friends.  
**Jacobs's** Celtic Fairy Tales.  
    English Fairy Tales.  
    Indian Fairy Tales.

**Laboulaye's** Fairy Book.  
**Lang's** Fairy Books.  
**Mabie's** Fairy Tales Every Child Should Know.  
**Scudder's** The Children's Book.

**Baum's** The Wizard of Oz.  
**Carroll's** Alice in Wonderland.  
     Alice through the Looking-Glass.  
**Collodi's** Adventures of Pinocchio.  
**Craik's** Adventures of a Brownie.  
**De Musset's** Mr. Wind and Madame Rain.  
**Howells's** Christmas Every Day.  
**Kingsley's** The Water Babies.  
**MacDonald's** At the Back of the North Wind.  
**Pyle's** The Wonder Clock.  
**Ruskin's** The King of the Golden River.  
**Stockton's** Fanciful Tales.  
**Swift's** Gulliver's Travels.

**Baker's** Out of the Northland (Norse Myths).  
**Baldwin's** Old Greek Stories.  
**Boyesen's** Norseland Tales.  
**Brown's** Robin Hood and his Forest Rangers.  
     In the Days of Giants (Norse Myths).  
     The Book of Saints and Friendly Beasts  
**Bulfinch's** Age of Chivalry.  
     Age of Fables (Greek Myths).  
**Butler's** The Song of Roland.  
**Guerber's** Myths of Greece and Rome.  
     Myths of Northern Lands.  
**Hawthorne's** Wonder Book.  
     Tanglewood Tales.  
**Kingsley's** The Heroes (Greek Myths).  
**Lanier's** The Boy's King Arthur.  
**Litchfield's** The Nine Worlds (Norse Myths).  
**Longfellow's** Hiawatha.  
**Mabie's** Myths that Every Child Should Know.  
**Pyle's** Robin Hood.  
     King Arthur and his Knights

## STORIES OF CHILD LIFE

- Alcott's** Little Women.  
 Little Men.  
 Jo's Boys.
- Burnett's** Editha's Burglar.  
 Little Lord Fauntleroy.
- Craik's** The Little Lame Prince.
- Ewing's** Jackanapes.  
 The Story of a Short Life.
- Hawthorne's** Snow Image  
 Little Daffydowndilly.
- Johnston's** The Little Colonel.
- Larcom's** A New England Girlhood.
- Martin's** Emmy Lou.
- Ouida's** A Dog of Flanders.
- Riis's** Children of the Tenements.
- Smith's** Arabella and Araminta.  
 The Roggie and Reggie Stories.
- Spyri's** Heidi.
- St. Nicholas,** Baby Days.  
 Christmas Book.
- Wells's** Patty Fairfield.
- Wiggins's** Polly Oliver's Problem.  
 Rebecca of Sunnybrook Farm.

## BOYS' BOOKS

- Aldrich's** The Story of a Bad Boy.
- Boyesen's** Boyhood in Norway.
- Defoe's** Robinson Crusoe.
- Dodge's** Hans Brinker.
- Howells's** A Boy's Town.  
 The Flight of Pony Baker.
- Hughes's** Tom Brown's School Days at Rugby  
 Tom Brown at Oxford.
- Trowbridge's** Silver Medal Stories.

## INDIAN STORIES

- Cooper's** Leather Stocking Tales.
- Jackson's** Father Junipero.

- Parkman's** The Oregon Trail.  
     Conspiracy of Pontiac.  
     The Struggle for a Continent.
- Simms's** The Yemassee.
- St. Nicholas's** Indian Tales.
- White's** The Magic Forest.

## TRAVEL AND ADVENTURE

- Baylor's** Juan and Juanita.
- Du Chaillu's** In African Forest and Jungle.
- Hale's** Stories of Adventure.
- Ingersoll's** The Book of the Ocean.
- Jacobs's** Story of Geographical Discovery.
- Jenks's** The Boys' Book of Explorations.
- Kingsley's** Westward Ho!
- Kipling's** Captains Courageous.
- Lummis's** Some Strange Corners of our Country.
- Moffett's** Careers of Danger and Daring.
- Roosevelt and Lodge's** Hero Tales from American History.
- Schwatka's** Children of the Cold.
- Stevenson's** Treasure Island.
- Wiggins's** Penelope's Experiences.

## SEA TALES

- Abbot's** Blue Jackets.  
     Blue Jackets of '61.
- Bullen's** The Cruise of the Cachalot.
- Butterworth's** The Story of Magellan.
- Cooper's** The Pilot.
- Dana's** Two Years before the Mast.
- Nordhoff's** Whaling and Fishing.
- Russell's** The Two Captains.

## HISTORICAL TALES]

- Bulwer-Lytton's** Harold.  
     The Last Days of Pompeii.
- Cooper's** The Spy.
- Crockett's** Red Cap Tales.
- Gomme's** The King's Story Book.  
     The Prince's Story Book.

- Hawthorne's** Grandfather's Chair.  
**Martineau's** The Peasant and the Prince.  
**Pyle's** Men of Iron.  
**Scott's** Novels.  
**St. Nicholas's** Civil War Stories.  
     Colonial Stories.  
     Revolutionary Stories.  
**Tappan's** American Hero Stories.

## BIOGRAPHIES

- Baldwin's** Abraham Lincoln.  
     George Washington.  
**Comstock's** A Boy of a Thousand Years Ago.  
**Franklin's** Autobiography.  
**Gueber's** Empresses of France.  
**Hughes's** Alfred the Great.  
**Jenks's** Captain John Smith.  
**Parton's** General Jackson.  
**Southey's** Life of Nelson.  
**Thwaites's** Daniel Boone.  
**Washington's** Up from Slavery.

## STUDIES OF ANIMAL LIFE

- Burroughs's** Birds and Bees.  
**Comstock's** Ways of the Six Footed.  
**Ingersoll's** Wild Neighbors.  
**Miller's** First Book of Birds.  
**Pierson's** Among the Pond People.  
     Among the Meadow People.  
     Among the Forest People.  
**Scudder's** Every Day Butterflies.  
**Torrey's** Every Day Birds.

## ANIMAL STORIES

- Bostock's** The Training of Wild Animals.  
**A. F. Brown's** The Curious Book of Birds.  
**John Brown's** Rab and his Friends.  
**Chambers's** Out-Door Land.  
     Orchard Land.

- Jackson's** Cat Stories.  
**Kipling's** Jungle Book.  
     Second Jungle Book.  
     Just So Stories.  
**Lang's** Animal Story Book.  
**Long's** Wood-Folk Series.  
**Miller's** Bird Ways.  
**Roberts's** The Kindred of the Wild.  
     The Watchers of the Trails.  
**Seton's** The Biography of a Grizzly.  
**Sewell's** Black Beauty.  
**St. Nicholas's** Animal Stories.

-  
 INVENTION, SCIENCE, ETC.

- Baker's** Boys' Book of Inventions.  
**Baskett and Dittmar's** Story of the Amphibians and Reptiles.  
**Baskett's** Story of the Fishes.  
**Beard's** Curious Homes and their Tenants.  
**Black's** Photography.  
**Buckley's** Fairy Land of Science  
**Lane's** Triumphs of Science.  
**Lukin's** The Young Mechanic.

POETRY

- Burt's** Poems Every Child Should Know.  
**Lang's** Blue Poetry Book.  
**McMurry and Gale's** Songs of Mother and Child.  
**Montgomery's** Heroic Ballads.  
**Palgrave's** Children's Treasury of Poetry and Song.  
**Penniman's** Poetry for Children.  
**Replier's** A Book of Famous Verses.  
**Whittier's** Child Life in Poetry.  
**Wiggins and Smith's** Posy Ring.  
     Golden Numbers.
- Field's** Love Songs of Childhood.  
     With Trumpet and Drum.  
**Larcom's** Childhood Song.

- Poulsson's** Child Stories and Rhymes.  
     Through the Farmyard Gate.  
**Riley's** Child Rhymes.  
**Sherman's** Little-Folk Lyrics.  
**Stevenson's** Child's Garden of Verses.  
**Wells's** The Jingle Book.

## SONGS SET TO MUSIC

- Bacon's** Songs Every Child Should Know.  
**Farnsworth's** Songs for Schools.  
**Livermore's** Academy Song Book.  
**Neidlinger's** Small Songs for Small Singers.

## CLASSIC TALES RETOLD

- Butcher, Leaf, and Lang's** Odyssey.  
**Church's** Stories from Homer.  
     Stories from the Greek Tragedians.  
     Stories from Livy.  
**Lamb's** Tales from Shakespeare.  
**Lang, Leaf, and Myers's** Iliad.  
**Potter's** The Children's Bible.  
**Tappan's** The Christ Story.  
**White's** Herodotus for Boys and Girls.  
     Plutarch for Boys and Girls.

## THE USE OF THE SCHOOL LIBRARY

An important problem for the English teacher is how to bridge the gap between books studied in the class-room and books read for fun; to make pupils realize that the English classics were once books of the day, written for people's enjoyment, and, on the other hand, that books of the day may be read in the same spirit and held to the same standards that we apply to the classics. This problem has been attacked, during the last five years, in the third year of the English course of the Horace Mann High School; it is the purpose of this article to sum up present results.

In the third-year English work, the books to be studied in the class-room are chosen to illustrate the following types of literature: the novel, romantic and realistic; the essay; narrative verse; the drama, tragic and comic; lyric verse.<sup>1</sup> In connection with each of these types, pupils are given lists of books for outside reading, of which the following is an example:

Alcott	Little Women; Little Men; Jo's Boys
Austen	Northanger Abbey; Pride and Prejudice
Aldrich	Story of a Bad Boy
Allen	Flute and Violin
Brown	Meadow Grass
Clemens	Adventures of Tom Sawyer
Deland	Old Chester Tales
Dickens	David Copperfield; Old Curiosity Shop; Dombey and Son; Pickwick Papers
George Eliot	Adam Bede; Mill on the Floss
Gaskell	Cranford
Goldsmith	Vicar of Wakefield
Howells	Letters Home; Rise of Silas Lapham

<sup>1</sup> For details see "An Experiment in High School English," Allan Abbott, *School Review*, Sept., 1904.

Jewett	A Native of Winby; Country of the Pointed Firs
Reade	Peg Woffington
Smith	Col. Carter of Cartersville
Stockton	Rudder Grange; The Casting Away of Mrs. Lecks and Mrs. Aleshine
Wiggins	Rebecca of Sunnybrook Farm. The Affair at the Inn
Wilkins	A New England Nun

These books are placed on a special shelf of the library, and pupils are required, within a stated time, to select and read two of them and report by means of cards of the form given below:

Author _____		
Work _____	Liked? _____	
Remarks _____		
_____		
_____		
_____		
_____		
_____		
_____		
_____		
Name _____	Grade _____	Date _____

The space for "remarks" is limited to eight lines, from the conviction not only that this space will contain all a pupil is likely to have that is worth saying, but even more that the effort to select and compress his impressions of a book will be a valuable mental exercise. Pupils are told not to record mere facts, but to state as concisely and as frankly as possible what the book has meant to them; which of its qualities they find really worth remembering, either for their own sake or as a basis of comparison with other books. They are particularly urged not to put

down what other people think, or what they imagine they are expected to think, but to let the report cards express their individual judgment. This, however, is not to be a mere whim, but as far as possible an application of principles learned in the class-room from studying other books of the type.

After five years, the school has an accumulation of perhaps five thousand such report cards. These cards, to be of any value to the student of education, must of course be frank; and frank, in the main, they are. There will always, to be sure, be "teachers' pets" and "copy-cats" who can't originate an idea or, if they could, would be afraid to express it; but most of our report cards are sincere, and tolerably free from the mannerisms of the professional critic. One girl writes of *Rebecca of Sunnybrook Farm*, "This is a dandy book," and proceeds to justify her opinion. Another, evidently harassed by instruction concerning choice of words, reports of *The Talisman*, "The words are well chosen, yet not hard to understand." And a football boy reveals sincerity, if not penetration, by commenting on *Treasure Island*: "I read it two or three times. I did n't understand the character of Silver. He would be very polite to some person one day and the next day he would try to kill him."

Many cards, of course, say the commonplace thing in the commonplace way; but, as a teacher soon learns what is commonplace to him may be wholly novel to the pupil, these are not without value. There remain, however, some five or six hundred cards which, with varying degrees of crudity or skill, express a definite personal reaction; a reaction often as good in its kind, and certainly as sharply realized, as that produced by the average book on the average cultivated adult.

Let us take some of the most widely read books on the lists, and see what sort of criticism can be patched up from excerpts from these cards. I am selecting not the reports of distinctly literary pupils alone, but of pupils of all degrees of taste who were straight-minded enough to have opinions of their own.

#### A. *The Last of the Mohicans.*

1. "Of the three books by Cooper I have read, I think this is the best. There seems to be more action. The trip to the island fort is fine. Although the last battle

might be called improbable, it does not seem so when you have read it."

2. "Rather wholesale killing off of the hero's friends, for a romantic novel. There are two love stories going on at the same time, and, unlike most romantic novels, the hero does not fall in love."

3. "Read it through three times; Hawkeye is simply splendid all the way through."

4. "Liked Uncas especially. I liked the heroine, Cora, very much, but did not care for Heywood. I did not like the ending, and wish it could have been made less tragic."

5. "I disliked the way the singing teacher acted about singing all the time. I thought Uncas was a little too noble for an Indian. I thought Magua a more typical Indian."

6. "I do not like the places where Cooper goes deeply into description, leaving his heroes to some unknown fate, while he describes the foliage or the undergrowth."

B. *Captains Courageous.*

1. "Very good story of a spoiled boy, and how they often mature."

2. "The change which took place in Harvey was too sudden. After the first outbreak, he never objected to the meanest work. The fisher lad was much more real and lifelike. Everything turns out in such a Sunday school story-book fashion."

C. *The Scottish Chiefs.*

1. "The story is too long drawn out, and the continuous battles get very tiresome. It is well told and good reading, but if the author had left out one quarter of the battles and narrow escapes of Wallace the story would not drag so."

2. "I don't think the story well written at all, because the facts don't agree, and all the incidents in the story do not lead up to the plot."

3. "The story shows accurate knowledge of Scotch history during Edward II.'s reign. The plot is good, though in some places it moves too slowly. It seems to me the hero is almost too good to be true. The majority of the descriptions, however, are really brilliant, and Wallace's speeches are in every case manly and vigorous. But the

book sounds for the most part as if written by a very sentimental woman."

D. *The Talisman*.

1. "I do not like *The Talisman* as much as *Ivanhoe*, but I think it is very interesting. It shows very well the relations between the Christians and the Arabs. The character of Richard does n't seem to be the same as in *Ivanhoe*."

2. "I liked this better than *Ivanhoe*, because the hero did more and was not in bed all the time. There was more going on."

E. *Treasure Island*.

1. "No part of it is dry. It is told in a curious way; first person, then third, then first again."

2. "A little too much strain on the imagination. A good book, as it keeps up your interest, but, as it is written in the first person, you know it will come out all right; this takes away from the interest."

3. "It is hair-raising enough; Jim was a pretty clever boy, and did wonderful things. I think Jim, to make it more exciting, should have killed Silver; Silver should not have won."

4. "I enjoyed Long John Silver and all he did, and think he is a champion schemer; but am glad he disappeared without making any more trouble."

5. "I do not like such a bloodthirsty story; I do not think that the wild escapades of a boy could save the party from destruction so often."

6. "The way Stevenson keeps bringing in that song 'Fifteen men on the dead man's chest' gives vividness to the background he has made."

F. *Story of a Bad Boy*.

1. "The title does not seem to suit it. The boy is not bad enough. His pranks are very much like any boy's."

2. "Tom is such a real boy and does such natural things for a boy to do. His downright refusal to go North, his wondering which part of the boat was his father's, his wanting to be tattooed, and all his mischievous tricks, are so cleverly told. Still, we feel he is loving, as shown in his departure for his people, at the death of Pepper, and so on."

3. "Good description of Portsmouth, for I have been there."

G. *Pride and Prejudice.*

1. "It is remarkably true to life. Some of the characters are *exactly* like some people I know personally, and it exactly described them, namely: Lydia Wickam and her mother, Mrs. Bennett."

2. "Very interesting to me, because it is so funny in some places, and is so different from any other book I have ever read."

3. "A book that is 'good' in the full sense of the word. A quietly written, smoothly running story, that kept me constantly interested."

4. "The quiet humor and sarcasm of Mr. Bennett is especially entertaining."

H. *Don Quixote.*

1. "I liked Don Quixote very much in the beginning, but I got so tired of his adventures that I could hardly finish the book."

2. "It is an awfully humorous take-off on the romantic knight-errant. Sancho Panza has a lot of horse sense, which sets off Don Quixote as extremely ridiculous."

I. *The Cricket on the Hearth.*

1. "It is one of the most pathetic stories I have ever read. The characters are well drawn, especially the contrast between Dot and the Carrier."

2. "Full of life, love, and cheerfulness, yet touched with wit and pathos. The characters and their habits are well brought out, and a clear description of various home life is given."

3. "There are splendid descriptions all through the book, especially the ones of Boxer, the dog, and of Tilly Slowboy. I think the story would be better if the character of Tackleton were not changed; it does not seem at all likely for a man of fifty to change his character so completely."

J. *David Copperfield.*

1. "It is very interesting, but there are too many characters; it is hard to keep them straight."

2. "Plot moves slowly; very much detail."

3. "I liked this book, but the hero is a weak character; he spoils the book."

4. "Dickens's manner of telling you the story is charming, and makes you wish you could see him and talk to him."

K. *Nicholas Nickleby.*

1. "It gives a good idea of the characters of people right around us."

2. "Dickens collected all the freaks he ever saw or heard of, and put them in a book which is not worthy to be called a novel."

3. "Rather slow and uninteresting all the way through. Too many characters and too many stupid descriptions."

4. "I liked the book because my sympathies were aroused for the hero. The maltreatment of boarding-school scholars was exaggerated."

L. *The Vicar of Wakefield.*

1. "This is a charming little account of the life of a respectable country family who are reduced to poverty. The Vicar is a serious, lovable character, who gives advice to the children which should guide them in the path of duty. His example, though, is even better than his advice."

2. "The characters are all very good, and we feel interested in all of them, even if they are not heroes and heroines."

3. "It is interesting in some places, but it is mostly made up of sermons."

M. *Tom Brown's School Days.*

1. "Tom is a genuine boy. There is too much religion in the story to be in a school."

2. "In this book, besides the story about Brown, the reader gets a good idea of the times and school life at Rugby."

3. "I think he overdoes the description of fagging, and I think he exaggerates some other points of detail about school life."

4. "I think it gives a fine picture of England's school-boys. I like the way Tom steadily grew up to be a fine, strong man."

5. "For us who are foreign to the land where the scene

is laid, some of Tom's adventures and mishaps are strange, but those who have ever inhabited or even visited that country can appreciate the vein in which the book was written."

N. *The Casting Away of Mrs. Lecks and Mrs. Aleshine.*

1. "A very funny book, with a great many almost impossible things, such as paddling about in the Pacific, and sliding down mountains on cushions, and finding modern houses in the middle of the ocean."

2. "It was interesting to see how the two old ladies made the best of everything, and how they always found a way out of their troubles; how also they felt so much at home on a desert island."

3. "The book is to a great extent a burlesque on romance, and Stockton introduces very familiar types of realistic characters."

4. "The humor is American, which, as the book is about Americans, is as it should be. Mrs. Lecks's cheerful philosophy is very pleasing."

O. *Vanity Fair.*

1. "Good plot besides good characters. I think Rawdon Crawley is made out to be worse than he really is. How he improves when he marries Rebecca!"

2. "One wishes to know who will win in the end: the ingenious, unscrupulous Rebecca, or the meek, conventional Amelia, who, to all appearances, is a human fountain, although she has her good points, as well."

3. "I do not think there are so many wicked, scheming people in the world as there are in this book."

P. *The Autocrat of the Breakfast Table.*

1. "I liked the poetry, but not the prose. I did not get any idea of the author."

2. "There is no plot to the book, but the way in which the common topics of conversation are handled is very clever."

3. "There is a good deal of wit and humor in these pages, but one has to wade through a great deal that is not interesting, and portions that are really tiresome, to get at it."

4. "He has a deep knowledge of human nature, expressed with a quiet humor, and his quaint similes proclaim a whimsical vein."

Q. *Little Rivers.*

1. "It shows that the author was a very close observer of nature. Lots of pretty and original similes all through it."

2. "As I enjoy the water, it made it very enjoyable to hear about other people's experiences by it."

3. "The description of the woods and the camping makes me wish to be in the country."

4. "The description is pretty, but I like the pictures best."

R. *Travels with a Donkey.*

1. "Humorous sometimes, but not interesting enough to make me wish to finish the book."

2. "Good description of monasteries in the Middle Ages."

3. "Stevenson takes an unusually humorous view of life. He is exceedingly whimsical, but quick to see the pathetic, and sympathizes with all who need his sympathy. Very straightforward point of view on any subject; is quite philosophical. Had an insight into human nature, and was very observing even in most minute details."

S. *Old Ballads.*

1. "I enjoy old ballads when they are read aloud by some one else, but I do not find them very interesting to read by myself."

2. "I think ballads generally are very natural and unaffected. The story is told in such a simple way that you cannot help liking the simplicity and real feeling portrayed throughout the lines."

3. "I think it is hard to read the dialect, but anyway find them worth the trouble."

4. *Robin Hood.* "Even though the hero is a robber, you like him, admire him, and sympathize with him."

5. *Sir Patrick Spens.* "Is told in a vivid manner, but is hard to understand. It skips in places."

6. *The Two Corbies*. "I like the grimness and individuality of this ballad especially."

7. *Chevy Chase*. "It is told in such a vivid way it makes you feel as if you could see everything that happened. But like most ballads it is twisted around a good deal in places, and so is rather hard to grasp."

8. *Chevy Chase*. "Very good description of the battle, and shows the chivalrous feeling between the two earls."

T. *Dante's Inferno* (Trans. Cary).

1. "I like pleasanter reading."

2. "Liked on account of vivid description of horrid torture."

3. "This work is interesting because of the vivid description of Hell and its various tortures. It is also interesting to see Dante's idea of the relative wickedness of the different faults and vices."

4. "Very beautiful and majestic."

U. *Paradise Lost*.

1. "It was very hard to understand, but I read it carefully and began to get interested in it. It seems to take a very roundabout way to express a thought."

2. "There are two very striking things about Milton's style: (1) his elegant language, (2) in a very few words Milton pictures the most striking situations."

3. "Interesting because of the description of Milton's idea of Hell as compared with Dante's."

4. "Very vivid description. Keeps the interest and makes one think of other things than this world."

V. *Julius Caesar*.

1. "I did not enjoy the reading of the play particularly, but to see it put on the stage was a great treat."

2. "Although it is called *Julius Caesar*, he really has a small part; Brutus was the protagonist."

3. "The short, quick scenes add greatly to the effect."

W. *Macbeth*.

1. "The tragedy would be very horrible on the stage; it is ghostly and uncanny."

2. "Shakespeare centres our interest on Macbeth, yet makes us feel that he deserved his end."

3. "Macbeth is different from most heroes in that he is really the villain, as well. Although he is a weak character, he has our sympathy throughout the play."

4. "I greatly admire Shakespeare's suggestive words and phrases."

X. *As You Like It.*

1. "It reminds me somewhat of the Robin Hood ballads. I think it is a more happy comedy than most of Shakespeare's."

2. "The comic effect is brought out, not by some plan or intrigue against a victim, but merely by the natural speech and character of the actors, especially Touchstone."

3. "The last scene, which is laid in the forest, when the duke gives his consent to Rosalind's marriage, is the prettiest scene in the book."

Y. *She Stoops To Conquer.*

1. "It affords one good laugh of the right sort, from beginning to end. In a great many ways, the play resembles *The Rivals*."

2. "Interesting and entertaining in parts. As a whole it is too long drawn out, and sometimes drags."

3. "The characters are remarkably lifelike and interesting. The plot, though slight, keeps one's interest, and the comical situations in which some of the characters find themselves are extremely funny. All the exits are especially good, especially that of Marlowe in the first act."

These are comments on some of the books frequently chosen. The pupil who selects the less usual book is apt to say something fairly definite about it. For instance:

AA. *The Country of the Pointed Firs.*

"Splendid! The author makes you love her characters like old and dear friends. If there is a heroine in the book, it must be Mrs. Blackett. I now think as much of her as Miss Matty, and Dickens's Tom Pinch."

BB. *The Mill on the Floss.*

"I like the first part of this story better than the last, as the ending is very unsatisfactory and abrupt, though it seems the only solution to the problem."

CC. *Defoe's Journal of the Plague Year.*

"Defoe is one of the few writers who can give us clear, concise statistics, combining them with touches of pathos and human interest. This makes the work very readable, which otherwise might seem bookish."

DD. *Of Queen's Gardens.*

"This is a very charming essay, and is written in beautiful language. The ideas flow along very easily and the different allusions to books and poems show Ruskin's thought and knowledge of books."

EE. *Le Medicin Malgré Lui.*

"The scenes in which Sganarelle scrapes up his old Latin, half of which was not Latin, and where he talks nonsense which his listeners think is knowledge, especially appealed to me. Molière meant it as a satire on the doctors of the time."

FF. *Othello.*

"Othello is a very fine man with the exception of his absurd jealousy. He acts first and thinks after; had he thought more and done less, he would have been much happier."

GG. *Prometheus Chained.*

"Poor translation of Æschylus. Some very awkward lines. Should rhyme be used in translation of ancient plays? Rhyme is used in the songs or the chorus in this translation."

The practical results of this reading-card experiment, then, would seem to be as follows:

It is perfectly practicable to employ with pupils half way through the high school a system of extensive supplementary reading, involving the right of the pupil to choose from a very large shelf of books. The card described above furnishes a convenient check on this reading, and affords the pupil about the right space for critical comments. Within the limit of eight lines, comments can be got from the average pupil which will be sincere, often very just, sometimes fairly incisive. There is a very real benefit to the pupil in putting him on his own feet in giving him a reasonable attitude towards books in general,—

an attitude which shall demand that every book that takes his time at all shall reward him with at least eight lines' worth of essential meaning or personal reaction. And there is, perhaps, a greater value to him in the literary training that comes from selecting, from all he recalls of a book, the points that to him are really significant, and in expressing those as effectively as he can.

But the cards, as records of the pupils' taste and judgment, have a further meaning to the English teacher, who is always face to face with the problem of what his classes can profitably read. There are some characteristics of pupils' likings and mental grasp that seem to me to stand out:

1. Catholicity. While it may be true that most boys would rather read adventure, and most girls sentiment, evidently both boys and girls are perfectly able to get pleasure and profit from a much wider range of reading than is commonly supposed.

2. Willingness to struggle with a difficult medium, if they find the content sufficiently rewarding. S 1, 3 (ballads); U 1 (Paradise Lost).

3. As for the interests which different pupils will find in literature, they very nearly cover the whole range of maturer interests. Pupils concern themselves sometimes with content, sometimes with form.

As regards content, we find interest expressed in the following details:

*Plot.* That it shall be direct, uninterrupted; that it shall not drag. A 6; C 1, 3; H. 1; J 2; K 3; S 5, 7; U 1; Y 2.

That there shall be a satisfying dénouement. A 2, 4; E 3, 4; BB.

*Character.* Admiration for an ideal character. A 3, 4; C 3; E 3; J 3; S 4, 8.

Interest in reality of characterization. B 1; F 2; G 1; K 1; L 2; M 1; N 2, 3; X 2; Y 3; AA.

Interest in character development. M 4.

Demand that a character remain consistent. B 2; D 1; I 3.

Protest against the confusion arising from too many characters. J 1; K 3.

*Description.* C 3; F 3; I 3; U 2, 4.

Of nature. Q 1, 2, 3.

*Sentiment.*

Of pathos. I 1.

Of humor. G 2, 4; H 2; N 1, 3, 4; R 3; Y 1; EE.

Of horror.

liked: E 3; S 6; T 2, 3.

disliked: E 5; T 1; W 1.

Sentimentality disliked. C 3.

Sincerity. S 2.

*Moralizing Disliked.* B 2; L 3; M 1.

*Personality of Author.* J 4; R 3.

*Exaggeration Disliked.* K 4; M 3.

As regards form, and interests of a more technical kind, we find the following:

Pleasure in comparing one book with another. A 1, 2  
T 3; U 3; X 1; Y 1.

Pleasure in ease of style. G 3, 4; L 1; P 2; D D.

Technical Points: Use of first or third person in narrative (E 1, 2), artistic repetition (E 6), contrast (I 1), figurative language (P 4, Q 1), dramatic construction (V 3; Y 3), suggestive words (W 4), and even the proper form for a translation of a Greek drama (GG).

Some of the interests noted above are exceptional, being found only in the student of marked literary ability; many, however, are frequently met with in a class of average ability, and often in the pupil from whom you least expect literary feeling. It may be hoped, at least, that this paper has made clear the injustice of reducing literary instruction to the dead level of the hypothetical "average taste"; that it has pointed out higher tastes and capacities to which the English teacher can appeal, and has indicated a practical way of making the appeal effective.

A. A.

## SUMMER READING FOR HIGH SCHOOL PUPILS

The attempt was made this year in the Horace Mann High School to give a certain attractiveness to the customary list of books recommended for summer reading, by having the recommendation that of the pupils, rather than the teachers. The various English classes of all grades were asked to submit lists of books which they had found worth reading, classified under the following headings: Romance and Adventure, Historical Stories, Sea Tales, Stories of Real Life, School and College, American Stories, Foreign Lands, Animal Stories, Humor, Out-of-Doors, Science and Nature, By the Fireside, Poetry.

It will be seen at once that these categories overlap, but their purpose is less to classify the books accurately than to attract readers. From these lists, the teachers of English selected those to be published, being limited to a fifteen-page pamphlet with a maximum of twenty titles on a page. The help of several pupils was enlisted in drawing vignettes for each page, and an ornamental cover-design. As a preface there was printed this statement:

"This list of books is prepared not for duty but for pleasure reading. The books have been selected from lists handed in by many classes in the school, and so represent a very great variety of high-school taste. No boy or girl will like all the books on the list; on the other hand, probably no one will fail to find here many books that are new and enjoyable."

The significant thing about these lists was that the pupils showed such wide and in the main, sane interests. The pages here reproduced are characteristic (See pages 62-65).

In fiction, the range was from stories of camp-life and automobile runs, up to George Eliot; in humor, Mark Twain and Stockton were easily favorites; in poetry, Longfellow, Scott, and Kipling.

While the book was in preparation and after it was distributed the school showed much interest in it; and it is the opinion of the English Department that a reading list for summer prepared in this way with the pupils' co-operation is much more effective than one promulgated from above.

A. A.

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## American Stories

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	A New England Nun... Wilkins
	Tales of Old Chester... Deland
	A Kentucky Cardinal .... Allen
	Uncle Remus..... Harris
	Red Rock ..... Page
	Uncle Tom's Cabin..... Stowe
	Lady Baltimore ..... Wister
	The Virginian..... Wister
	Ramona ..... Jackson
	The Crossing ..... Churchill
The Crisis .....	Churchill
Coniston .....	Churchill
Rebecca of Sunnybrook Farm.....	Wiggin
Silence and Other Stories .....	Wilkins
Country of the Pointed Firs.....	Jewett
Dr. Lavendar's People.....	Deland
Ward of the Golden Gate .....	Harte
My Pardner and Other Stories.....	Harte
The Gentleman from Indiana.....	Tarkington

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## Foreign Lands

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Tales of a Traveler..Irving  
 The Alhambra.....Irving  
 Innocents Abroad..Twain  
 Kim .....Kipling  
 Bracebridge Hall...Irving  
 Farthest North....Nansen  
 Nearest the Pole....Peary  
 A Venetian June....Fuller  
 Gondola Days.....  
                                   Hopkinson-Smith



Following the Equator .....Twain  
 A Cathedral Courtship.....Wiggin  
 Plain Tales from the Hills.....Kipling  
 How I Found Livingstone.....Stanley  
 Penelope's Progress .....Wiggin  
 Penelope's Irish Experiences.....Wiggin  
 The Princess Passes.....Williamson  
 The Lightning Conductor .....Williamson  
 My Winter On the Nile.....Warner  
 Adventures In the North.....Greeley

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## Out of Doors

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	Roughing It .....	Twain
	Little Rivers .....	Van Dyke
	Fisherman's Luck...	Van Dyke
	The Silent Places.....	White
	The Blazed Trail.....	White
	Four In Camp.....	Barbour
	Camp Life.....	Johnson
	Wild Apples.....	Thoreau
	Four Afoot.....	Barbour
	In Darkest Africa.....	Stanley
	An Inland Voyage .....	Stevenson
	Travels With a Donkey.....	Stevenson
	The Heart of the Ancient Wood.....	Roberts
	The Log of a Cowboy .....	Adams
	Driven Back to Eden .....	Roe
	Life On the Mississippi .....	Twain
	A Year In the Fields.....	Burroughs
	The Long Labrador Trail.....	Wallace

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## Science and Nature

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<p>Bird Life.....Chapman</p> <p>Bird Hunting With a Camera .....Chapman</p> <p>Familiar Trees..Mathews</p> <p>Familiar Flowers.Mathews</p> <p>Birds That Hunt and Are Hunted..Blanchan</p> <p>Nature's Culture....Mabie</p> <p>Home Mechanics for Amateurs ....Hopkins</p> <p>Two Little Savages.Seton</p> <p>Familiar Features of the Roadside ....Mathews</p> <p>Familiar Life In Field and Forest.....Mathews</p> <p>First Book In Geology.....Shaler</p> <p>How to Know the Wild Flowers .....Dana</p> <p>How to Know the Ferns.....Dana</p> <p>American Boy's Handybook .....Beard</p> <p>American Girl's Handybook .....Beard</p> <p>Wireless Telegraphy .....Newell</p> <p>Romance of Modern Invention.....Williams</p> <p>Romance of Modern Engineering..... Williams</p>	
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## ALUMNI DEPARTMENT

### *Committee of the Alumni on Publication*

Jean Broadhurst,  
*Teachers College*  
Ruth Dowling,  
*New York Training School*  
Clara Kirchwey,  
*Teachers College*

Miss Annie Jean Gash, B.S., writes from Tusculum College, Tenn., of some of the problems in teaching Domestic Art and Science. A location in the country makes water and gas supplies problematic. It is almost necessary to limit Domestic Science teaching to the local food materials. It is a question as to how far Domestic Art teaching should be adapted to easily available materials or based on those brought from a distance. Correlation with other subjects of the curriculum also proved difficult. In departmental exhibits sewing attracted much more attention than cookery until the products of the latter were put up for sale for the benefit of the department; then the interest was overwhelmingly for cooking. The general spirit of college fellowship, however, and the thoughtfulness of "a fairy godmother"—who provided departmental equipment, scholarships for students, and vacations for the teachers—much more than compensated for the difficulties of the situation.

Miss Fannie Kagan, B.S., writes from Kowell, Province of Wolein, Russia, of her work as principal of a school at that place. In addition to directing a day school for 150 children, she has established a noon school from three to five thirty P.M., an evening school for the laboring class, and on Saturdays and Sundays talks on various subjects. She has also opened a small library and is at present collecting funds to establish a reading room.

Professor Dow, head of the department of fine arts, showed

at the Montrose Galleries, from February 4th to 15th, some thirty of his recent paintings, a collection of photographs taken by him in the Orient, color prints from wood blocks, and book illustrations. The *New York Sun* said of the exhibit: "A student of nature in its reflective moods, as is W. L. Lathrop, he differs from that poetic artist in his methods of composition and a serene way of seeing earth, sky, and water. He is more concerned with aspects. He is an impressionist, but with several reservations. He paints, for example, as did Monet, a salt haymow under varying conditions of light. He is not altogether a luminescent, he is of a sober temperament; yet he does not fear the higher chords of the color scale. Academic? Yes, in his devotion to line; he has the courage of his definitions, of his linear rectitudes. His paintings are for the most part stretches of marsh land, hills, from which is seen the distant Sound, night pieces, sunsets, finely spaced perspectives, in which we note a distant sky across miles of flat country, or a large dense foreground with the sky a mere slit through which filter the rays of a sunken sun. His wild apple tree is delicately observed, his green tender. His "Yesterday," is in the key of old Japan, but has not the flat poster effect of obvious Japonism. Articulation may be observed in tree and twig and tendril. Withal, the leafage and the vanishing perspective have the effect of tapestry."

Professor Dow will represent the College at the Third International Congress for the Advancement of Drawing and Art Teaching in London in August, 1908. His department will send an exhibit of students' work to the conference.

Professor Richards, Head of the Department of Manual Training, and Secretary of the National Association for the Promotion of Industrial Education, is Supervisor for the New York State Department of Labor and Investigation of the connection between school life and industrial occupations. A majority of male pupils leave the public schools before completing the grammar school, and a majority of these enter industrial occupations without technical knowledge or skill. It is felt that perhaps both misfortunes may be remedied by providing industrial training in the schools, thus both lengthening the period of the average boy's school training and preparing him better for his future occupation.

Professor Snedden has prepared for the Public Education Association a study of certain aspects of the public high schools. The attendance in general has not increased in ratio to the increase of facilities, and most pupils who enter the high schools do not proceed to graduation, but leave after a year or two. For these reasons a rearrangement of curriculum is suggested by which more general culture and more specific preparation for vacation and for citizenship may be had during the earlier years of the course. It is felt that this plan would both persuade students to continue in the schools, and give a more valuable training to those who continue to leave before graduation.

**The Nature-Study Review.**—The Nature-Study Review edited by Professor Bigelow, head of the Department of Biology, has been made the official organ of the American Nature-Study Society organized in January in connection with the annual meeting of the American Association for the Advancement of Science. Professor Bigelow, as secretary of the Society, will be pleased to give full information concerning the Society or to receive application for membership in the organization at Teachers College, New York City.

Professor D. E. Smith, who is spending a year's absence in the Orient, writes that in the latest Chinese government examinations Fong Fu Sec and Samuel Sung Young, graduates of Teachers College, stood third and fourth, respectively, in a group of forty candidates. The College has received from Professor Smith a case of Indian, Burmese, and Thibetan mathematical manuscripts and casts of early mathematical inscriptions.

Professor Dutton, Superintendent of Teachers College Schools, has been elected Treasurer of the American College for Girls at Constantinople.

**Teachers College Announcement.**—The Announcement of the College for 1908-1909, which is now being printed, contains statements of a score of new courses. Two departments will provide for the history and the philosophy of education, instead of one as hitherto. New courses have been established in these subjects in educational psychology and in secondary education. Some twelve short courses have been scheduled at hours con-

venient to active teachers. The department of Hospital Economics, under the direction of Professor Nutting, now announces a full program of five courses in the history, organization, and administration of hospitals, and in the theory and practice of teaching in training schools for nurses. The departments of Biology, Geography, Fine Arts, Manual Training, Music, and Physical Education offer new courses.

**Columbia University Summer Session.**—Fifty-four officers of Teachers College will participate in the coming summer session of Columbia University, giving a total of forty-three courses; eighteen of them in Education, the remainder in Domestic Art, Domestic Science, Geography, Kindergarten, Manual Training, and Nature Study.

**Society of Colonial Dames.**—The essay subjects for the annual prize offered by the Society of Colonial Dames are this year announced as follows: The Old Testament in New England Life, Roger Williams and the Quakers, The Wesleys and Whitfields in the Colonies, and the Clergy in Massachusetts, Early and Recent English Views of the American Revolution, The Historical Value of Bradford's "Historie," Winthrop's "New England," Johnson's "Wonder Working Providence." The essay subject for the annual prize offered by the United Daughters of the Confederacy is "General Robert E. Lee." Essays must be deposited with the department of History on or before April 20, 1908.

**Extension Teaching Department.**—During the academic year of 1907-1908 the work of Extension Teaching shows an interesting increase in registration. There are at present registered 1343 students in Extension courses, in contrast with 1210 at the end of the entire year of 1906-07. In the Evening Technical Courses there were 475 students registered, against 364 at the end of 1906-07, making a total of 1818 students for 1907-08, at the end of the first half year, against 1574 students in 1906-07, at the end of the second half year. 125 of these students are matriculants in Teachers College; the others represent various fields of activity, many of them—about one-third—being teachers in active service in New York City and the vicinity.

**Horace Mann Schools.**—A summary of the training of the

forty-three teachers in the Horace Mann High School shows that they represent twenty American and seven European colleges and universities. After Columbia, Harvard leads with six representatives, followed by Cornell with four. The twenty-seven teachers in the Horace Mann Elementary School represent eighteen colleges and as many normal schools in seven states. After New York, Massachusetts is represented by nine teachers, followed by Connecticut and Illinois with two each.

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We call the reader's attention to the advertisements in the back of the magazine. They represent special offers for sets of books mentioned in this number on pages 3, 4, 8, 10, 15, etc.



# The Theory and Practice of Teaching Art

by  
PROF. A. W. DOW



# TEACHERS COLLEGE RECORD

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## TRAINING IN THE THEORY AND PRACTICE OF TEACHING ART

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### INTRODUCTION

#### THE PURPOSE OF ART TEACHING

*The true purpose of art teaching is the education of the whole people for appreciation*

A training that calls for a very direct exercise of the critical powers, developing judgment and skill, is a training that will increase the individual's efficiency whatever his calling may be.

The general public has not thought of art education in this way, but has acknowledged the value of "drawing," especially when it can serve some utilitarian purpose.

A better understanding of the true usefulness of art recognizes creative power as a divine gift, the natural endowment of every human soul, showing itself at first in the form that we call *appreciation*. This appreciation leads a certain number to produce actual works of art, greater or lesser,—perhaps a temple, perhaps only a cup—but it leads the majority to *desire* finer form and more harmony of tone and color in surroundings and things for daily use. It is the individual's right to have full control of these powers.

Even from the economic side, that education is deficient which leaves one unable to judge of form and color when he is constantly required to use such judgment. This lack of appreciation is responsible for an immense waste of labor, skill and money in the production of useless and ugly things. Works of fine art

stand among the things which the world prizes most highly. A nation's ideals are revealed in its art, and its art has greatest value when it is the expression of the spirit of the whole people.

In a sympathetic public is found the life-giving influence which creates works of fine art, and the measure of their excellence is the measure of the nation's appreciation.

The attainment of such an end as this places public art education above a mere training in drawing, painting or modelling, and above the so-called practical applications. The work must be organized for a steady growth in good judgment as to form, tone, and color, through all grades from the kindergarten to the university. The main question at all stages is whether the art work of the school is making this good red blood of appreciation and giving to the individual the greatest possible encouragement to express himself.

#### ACADEMIC ART TEACHING

Artists themselves, when by their works they can hold the attention of the people, become the teachers of the people, in a large sense. But when there is need of well defined methods of teaching for general use in public schools, the artist if asked for help will naturally suggest the means by which he obtained his professional training. The public will also look to the art school for direction, or at least for a theory. Unless the professional people have recognized the necessity of general culture in art, and have thoroughly studied the conditions, the probability is that they will offer only a modification of what we will call "academic" teaching. This has been the case in large measure and art education has not advanced equally with general education.

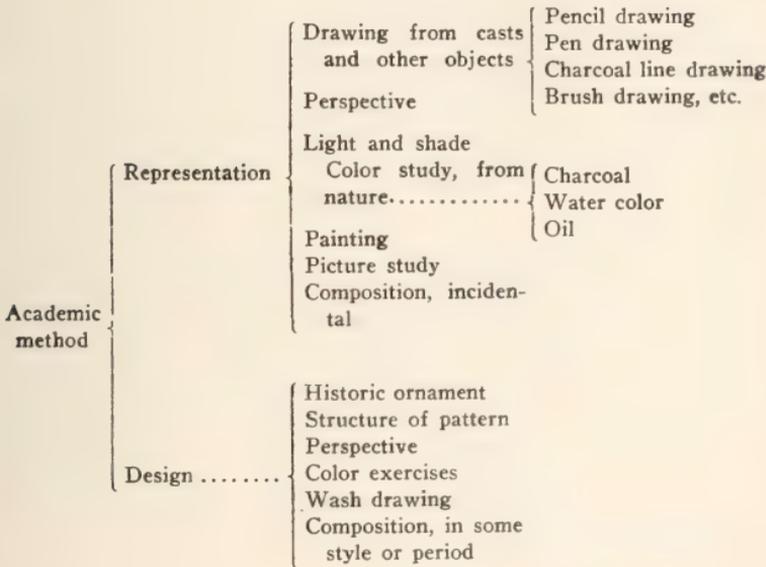
Since the days of Leonardo da Vinci the main effort in art teaching has been toward representation. Before that period the main purpose was the creation of harmony. Under the influences of the later Renaissance, representative drawing has been given an importance far beyond its real deserts.

If the fundamental principle of academic art teaching could be stated in a phrase, it would be "First, learn to draw,"—referring to accurate representation. Naturally the methods and principles of the professional art school have been copied in formulating courses for public school teaching. Hence we find repre-

sensation holding the chief place in art courses under the various names of freehand drawing, light and shade, mass painting, etc.

The followers of the academic ideal relegated design to a secondary place under the term "decorative art," and sought to explain the beauty of design by an analysis of historic styles. Courses in design became a study of styles, just as courses in drawing became a study of nature.

The effort of the academic method is centered upon "learning to draw," and in two directions: nature forms, and historic art. The principle is—first acquire a knowledge of facts, either of nature's facts or art's facts, *then* use them in your own creative expression. Roughly outlined, courses in art would be based upon a scheme like this:



It is true that individual teachers vary this program, introducing other elements and combining both representation and design in one course, but in the main the effort goes to the acquiring of facts and knowledge *out of which* appreciation may grow *somehow*, if indeed the matter is considered at all. Such an aim as this is too uncertain and inadequate. The work does not tend

to original expression. It is a partial education, leaving the pupil without sufficient grasp upon the essentials.

#### SYNTHETIC TEACHING

If we regard the purpose of art instruction to be the development of *power*, it is evident that our whole scheme of teaching must be radically different from that outlined above. A possible progression for courses in art is suggested in observing how the the creative force has expressed itself, from the beginning in rude rhythms, to the supreme art works of the world.

Comparison of the fine arts, as to structure, shows that a few fundamental ideas are common to them all.<sup>1</sup> Investigation of methods of teaching other arts will suggest at least a theory of procedure in the case of the space arts.

Having discovered what are the elements and basic principles the first step is an effort to create with them, be it only a harmony of two or three lines or spots. From this one proceeds in successive steps up to compositions of great complexity—the design, the sculptured group, the building, or the picture,—using nature's facts and historic knowledge, acquiring skill of hand and accuracy of vision, employing every possible aid to strong and clear expression.

Skill in drawing will now be sought as a means of expression, not considered as an end in itself. Historic styles will now serve as examples of harmony, not as mere models.

The earlier and more elementary part of such a course is from its general nature suited to the public schools and to all classes of students. The later problems are naturally those of the specialist, the teacher and the professional artist.

#### THE ART LANGUAGE

In the space arts the elements are but three:

Line—the boundary of a space.

Dark-and-Light—or mass, or quantity of light.

Color—or quality of light.

These constitute a language for all forms of space-art whether representative or decorative; architectural, sculptural or pictorial. There is no necessity for any two-fold division into representation and design. Design is rather the very beginning, the primer

<sup>1</sup> *The Genesis of Art Form*, by George Lansing Raymond.

of art, and there is one sense in which all good space-art may be called design.

Under the heading of Line may be grouped all kinds of line harmony, beauty of contour, proportion of spaces, relations of size,—all drawing, whether representative or decorative.

Under Dark-and-Light, elementary and advanced tone study, painting, composition of masses; in architecture, patterns and pictures.

Under Color, the theory of color, relations of hue, dark and light color and intensity,—color harmony.

The natural sequence in the use of this three-fold language would be: 1. Line, 2. Dark and Light, 3. Color. It seems best to begin with Line but there should be no rigid division. It is quite possible to begin with Color, or even with all three of the elements, provided the progression is maintained, and the appreciation of harmony be the main purpose.

As this method of teaching approaches art from the side of composition, it may be called the Synthetic Method, to distinguish it from the academic, which is analytic.

A course of study from this point of view would be based upon an outline something like this:

Synthetic Method	{	LINE	{	Spacing, Line structure Character of line, expression Principles of Design Composition of line Representation	}	Drawing and Modelling
		DARK and LIGHT	{	Massing, Values Quality of tone Composition of Dark-and-Light Light and shadow in representation	}	Painting
		COLOR	{	Hue, Value, Intensity Color harmony Color composition	}	

## COURSES

Two things are essential to success in any form of work in the space arts.

1. Appreciation of harmony of line, mass and color, whether in Architecture, Pictures, Sculpture, Design, or Nature.
2. Ability to express ideas in terms of harmonious line, mass and color.

Under these two heads may be grouped all studies in the theory and history of art, and all the various forms of training for hand and eye. The courses of the Department of Fine Arts of Teachers College are planned for a progressive growth in appreciation and power of expression, developing freedom and skill in drawing, painting, modelling and construction. The work is intended to be primarily an exercise of the mind, aiming for power rather than a superficially pleasing result. In fact the student's work might be far from what is ordinarily considered a successful drawing and yet the individual has made a genuine and decided advance in artistic power. Unusual creative genius will often express itself in terms seemingly rude. Accuracy and finish in execution certainly have great value, but more important is the personal feeling, the fresh individual way of expressing ideas in art-form.

The Junior or first year courses are devoted to principles of line composition, spacing, values and color harmony, with extensive studio practice in drawing, modelling, painting and designing.

The Senior or second year is given to special work in three general divisions:

- a. Theory and Practice of Teaching Art; Supervision of Art Instruction.
- b. Advanced Drawing and Painting, with life model; composition of pictures; illustration; landscape painting.
- c. House Decoration; advanced design.

NOTE.—For information as to admission, required work for the degree and diploma, description of fundamental courses in education, and all matters of organization, see Teachers College Announcement.

**DESCRIPTION OF COURSES AND EXPLANATION OF PLATES**

Fine Arts 5-6. Principles of Design. 9 hours per week.

Fine Arts 17-18. Design in Construction and Decoration. 6 hours per week.

These classes meet together for the lecture and class criticism, but work in separate studios.

5-6 is a course for teachers, painters and general students.

17-18 is for designers and craftsmen.

Spacing or the kind of beauty created by arranging lines and spaces, is the first subject considered. There are many ways of beginning a study of spacing, but Fig. 1 illustrates one series.

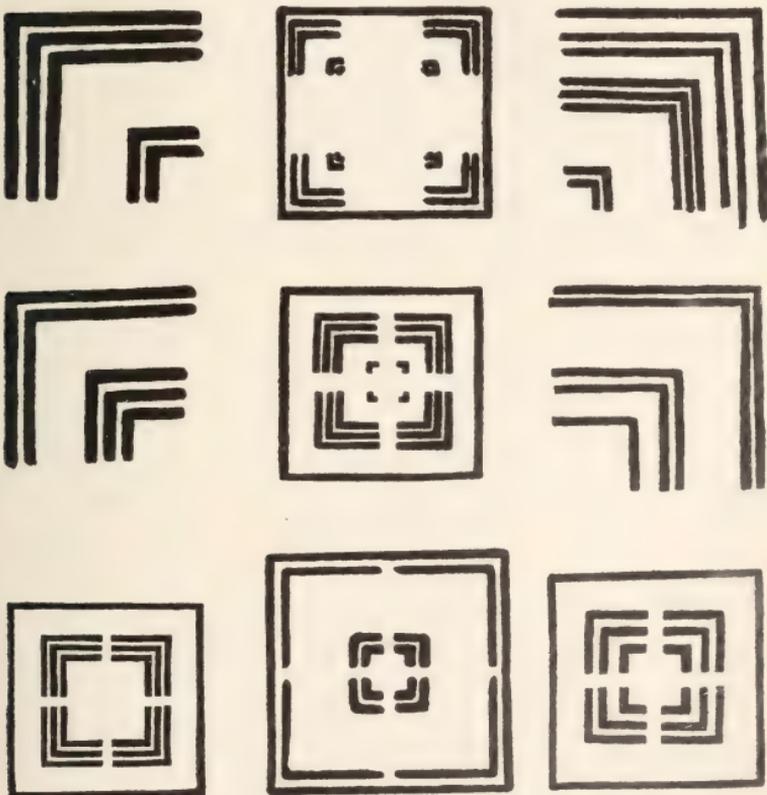


Fig. 1. Spacing. Practice with Japanese Brush

These exercises in line spacing show that great variety of expression is possible even with a simple group of straight lines. By arranging sets in a square, a unit is constructed. In making many of these units and selecting the best, the student is forced to use his appreciative powers and a certain amount of invention. The effort must be toward making a *fine* arrangement; mere difference of spacing would have no art value.

#### DRAWING. USE OF THE JAPANESE BRUSH

First, rough sketches in charcoal. Then drawing the lines with the Japanese brush and ink—either directly over the charcoal lines, or on Japanese paper. All work must be absolutely free-hand. No measurement of any sort is advisable. The brush is held perpendicular to the paper, like an etcher's needle, and is moved very slowly, with deliberate intention as to the width and direction of the line. The Japanese brush has been chosen because it is an implement made expressly for line drawing, is readily obtainable and very inexpensive. Moreover it is the most sensitive implement for drawing, admitting of great variety in the quality and width of stroke.

The exercise of drawing deliberately, of causing the hand to obey the will, is in itself a training in skill and execution.

#### TRACING

As the effort is always toward the finer qualities, *tracing* is practised for the improvement of the spacings, or refinement of the lines. For this purpose, and for line work with the brush, Japanese paper is the best. It is sized, is very strong, soft in color, and transparent. Mere mechanical tracing has no value, but tracing for improvement has a distinct art-use.

#### INK AND INK STONE

Japanese stick ink is the most economical, as a little grinding upon the ink stone will produce a sufficient quantity for a large amount of work. Bottle ink or water colors can be used. The materials suggested above are the best for the purposes desired, but they are not absolutely necessary. The exercises in line drawing and in spacing could be executed with pencil, charcoal, crayon, or even oil paint brushes. The principles can be taught in any medium.

## HISTORIC EXAMPLES

Such simple spacing of straight lines suggests at once the architectural moulding and its kindred. The best examples, Greek, Gothic and Renaissance, can be shown and their excellence pointed out.

## APPLICATION

If desirable at this stage the lesson can be applied directly to designs for mouldings, line borders for book covers, framing, etc.

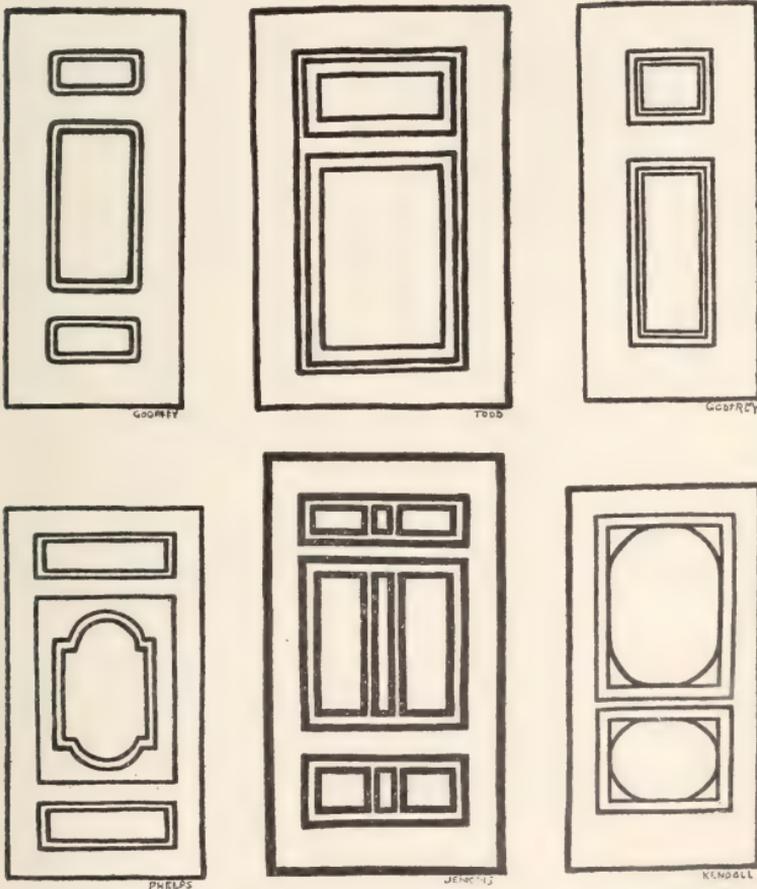


Fig. 2. Spacing of Rectangular Panels

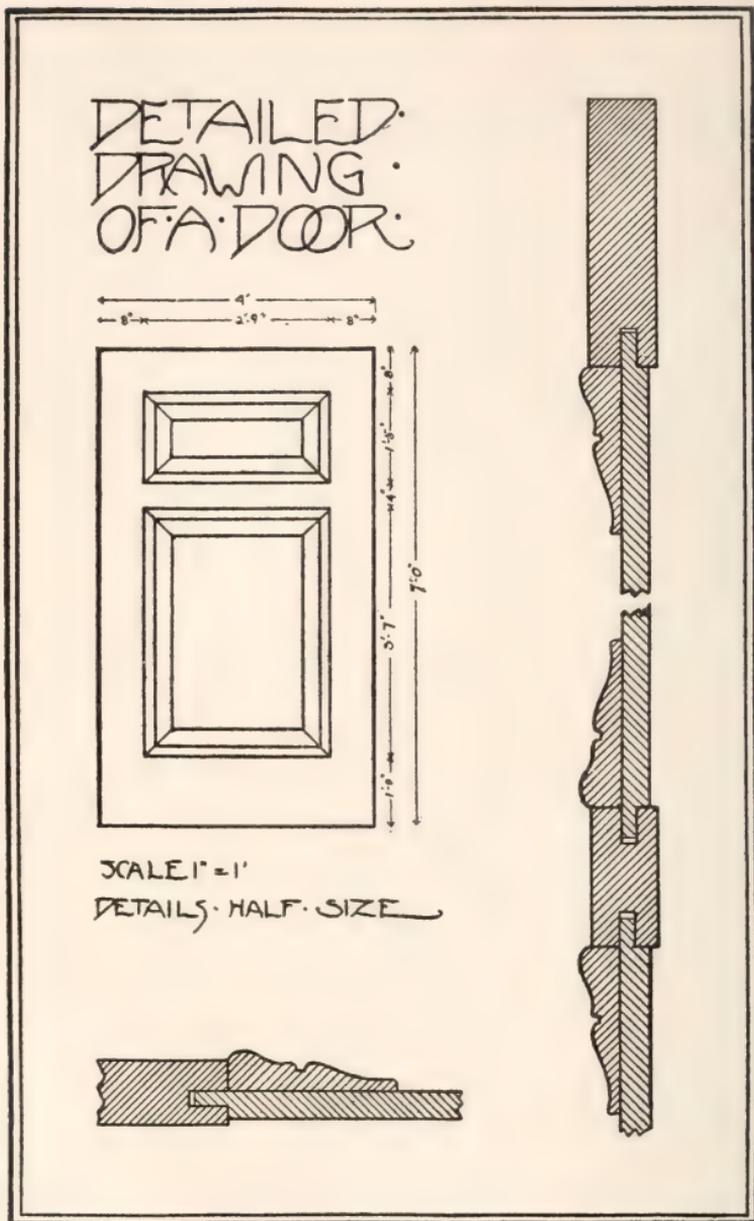


Fig. 4. Working Drawing from an Arrangement in Fig. 2

## RECTANGULAR SPACING

The first problem involved a very simple synthesis. The next should include the first with an added step. Rectangular panelling, the arrangement of enclosed spaces seems to follow naturally. The square and circle being invariable, composition is possible only with the interior lines. But the rectangle is infinitely variable; its proportion is a matter of choice; hence rectangular spacing lays a double burden upon the designer, *boundary lines*, and *interior lines*.

Suppose the Door is chosen as a subject. Its panelling affords an opportunity for spacing. (Fig. 2). After the exercise in original arrangements of rectangular panels the student may

1. Draw an actual door in perspective. (Fig. 3. See page 23.)
2. Make a working drawing from a free-hand design, adapting it to the requirements of construction. (Fig. 4).

Another good subject would be a box with panels for top, front, and ends; with perspective drawing and working drawing.

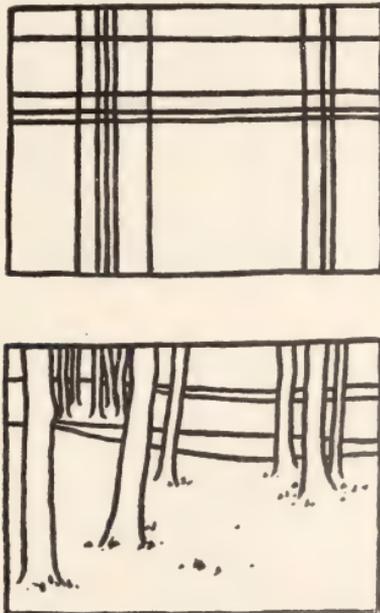


Fig. 5. Irregular Spacing

## IRREGULAR SPACING. LANDSCAPE

Irregular spacing of straight lines, vertical and horizontal, suggests a unit for textile design, the familiar plaid pattern. But a similar system of lines might be the basis of a pictorial composition. (Fig. 5.) In either case a few main lines cut the space into smaller divisions. Both are designs, and their excellence depends upon the same principle. The introduction of landscape

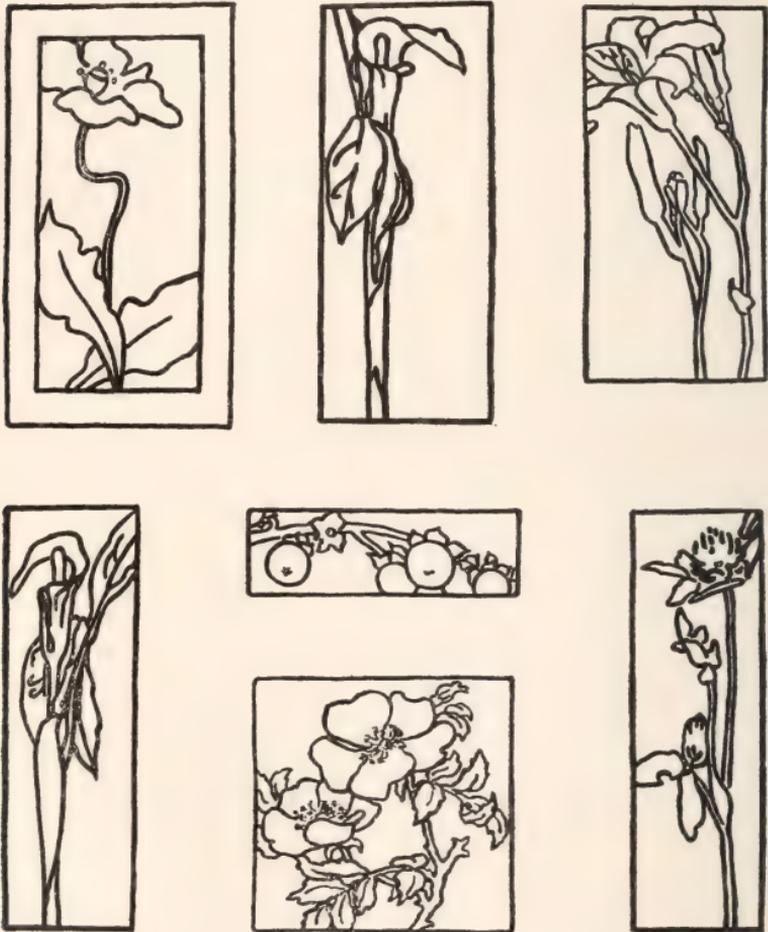


Fig. 6. Flower Lines in Space Composition

now points to the unity of all forms of space-art, and incidentally gives the student an added interest.

CURVED LINES

A series of exercises in curved line could be undertaken at this time, with many applications. These would necessarily be geo-

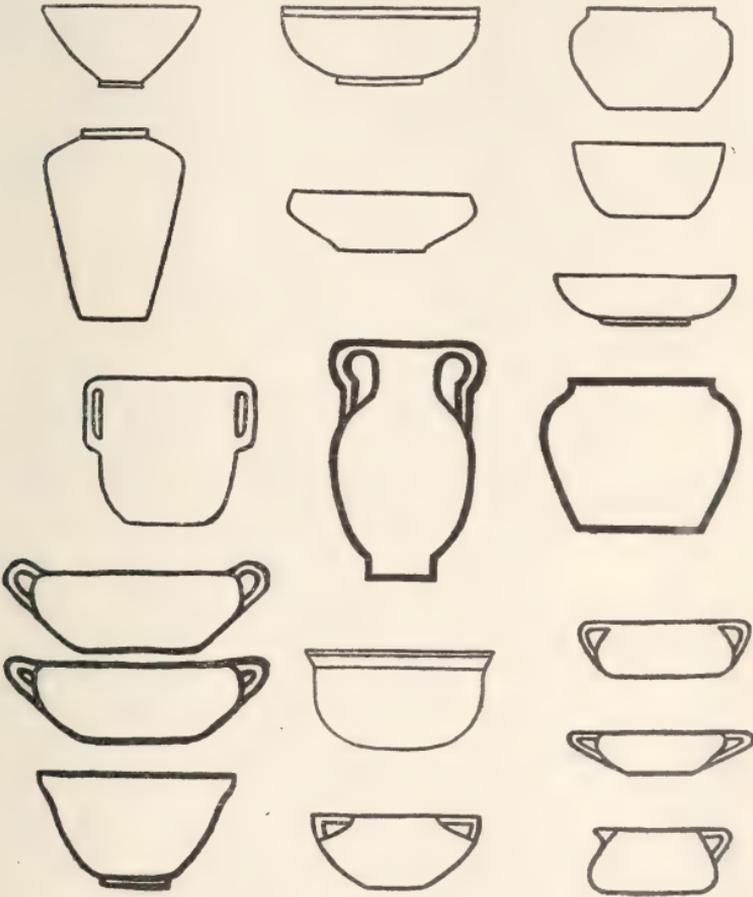


Fig. 7. Proportion in Curved Line

metric. It will be better, if time is limited, to take flower forms as line themes for spacing. (Fig. 6.) This does not mean merely drawing flowers from nature and enclosing them in a space—a

rather mechanical operation—but a choice of certain flower forms and the attempt to use them as a line scheme within a space. Such an exercise would suggest a reason for drawing the flower from nature, especially if the panels are developed into designs for actual use.

#### DRAWING. TWO POINTS OF VIEW

*Note the difference between drawing merely to acquire skill or to obtain knowledge of facts, and drawing things because they are beautiful or because there is a definite art-use for the drawing.*

For a more intimate study of the nature of curved line beauty, there might be an exercise in composing curves of pottery. (Fig. 7.) It will be seen that there is beauty of spacing in the curve itself.

#### GREEK VASES. POTTERY

Fine examples of curves can be shown, at least in photograph. But here is the opportunity for work in the museum—for the drawing of Greek vases, pottery, and even of sculptured figures and animals,—as examples of beauty of curve.

#### APPLICATION IN CLAY MODELLING OR METAL

Immediate application can be made in clay modelling, by building up bowls and vases from original designs by students. The same may be said for hammered metal.

#### PRINCIPLES OF DESIGN

So far there has been a consideration of spacing for a general effect of good arrangement. Following this would be the study of certain definite ideas of composition—distinct ways of creating harmony of line. These ways, for want of a better name, may be called Principles of Design. For ordinary purposes of teaching two will suffice—and may be named Subordination and Rhythmic Repetition.

Other principles of lesser importance, Symmetry, Opposition, Transition, could be specially studied if necessary, but usually they are included in exercises in the two first named.

Subordination is that principle by which the parts are mutually dependent upon some dominating part or group of parts. A good illustration is the flower with its main line of stem, from which radiate the lesser lines of leaves and petals. (Fig. 6.) Spaces

may be arranged in principal and subordinate groups. (Fig. 8.)

There is a central or dominating idea and all others are contributory, like the "point" of a story, the "centre of interest" or



Fig. 8. Principles of Design; Subordination. Original Designs the "focus" of the picture, the "main line" of the statue, the "style" of the building, the "key" of the color scheme.

An exercise in this principle is illustrated in Fig. 8. A branch of apples furnishes a set of lines and spaces that may be set into a rectangular panel. The unity of such a design is dependent upon the simple and clear disposition of the main spacings.

Landscape is an excellent subject for studies in Subordination. (Figs. 16, 17, 18.) An extended series could be introduced involving Flowers, Fruit, Figures, Animals, Landscape, Architectural detail, and Decorative panels.

#### APPLICATIONS

Panels for Wood and Metal.

Book Cover design.

Illustration with page composition.

Landscape sketching.

With this work would be associated drawing from nature and special research in the history of architecture, painting and design. Photographs of fine examples could be shown the class, and museum work in copying be carried on in connection with the lesson.

#### RHYTHMIC REPETITION

This is perhaps the oldest form of art expression. The dance, the drum-beat, the rhythmic chant, rude rhymes, incised and painted borders on pottery, woven borders and patterns—all these are harmonies created according to one underlying principle. They are the beginnings of the drama, music, poetry, architecture and painting.

Mere repetition has no art-value, but repetition in fine spacing, with an intention of producing harmony,—this calls for appreciation and a feeling of power.

#### BORDERS

It is not necessary to illustrate here the well known straight line frets and borders, the zigzags and meanders and swastikas, common in all art from the engraved paddle and tapa cloth of the savage to the Greek temple. The class may profitably study the development of rhythmic borders by taking a series of straight lines  or  adding other lines and producing varieties of the so-called Greek fret. These might furnish motifs the best of which could be drawn large enough to afford interesting spacing.

A good exercise for beginning the study of this principle is based upon the straight or curved line border. The instructor may suggest several themes, or the students may choose them

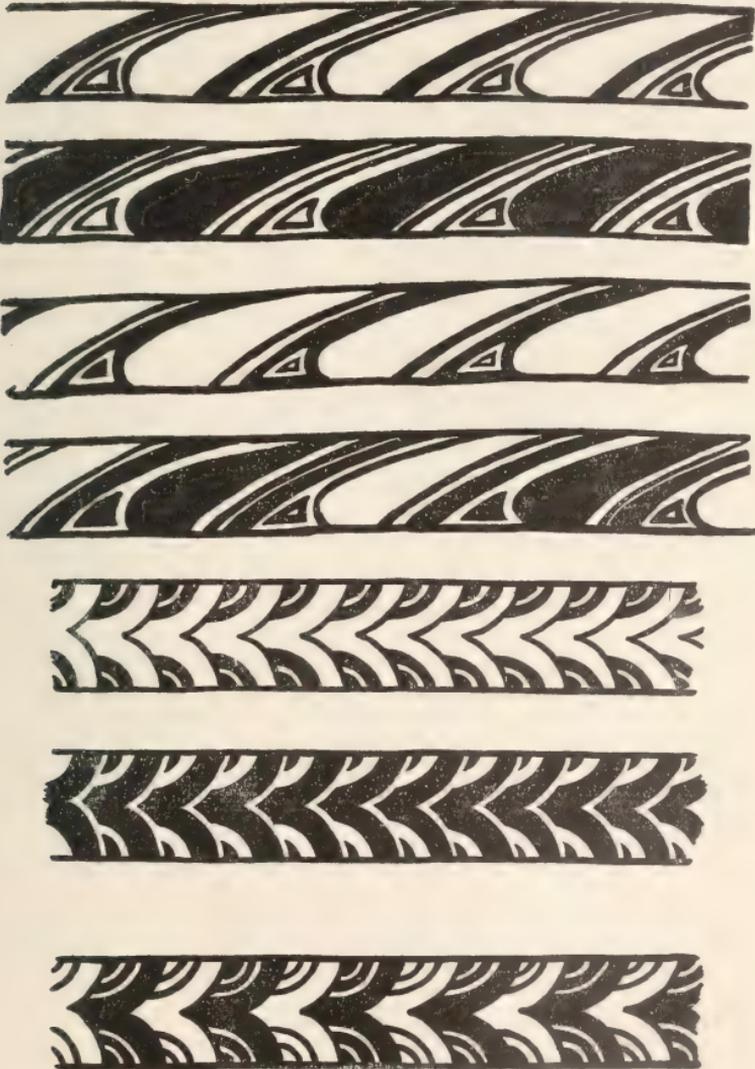


Fig. 9 Variations in Two Values

from primitive art and compose variations in many spacings. (Fig. 9.)

Another series can be based upon such simple units as the line and dot (Fig. 10), or | ∪.

#### SURFACE PATTERN

This is a more complicated form of rhythmic repetition, yet the structure is very simple, all being reducible to a geometric skeleton of squares, triangles, rectangles, or diamonds. The checker board is a good line scheme for a beginning, placing a figure in each square or each alternate square. The class should consult books upon the structure of pattern.<sup>1</sup>

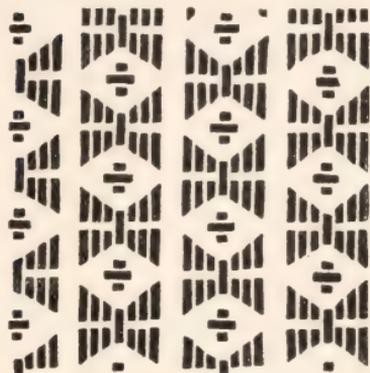


Fig. 10. Line and Dot

Now returning to borders, more difficult problems are undertaken, using curved line, flowers, animals and figures. (Figs. 11, 13, 14.) Then the same units may be combined in surface patterns. (Fig. 30.)

#### TEXTILE PATTERN

The collection of textiles<sup>2</sup> will demonstrate the methods of composing pattern through the ages, but most important of all is the appreciation of the finer qualities as to spacing, proportion, and rhythm. For example the Italian of the fourteenth century has a distinction of line harmony which is lost by the eighteenth century (Fig. 42).

#### LANDSCAPE. PICTORIAL EXPRESSION

Rhythmic repetition is a structural principle often chosen by the masters of landscape. A mural painting, for example, with

<sup>1</sup> *The Anatomy of Pattern, The Planning of Ornament*, and other books by Lewis F. Day.

*Line and Form and The Bases of Design*, by Walter Crane.

*Théorie de l'ornement*, by Jules Bourgoïn.

*A Theory of Pure Design*, by Denman W. Ross.

<sup>2</sup> Collection presented to Teachers College by Dr. Denman W. Ross of Cambridge. Other examples loaned by friends. Photographs of textile pattern.

the vertical lines of trees cutting horizontal lines may thus harmonize with an architectural setting of columns and pilasters. Repetition in landscape tends to an expression of solemnity and calm, or of harmonious motion. Its effect is to unify and simplify the whole composition.



Fig. 11. Dark-and-Light; Two Values. Subordination and Rhythmic Repetition

Repetition occurs in nature in countless forms, but for students' purposes the lines of trees, hills and mountains, tide lines, boats, flocks of birds and animals, hayfields and streets will afford abundant material. For this, as for all composition work the student should make many studies from nature. He thus has, as we said above, a definite art-use for the drawings and a very strong incentive for learning to draw.

## APPLICATION

Even for repeating patterns and compositions in line only, there are many possible applications. Here are a few of them: Line and dot border for book covers, incised lines in wood carving, patterns in perforated metal for lamp shades, sconces, and lanterns, embroidered lines, and patterns in kindergarten sewing.

DARK-AND-LIGHT (OR NOTAN<sup>1</sup>)

Though for convenience the elements, Line, Dark-and-Light, Color, are treated separately in this article, it must not be in-

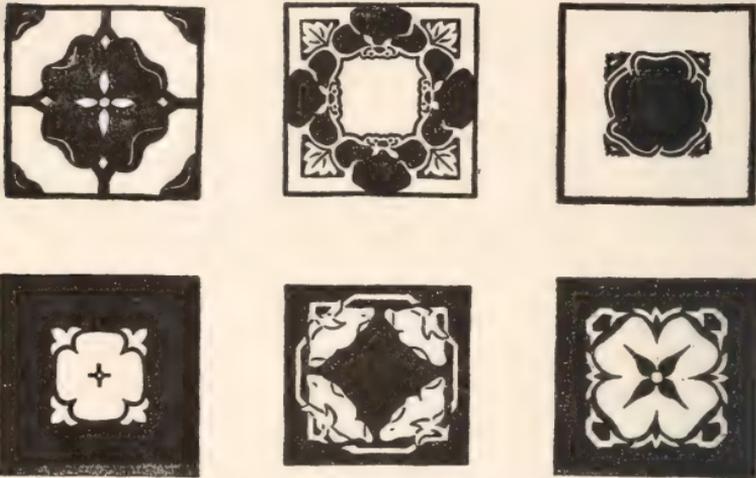


Fig. 12. Dark-and-Light. Two Values. Subordination and Symmetry

ferred that classroom practice conforms to this sequence. In fact dark-and-light exercises should enter the course near the beginning, and color should follow close after dark-and-light. The order would be something like this:

1. A line exercise involving a principle of design.
2. Choose one drawing and see how many good dark-and-light schemes it will give.
3. Substitute colors for neutral tones. This will show how many are the possibilities from even one design, and will develop invention and a sense of capacity.

<sup>1</sup> We have no one word in English for this idea. The Japanese word *notan*, "dark, light," is very expressive and more direct than the Italian word *chiaroscuro*.

The use of tone, varying the quantity of light upon a line design, brings in a new and different kind of harmony. The most elementary form of this is in the contrast of two values, black with white. The most complete is the picture in full tone. The progression is then



Fig. 13. Original Design

1. Two values, black and white: (Figs. 11, 12, 13, 14.)
2. Two values, dark gray and light gray. (Fig. 15.)
3. Three values, dark, medium, and light. (Figs. 19, 23.)
4. More than three values. (Fig. 27.)

Dark-and-Light exercises are the beginning of painting. Here again the Japanese materials are very satisfactory, but it is possible to do all the work with water colors, charcoal, oil paint or even pencil.

#### TWO VALUES

The problems may be infinitely varied and should differ from year to year.

In Fig. 9 are some of the first attempted.

Fig. 11 might follow these, illustrating Subordination and Repetition, and Fig. 12, Symmetry and Subordination.

Figs. 13, 14, textile patterns, inspired by eastern Mediterranean embroidery, involve not only dark and light but the first step in color study, as they can be executed in blue or red.

#### DARK-AND-LIGHT IN PICTURES. THE PICTURESQUE

The peculiar beauty of landscape which we designate by the term "picturesque" is largely the beauty of dark-and-light. Artists call it "massing" and "spotting."

To understand the structural use of the dark-and-light element in pictorial art the class makes ink sketches in two values

1. From the masters of painting. (Fig. 16.)
2. From nature. (Fig. 17.)



Fig. 14. Variations in Two Values. Original Design



Fig. 15. Two Grays



Fig. 3. Door, in Perspective: Freehand Drawing



Fig. 16. Dark-and-Light Massing. Sketches from the Masters



Fig. 17. Dark-and-Light Massing. From Nature

Exercises in dark-and-light, two values, might take the form of those illustrated in Fig. 18. A landscape is composed in line, then many variations are played upon the single theme. The stu-



Fig. 18. Dark-and-Light; Two Values. Exercise with Landscape.  
Original Designs

dents should use their own sketches from nature. In default of those, the instructor draws the landscape subject upon the board, or gives the class photographs from which to make compositions.



Fig. 26. Three Values

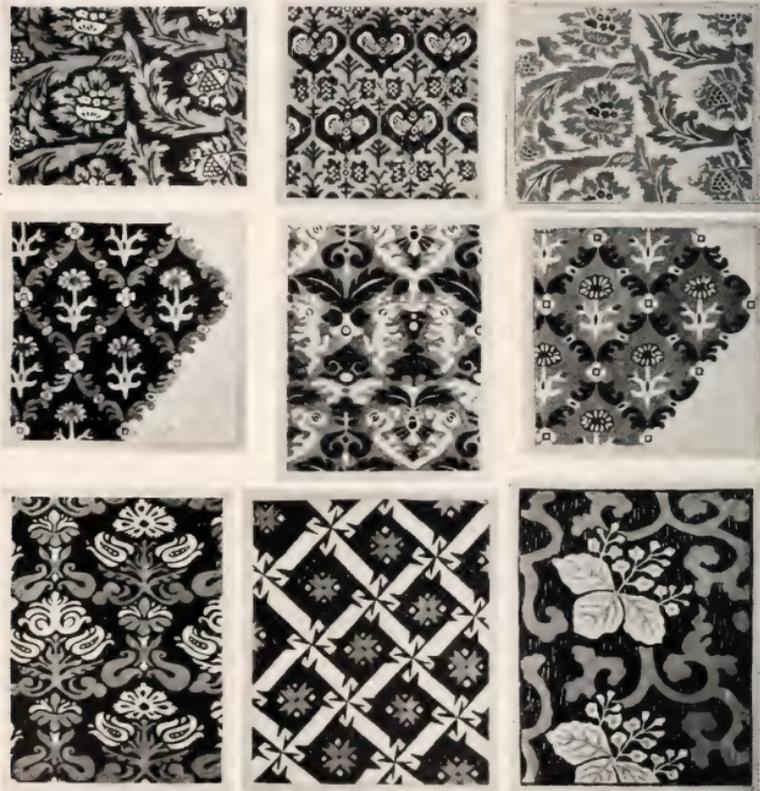


Fig. 19. Dark-and-Light; Three Values. Variations with Ancient Textile Patterns



Fig. 20. Coptic Design; Three Values

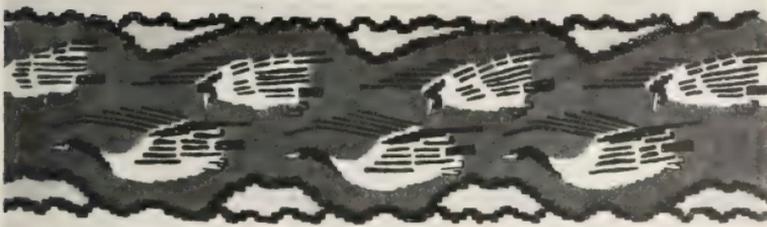


Fig. 25. Four Values. Original Design



Fig. 22. Three Values. Original Design



Fig. 21. Dark-and-Light; Three Values. Original Designs

## APPLICATION

Some eminent illustrators have used two values, black on white, not merely for page decorations but for complete compositions with figures.<sup>1</sup> Blue and white china, and pottery with blue or black patterns are excellent examples of the use of two values in both patterns and pictures.<sup>2</sup>

Metal corners and key plates, posters, page ornaments, designs in gilt or one color on book covers, and stencil designs on cloth and paper are a few of the applications of this element in design.

## THREE AND MORE VALUES

With three values, *light*, *medium*, and *dark*, a new idea is introduced, the *interval*. This medium tone is the element which harmonizes extremes of difference. Both dark and light may float in it. By it the whole composition is unified. To mix this tone in ink wash, to determine its depth and apply it successfully to paper is a matter of good judgment and skilful handling.

Fig. 19. Textile patterns are drawn freehand from historic examples, then used as line schemes for variations in three values.

Figs. 20, 21, 22. Some of the earlier line work developed in dark-and-light of three values.

Figs. 23, 24, 25, 26 are original motifs developed in three or four values.

## LANDSCAPE. THREE OR MORE VALUES

For landscape and all pictorial work in a few values, charcoal will be found very convenient. It is an especially good medium for those who intend to pursue the profession of painting. For large designs in three or more values charcoal and oil paint are the best mediums.

The paper is covered with a middle tone, dark put in with soft charcoal, light taken out with bread or rubber (Fig. 27.)

## APPLICATION

Book illustration, and general pictorial work. The mezzotint.<sup>3</sup>

<sup>1</sup> See illustrations by R. Anning Bell and others in *The Banbury Cross Series*.

<sup>2</sup> See collections in Museums—Ming porcelain, Dedham ware, and Japanese pottery.

<sup>3</sup> See article by Sir F. Seymour Haden, *Harper's Magazine*.

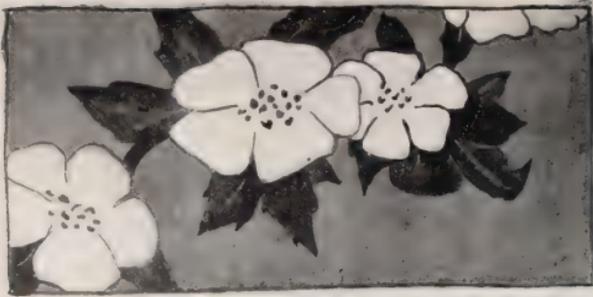


Fig. 23. Three Values. Original Designs



Fig. 24. Three Values. Original Designs



Fig. 27. Dark-and-Light; More than Three Values. Landscape Composition

## COLOR

The study of color proceeds in three stages :

1. Theory of color, with exercises.
2. Observation of, and copying of good color.
3. Original color composition.

## THEORY OF COLOR

The science of color may have more or less attention, but the art student's main quest is for color harmony. What constitutes a harmony can only be decided by the appreciations—by a color feeling developed by training and experience.

If one space is to vary from another by *color*, the difference can be in three ways only :

1. Difference of Hue, as red from green.
2. Difference of Dark-and-Light, as *dark* blue, *light* blue.
3. Difference of Intensity—as *gray* yellow, and *bright* red.

See diagram Fig. 28.<sup>1</sup>

Exercises involving difference of Hue.

A circle is drawn and divided into five parts (Fig. 28a). The centre is painted a neutral gray of a medium value. The other divisions are painted in primary hues of the same value as the centre, and equal in intensity. This may be repeated in a light or dark key by painting N light or dark. A line design, (Fig. 28d) geometric or pictorial, is chosen and the spaces painted in hues from the circle. The possible differences are two only—size and hue. As there is no difference of dark-and-light or intensity, the beauty of the design would lie in a certain iridescence, suggesting perhaps stained glass.

The ability to paint hues of equal value and intensity is worth much to the artist. The ability to perceive such relations tends to a finer sense of harmony.

Exercises in dark and light colors.

One color is chosen, say Prussian Blue, and is painted in a scale of five tones from light to dark. (Fig. 28b.) A design is

<sup>1</sup> For the statement of the theory of color (and of line and dark-and-light as well) the writer is indebted to Professor Ernest F. Fenollosa.

The reader is referred also to *A Theory of Pure Design* by Dr. Denman W. Ross of Harvard University, and to *A Color Notation* by Mr. Albert H. Munsell. Mr. Munsell has prepared color spheres illustrating the differences and values of color, also scales, crayons, and tuned colors for class room use.

colored in terms of the scale—in one value like Fig. 13 or two or more values.

For illustrations we refer again to blue china, to the blue and white textiles, and to Eastern embroideries. Other hues may be used in like manner.

Exercises in bright and gray colors.

This is the most difficult of all as it requires more appreciation of delicate differences. A simple scale is suggested in Fig. 28c.

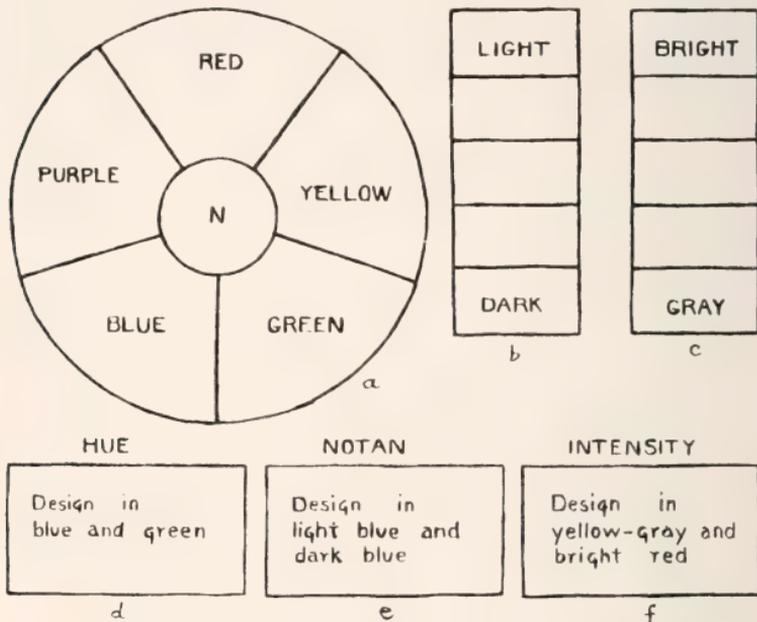


Fig. 28

Perhaps Vermilion is chosen—this is a brilliant hue rather above the medium value. Painting the upper space with pure vermilion and the lower space with pure gray, the intervening spaces are filled with tones of more or less brilliancy according to place. A design should then be colored in terms of this scale. (Fig. 28f). Other hues should be scaled in the same manner.

In the Junior year the study of the theory of color is restricted to these few elementary steps. After some practice in these, the class enters directly upon color composition.

One approach to this is through *dark-and-light* with exercises like the following: A design is painted in three values, (Fig. 20 or Fig. 21) with ink or black water color. Color is then mixed with one, two, or all of these values. The result will be a design with suggestions of hues more or less vague. They will tend to harmonize as there is a good dark-and-light relation, and an equality of intensity. Moreover the neutral gray holds them in solution and unifies them. By diminishing the amount of neutral, one approaches brilliancy. Full harmony of color depends upon many conditions, but in elementary work we try to obtain at least three simple harmonies:

1. Good spacing, which governs the quantity of color.
2. Harmonious massing of dark and light colors.
3. Balance as to distribution of brilliant and gray tones.

#### COPYING

The exercises serve to impress upon the mind the fact of certain fundamental relations of color, but an appreciation of the higher harmonies must come from a sympathetic study of masterpieces of color. To avoid confusion it is best to copy single passages at first, or to make small blotty sketches of the main color scheme. For classroom use there are scarcely more than two kinds of material available—the textile and the Japanese print.

#### APPLICATIONS

##### Printing with wood blocks.<sup>1</sup>

As color harmony depends upon good spacing, good massing of darks and lights, and a balance of intensities it is obvious that the student needs opportunity to try many ways of arranging colors and masses. Choosing rhythmic repetition as the principle with which to try one set of experiments, a unit is designed and cut upon a wood block. By printing this figure in different arrangements, a well-spaced pattern is evolved (Figs. 29, 30). By printing in colors, following the best spacing, there is opportunity for creating numberless color schemes.

There is not space to enter here upon a full description of this process. It is sufficient to say that the patterns may be printed

<sup>1</sup> See article by Arthur W. Dow in *The Manual Training Magazine* for October, 1906, and in the *School Arts Book* for March, 1907. Also *Composition* by Arthur W. Dow. Revised Edition, 1908.

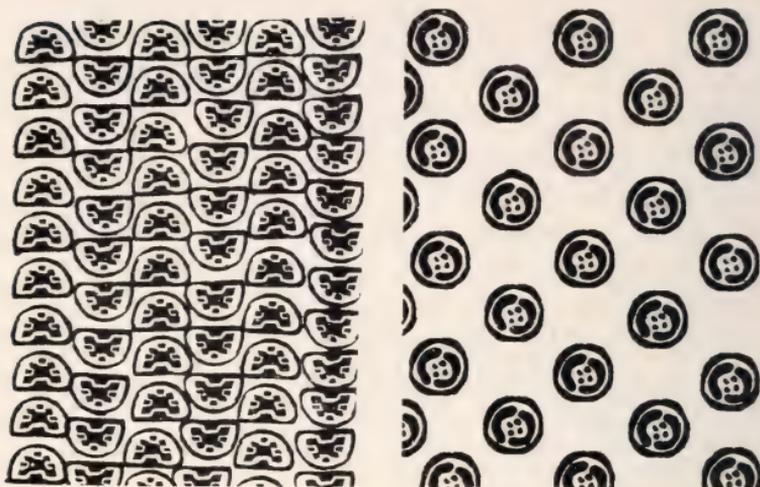


Fig. 29. Wood-block Printing. End Papers

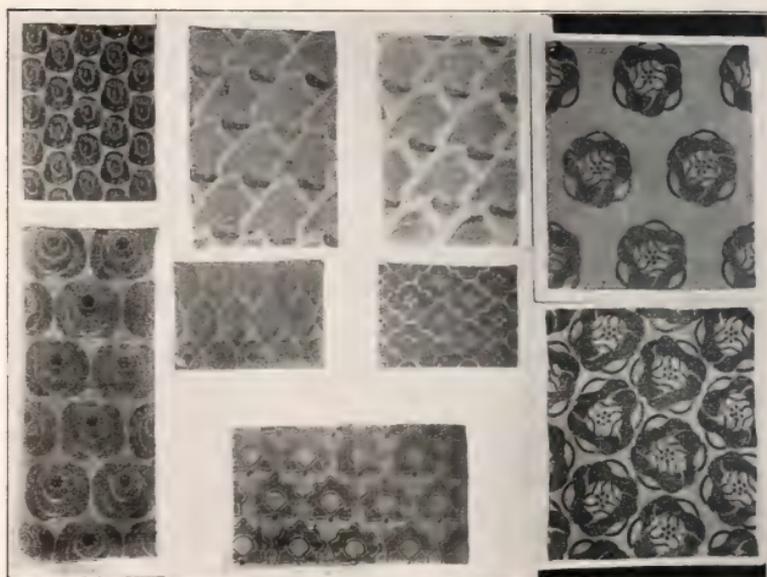


Fig. 30. Wood-block Printing. Studies in Rhythm and Color.  
*By permission of the Manual Training Magazine*



Fig. 31. Stencilled Patterns

on cloth with dyes or oil color,—curtains, draperies, etc. (Fig. 30), or upon paper with dry colors mixed with mucilage, (Fig. 29) end-papers for books. The hand printed stuffs of India are the best examples for illustration.

#### STENCILS

The Stencil is another valuable means of experimenting with many variations of color. The wood block necessarily limits the student to small units, but the stencil admits of very large and complicated figures. (Fig. 31.<sup>1</sup>)

Pictorial composition in the Junior year should be carried beyond three values of dark-and-light and beyond the elementary stages of color composition. The charcoal landscape is one good subject for such a final problem including all the principles studied through the year.

The landscape is first drawn in line to decide upon the spacing, then blotted in with a few tones of charcoal for harmonious massing, good tone intervals, and some variety of texture. When *fixed*, water color is washed over the charcoal tones in such hues as the student may decide upon. If the dark-and-light foundation is good the result should be a rich and vibrating color harmony.

Whether the final problem be a design or a picture the essential point is that the experience of the year be summed up in an original work involving a free use of the language of Line, Dark-and-Light, and Color.

#### FINE ARTS 1-2, OBJECT DRAWING, PERSPECTIVE, WATER COLOR PAINTING, OIL PAINTING

This is a course in freehand drawing for beginners, and for those who wish to acquire some facility in representation for scientific purposes. Perspective, shading, the technique of pencil, pen and charcoal, and elementary water color come within the limits of the course.

#### FINE ARTS 7-8. DRAWING AND PAINTING

Junior students have in this course an extended drill in representation. Mere nature imitation is not considered; the aim is

<sup>1</sup>For discussion of the educational value of stencilling see Walter Crane's *The Claims of Decorative Art*.



Fig. 32. Object Drawing



Fig. 33. Blackboard Sketches

to represent forcefully and with character, to see things in their true proportions and tone values, to express the qualities of lines and textures.

Casts, still life (Fig. 32) and the living model, the usual studio subjects,—are the basis for the study of the various principles of representation. In the last part of the year outdoor landscape painting and sketching are practiced when hours permit.

The course prepares the teacher for the rapid blackboard drawing so essential in the presentation of art lessons in the schools. (Fig. 33.) It lays the foundation for the illustration work with figures and landscape, and for the advanced drawing, required in the senior year.

#### LECTURE COURSE

Fine Arts 53-54. Art Appreciation; History of Art.

A series of weekly lectures in which the masterpieces of architecture, sculpture and painting are critically studied. A historical sequence is followed with required reading. M. Reinach's work, *Apollo, the History of Art throughout the Ages*, is used as a text-book, and other standard authors are consulted as the subjects require. The aim of the course is for appreciation rather than mere historical knowledge. In the beginning there is a discussion of art structure with many illustrations in all fields of space-art, preparing the students to look for qualities and fine relations, for harmony and unity in design and in execution.

Effort is made to show throughout the series that *all* space-art, whether pattern or building, statue or picture, is based upon identical elements, there being only a difference in the degree of harmony. For example, a woven border in a Peruvian tapestry, and the colonnade of a Greek temple are both expressions of beauty by means of Rhythmic Repetition. To understand why one rhythm is so much finer than the other demands *both* historical knowledge and art appreciation.

The course is illustrated by lantern slides, photographs and reflectoscope.

#### SENIOR YEAR

Fine Arts 11-12. Clay Modelling. (Placed in the senior year for convenience, but is open to juniors and may be taken parallel with 5-6, 17-18, and 7-8.)

As courses 5-6 and 17-18 lead to painting and design, so 11-12 leads to sculpture or advanced hand work. The steps are arranged progressively from elementary compositions in incised lines to modelling in full relief. The general order is:

1. Low relief—Designs in incised lines. Designs in one degree of relief. (Fig. 34.) These may take the form of tiles to be glazed.
2. Higher relief—Studies of animals, fruits and flowers. Orig-

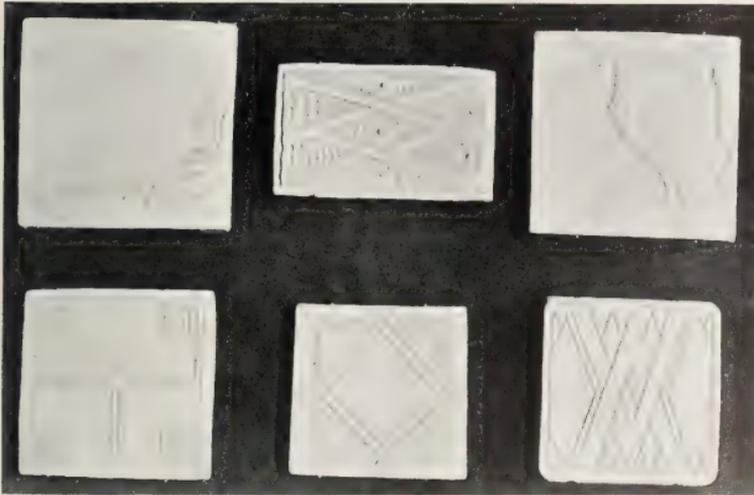


Fig. 34. Clay Modelling: Incised Lines

nal designs in panels, to be fired and glazed—or cast and afterward painted in colors.

3. Full relief—Pottery building as a study of line and color. Study of Greek vases and the finer examples of pottery. Decoration of pottery involving design and a knowledge of color. Modelling from life. Composition of figures or animals.

During the course the class copies casts from the Arretine moulds,<sup>1</sup> and any examples that will give an appreciation of refinement of form, delicacy and force in execution and harmony in proportions. Whatever the problem may be, the modelling is undertaken to give an experience in finer expression.

<sup>1</sup> These may be obtained from the Museum of Fine Arts, Boston.



Fig. 35. More than Three Values

## FINE ARTS 9-10. PAINTING AND ILLUSTRATION

This is a continuation of 5-6 and 7-8 with a more extended studio practice in drawing and painting, and the application of principles of composition to book illustration, landscape painting, figure painting, and mural decorations. Building upon the experience of the Junior year the work is planned in advanced problems in Line, Dark-and-Light, and Color. A rough outline will indicate the general trend, but the course will vary according to the needs of the class.



Fig. 36. Sketches from Life

## LINE

Drawing from casts, still life, figures, textiles, stained glass, Japanese prints. Original line composition, street scenes, landscapes.

## DARK-AND-LIGHT

Neutral scale in seven tones. Designs in terms of this scale. Still life in terms of this scale executed in charcoal or in oil. The effort is toward an appreciation of finer intervals, toward simplicity of tone, and unity in the whole result.

Landscape in five or six values, executed in charcoal or oil—the *notan* of successive planes, the *notan* of the whole (Fig. 35).

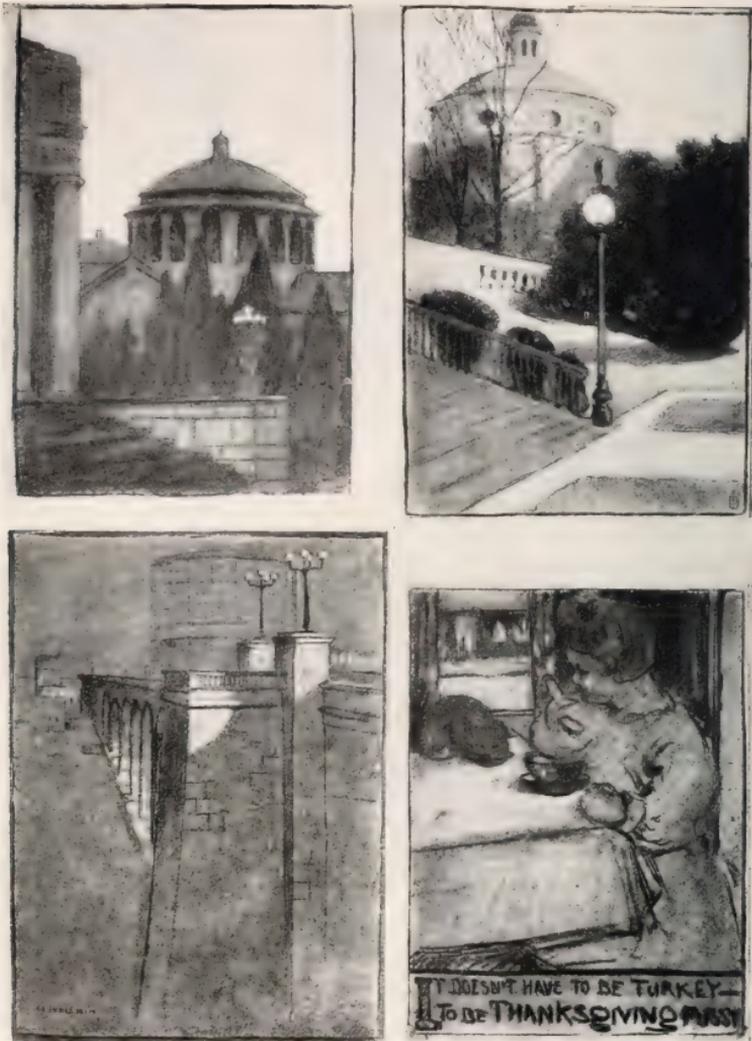


Fig. 37. Compositions

Figures from life in a few flat tones of charcoal, (Fig. 36) seeking to express action, character, and life.

Original composition of figures and landscape, as illustrations, as mural decorations, or as easel pictures. (Fig. 37.)

#### COLOR

More complex exercises in Hue, etc., but using oil paint as the medium and applying the units of the scales to designs for stained glass, posters, and illustrations. Copying of fine color schemes from textiles and Japanese prints.



Fig. 38. Studies for Stained Glass.

Painting still life, in oil, in full color. Original color compositions for book covers, illustrations, posters, pictures and mural decorations.

The students are advised to use color freely, working for texture, quality and forceful expression. The experience of the course is important for art teachers and professional students of art.

#### FINE ARTS 19-20. ADVANCED DESIGN AND HOUSE DECORATION

This is a second section of the senior class in which the principles studied in 5-6, 17-18, and 7-8 are applied in advanced design.

The first half of the year is devoted to work in special lines of design, as glass, furniture, wall papers and textiles; the last half of the year to complete schemes for house decoration. The general outline is as follows:

Line—Stained glass (Fig. 38), the lead line—copies of fine old glass, research work in the Avery Library. Architectural lines. The lines and proportions of furniture. The composition of pattern.

Dark-and-Light—Scale of seven neutral tones. Copying of historic examples of textile, and arranging the pattern in a few tones. Original patterns in dark-and-light. The “notan” of metal work. Panels and decorations in neutral values.

Color—Color scales, etc. with application to both historic and original designs. The use of fresco colors; wall paper and carpet designing.

Stained glass in full color.

Landscape as wall decoration.

Book covers and illuminations.

Color schemes for rooms.

The course is of value to other than professional designers as it affords opportunity for a critical study of house furnishing from the point of view of good taste.

## SHORT COURSES; AND COURSES IN OTHER DEPARTMENTS

Fine Arts 13-14. Design. An abridged course in the principles of design, for students in manual training. See Fine Arts 5-6.

Fine Arts 115-116. Design in the Kindergarten. This also is abridged from 5-6 for kindergarten teachers. The work is planned for general art appreciation with some studio practice. See Fine Arts 5-6.

The Department of Manual Training (see special announcement, also the announcement of Teachers College) offers courses in Constructive Design, Wood Carving, Wood Working, Art Metal, and Hand Work for the various grades of schools. The Department of Domestic Art (see announcement) offers courses in Sewing, Textile Art, Household Design, and Embroidery.

These are recommended as electives, that students may have full opportunity to create in material, and may see that good design is the basis of all successful constructive work.

### EDUCATION 63-64. THEORY AND PRACTICE OF TEACHING ART

All students entering this senior course must have satisfied the requirements of Fine Arts 5-6 and 7-8, must have completed the fundamental teaching course, Education A, Educational Psychology, and must take, parallel with the art work, Education B, History and Principles of Education.

The Horace Mann Schools of Teachers College with more than a thousand pupils, are open to art students for observation, and in some exceptional cases, for practice in teaching. The Speyer School, with over six hundred pupils, in eight grades, was established as the practice school of Teachers College.

### THEORY OF ART TEACHING

This has been discussed at length in the first part of this article. The course, Fine Arts 5-6, Principles of Design, is a fundamental art course for teachers in which the theory and principles are applied along general lines.

In Education 63-64 there is a more detailed study of theory with special reference to teaching. This involves a knowledge of the methods of art teaching which had their beginning in the late

Renaissance, of the effect of such teaching, of the methods prior to the Renaissance as far as they are known, and of the methods of Oriental peoples. As there are two distinct points of view which we call "Academic" and "Synthetic" respectively, it is necessary to distinguish them carefully and to know their history and practical working. Observation of expert teaching and of the conditions under which work must be done in elementary and secondary grades prepares the student for practice.

Each member of the class arranges a tentative course in the form of a lesson plan, with illustrations describing in detail the presentation, and the method of working out each lesson in the classroom. Each student also serves as assistant for a specified term, then undertakes a definite course of lessons to be given under criticism.

The art teacher must thoroughly understand the organization of the school, and have full knowledge of the character of the curriculum and the principles followed in the general conduct of the school.

When there is a natural relation between the art lesson and some other topic the art teacher takes advantage of it. The opportunities are many to ally the art work with history, mathematics, geography and literature. Obviously there is an intimate connection between the manual arts and the work in design and drawing. But the art course to realize its purpose must be a unit in its aim, through all grades. It must stand, first and last, for growth in critical judgment and appreciation of harmony.

#### ART COURSES FOR THE ELEMENTARY SCHOOL

It is superfluous to describe courses in detail as they have already been outlined, discussed and illustrated in the *Teachers College Record*, Vol. VII, No. 4, and Vol. VIII, No. 1, in articles by Mary Chevis Upham, and Ethelwyn Miller of the Horace Mann School, but a brief summary will indicate the main lines of work.

#### KINDERGARTEN AND PRIMARY GRADES

It does not seem necessary to enter upon a discussion of the degree of aesthetic appreciation possessed by young children. If the work in space-art gives opportunity for choice as to size, arrangement and color, it is then a beginning of something which in

a later development will involve appreciation. The question is what faculties will be used by and by in creating harmonies however simple, and how much exercise can and should be given to these faculties in these early stages. If the child arranges a few units in a border (Fig. 39) or places a little picture on a page he is using a rudimentary appreciation or judgment as to rhythm and fitness that lays the foundation for future expression. It is no more necessary that the design should be *applied*,

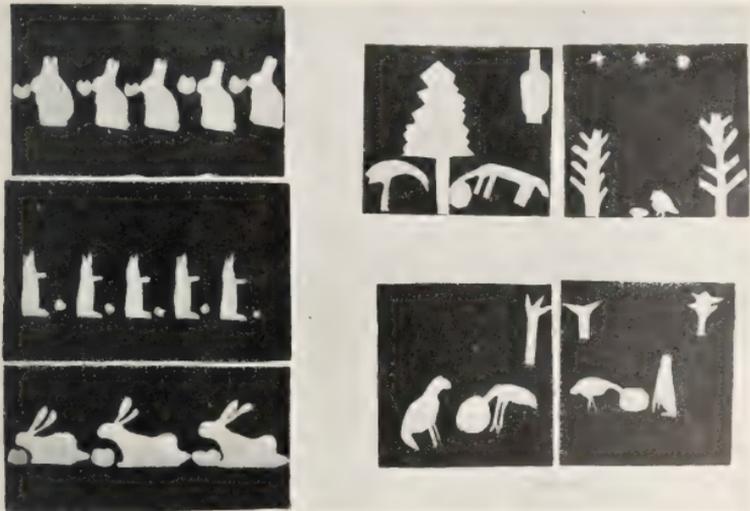


Fig. 39. Children's Work. Rhythm and Illustration

than that a *song* should be applied. If the child has created a little melody of line or color, complete in itself, he has taken the first step in art. Applications will easily follow, and very naturally.

“PICTURE WRITING.” “FREE EXPRESSION”

The academic method introduces a large amount of work in representation, under the headings given above, carefully avoiding anything that appears like design. There is no doubt of the value of this free illustration, but it is not strictly art work. It is usually a mere record of fact put down with one purpose only—that of telling a story. This is like the picture-writing of the

savage peoples, and prehistoric man, simply statements of occurrences.

Design, for young children, is sometimes objected to on the ground that it is "abstract," while the "free expression" is advocated because it is "concrete." Mr. Fenollosa has shown that just the opposite is true—the rhythmic border, being complete in itself, is concrete while the illustration, merely giving ideas of "man," "dog," "house," etc., is pure abstraction.<sup>1</sup> No one would advise the introduction of pictorial *composition* into these lower grades. Orderly arrangement will take care of itself provided there is some form of exercise involving good spacing, contrast of tone and simple color scheme—in fact *design* whether it takes the form of pattern or picture.

#### UPPER GRADES

The children will have had experience in creating in simple ways and are now prepared to study more difficult line themes, to observe more differences of tone, and work them out in scales of three or five; to observe nature's form and colors and to appreciate the color and composition in historic art. Drawing and painting of still life, of animals and figures, and of outdoor landscape should be practiced. Design may have special applications in the manual arts. House decoration and room furnishing will give practical direction to studies in good form and color.

The progressive training through all grades in a perception of fine relations of space, tone and color, and the skill acquired in execution is an asset alike to the one who goes on to the higher grades, and the one who leaves school to enter the ranks of wage earners. The industries need trained minds more than trained hands.

#### ART TEACHING FOR THE HIGH SCHOOL

In Vol. VII, No. 3 of the Teachers College Record Miss Lilla A. Nourse has given a full description of the art courses in the Horace Mann High School, illustrating with pupils' work and explaining the application of synthetic methods.

Building upon the training in the elementary school the high school art teacher arranges a progressive series extending over the

<sup>1</sup> Lecture before the Eastern Art Teachers Association, 1906, by Ernest F. Fenollosa.

five years, beginning with simple spacing, and ending with some advanced work in full color. In principle, the course would be that of the college course Fine Arts 5-6 simplified. This is a theoretical arrangement for a school in which art is required in all years. But in fact, the art work of secondary schools is not on a satisfactory basis, owing to the disturbing element of college entrance requirements. This puts art in the elective list for the majority of high schools, and makes a consecutive series impos-



Fig. 40. High School; First Year

sible. Until the college recognizes the cultural importance of art training, this unfortunate state of things will continue. Happily there are already signs of a change.

As conditions are now, the high school art teacher is forced to make each year a unit, or if the classes are small, to give personal or group instruction.

Two illustrations will serve to show the character of the high school art set course as a training in skill and appreciation. Fig. 40 shows a set of still life drawings, first year, in which the effort is for expressive and forceful line, for quality of touch, for harmony of parts and for suggestion of color. Fig. 41 is a design for a rug, fourth year, executed with wax crayons on gray paper. The

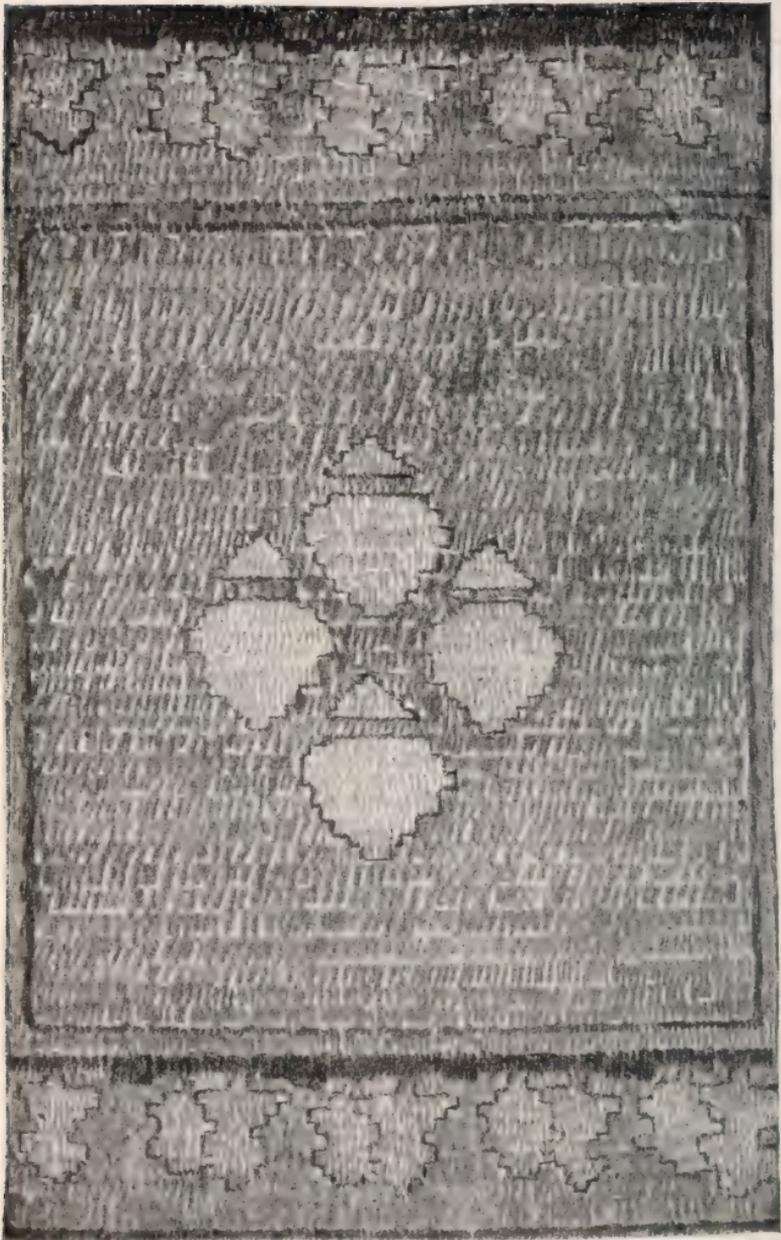


Fig. 41. Rug Design



Fig. 42. Textile Patterns. Italian and Spanish Brocades. Floral Design. XVIII Century; the Others Early XVI

first step was a study of the structure of the rug—a question of spacing and proportion. It must have a centre and a border.

As motifs for design for centre and border the teacher suggested that the pupils use forms connected with their summer experiences. The modification of a form through weaving was explained and illustrated. Then the pupils arranged the symbols of their choice in groups and rhythms. Throughout the whole lesson there was the one purpose, *to design a rug*, and the design was adapted to realize that purpose. This one problem involved observation of nature, drawing from nature, study of a process and its application in historic art, and an appreciative use of the art language, Line, Dark-and-Light, and Color.

#### EQUIPMENT OF THE DEPARTMENT OF FINE ARTS

For the work of the courses designated above, the College provides six studios, two of them very large (this number is soon to be increased to nine) an exhibition room and lecture rooms. The studios, work-rooms and shops of the Manual Training and Domestic Art departments are used in the various courses allied to the Fine Arts. From the Drake collection of copper and brass the college acquired many large examples of the finest quality, shape and color. The Ross collection of textiles contains examples of silk brocade, tapestries, embroideries and printed stuffs, illustrating the growth of textile design through the ages. Students have the use of a loan collection of Japanese prints and books, with the privilege of copying and of using them in teaching. The Bryson Library of Teachers College and the University Library supply all the material needed for research work and historical study.

## ALUMNI DEPARTMENT

### *Committee of the Alumni on Publication*

Ruth E. Dowling,  
*New York Training School for Teachers*

Jean Broadhurst,  
*Teachers College*

Clara Kirchwey,  
*Teachers College*

**The Alumni Luncheon.**—The Annual Luncheon of the Teachers College Alumni Association was held on the afternoon of Washington's birthday at St. Andrew's Hotel, and a most successful luncheon it was. It was certainly an "all college affair," more than fifty officers of instruction and almost three hundred alumni being present.

Mr. Stone, as president of the Association, made a brief speech of welcome and of compliment to the committee of arrangements on their successful efforts. He then introduced Professor Wood, who spoke on "The Biologic and Hygienic Aspects of Education." He said in part, "We live at an interesting stage of the development of civilization when man is awakening more fully to social and biologic consciousness. Theoretically and philosophically human life is the most valuable thing in the world: practically and relatively it is the cheapest and most neglected. Human beings are the least sound and fit biologically of all the species. Education with its growing recognition of obligation in relation to social values must assume a full share of responsibility for the protection and fostering of health and biologic efficiency of the young in relation to the life of present and future generations. . . . Health, biologic soundness and efficiency are not to be considered in themselves ends in education or life, but they are essential means to the highest human ends and for their sacrifice or jeopardizing during the process of education no sanction can be found."

After showing in detail this relation of biologic efficiency to education and favorably commenting on recent efforts made in 187]

New York City by Superintendent Maxwell, Dr. Wood proposed that "provision be made in school administration for (1) Biologic examination of pupils including recommendation to parents and care indicated. (2) Instruction in hygiene, with inculcation of habit of healthful living, in all the grades of school and in higher institutions. (3) Expert hygienic supervision of the entire school environment of which the teacher is the most important part; and supervision of the educative process in the hygiene of instruction. (4) A comprehensive guidance of the liberal motor training of the young in play, games and other exercises, with an adequate appreciation of the most effective means through the large physical and vital interests of inculcating ethical habits of thought and action."

In conclusion Dr. Wood said that "an institution like Teachers College will some time in the future require of all students in addition to Educational Psychology, History and Principles of Education, a composite course to include (1) Principles of Biology and Organic Evolution with (2) Personal and Educational Hygiene."

Professor Suzzallo then, after characterizing the time as a conflict between mediaeval and modern ideas, urged upon the alumni three things which are modern: (1) an external view of things, a large and extended social view which comes from knowledge of the world; (2) a thorough-going American personality, including all the elements of our American civilization which are best worth preserving, and (3) a more playful (Dean Russell later suggested "sportive") personality.

After conveying to the alumni the greetings of those who were working out Teachers College ideas in other and more remote fields, announcing that more than half of the new students in the University last year came to Teachers College; (2) that gifts amounting to \$600,000 had been given for buildings and endowment, and (3) that Teachers College came into practical ownership of the dormitory between 120 and 121st Streets, and after commenting on the significance of personality in teaching, Dean Russell closed by saying that the watchword of Teachers College was "Service."

Professor Woodhull, Miss Daniells, Professor Nutting, Professor MacVannel, also spoke. Professor Dodge concluded with a tribute to the unity and loyalty of the faculty, which had never

divided its vote on any question during the ten years of Dean Russell's leadership.

Mrs. Wheelock of the Horace Mann Schools then told a story, and the meeting was over.

Among guests especially welcome were former professor Castle who returned from Colorado with renewed health and strength, and former professor John F. Reigart, now of the New York Public School system.

### LETTERS FROM ALUMNI

**The Faculty of Education at the University of Toronto.**—Until the present year the work of training teachers for the schools of Ontario was carried on by a Normal College situated at Hamilton. Recent legislation, however, caused the discontinuance of the Normal College at the end of the session 1906-1907 and the establishment of faculties of Education in connection with the Provincial University at Toronto and Queen's University at Kingston. At Toronto the present organization provides for a Dean and an Associate-Professor, who give all their time to the work, and some thirty to forty supervisors, lecturers, and critic teachers drawn from the staffs of various elementary and high schools in the city of Toronto. The present enrollment in the faculty amounts to some two hundred and twenty-five students, about fifty of whom are university graduates, and fifteen extra-mural.

Certain elements in the work differentiate it from that in most of the American colleges and universities which have established Departments of Education. Little or no election of courses is allowed, even in the advanced course taken solely by university graduates. Each student decides as to the special character of the certificate he desires and thenceforward follows a definite schedule laid down by the Education Department of the Province. In the second place, Observation Work (some fifty lessons) and Practice Work (some twenty lessons) is required of all. Again, very little work of an academic sort is undertaken. A few students who have not completed their Arts work, or who are aspiring to the degree of Master of Arts, take a lecture or two a week outside of the Faculty of Education, but that is all.

Plans are now under way for the erection of a Teachers Col-

lege building with practice schools in addition, the latter to accommodate some one thousand elementary and high school pupils. It is expected that the building will be ready for occupancy by September, 1909.

It is generally felt that the recognition of the work in Education as a University study, and the bringing of so many prospective high and public school teachers into direct contact with University life, means much for the attainment of higher educational ideals in the province. It certainly gives the University a much larger opportunity for effective service to the community at large.

H. T. COLEMAN, PH. D., 1908.

It is a rather difficult thing for a man to give a public statement of his own work. As Professor of Psychology at the University of Virginia I am responsible for all the instruction given in Psychology at the University. In the next place, I have a form of executive work which is administrative in character, and refers to education in the South generally and to Second Education in Virginia particularly. It is probable that I have rendered more service through this avenue during the last three years than any other. A third form of work comes to me as Director of the University of Virginia Summer School, which directs its energies towards the needs of the high school teachers of the South, and has been favored with increasing success from year to year.

BRUCE R. PAYNE, PH. D., 1904.

My work upon leaving Teachers College was that of principal of the Elementary Department of the Winona State Normal School. This included instruction in general method and pedagogy. After four years of this, upon the resignation of Dr. Millspaugh, I was called to the presidency of the school. The faculty numbers twenty-five teachers, and our student body reaches, with our summer school enrollment, something over 500 each year. For the last six or eight years our average yearly output has been 150 graduates. Teachers College alumni fill several important positions in the school.

G. E. MAXWELL, M. A., 1899.

In my regular work at Wake Forest College, N. C., I am giving three courses in Education, one course each in School Administration, Educational Psychology, and History of Education. In addition, I am Supervising Superintendent of the Wake Forest Public Schools, thus bringing about a closer relationship between the College and the community.

I have just finished the third lecture in a series of six on "How to Study," given each Friday afternoon to all students of the College who may wish to attend.

J. HENRY HIGHSMITH, 1902.

Bradley Institute is a polytechnic school giving high school work and two years of college work of such quality that credit is given in such institutions as the Chicago University and the University of Illinois. In addition to this, there is, in the department of Manual Arts and Domestic Economy, a course for the training of teachers.

All girls entering the high school take sewing one hour each day during the first and second years, and cooking during the fourth or fifth year, and if they so elect, they may continue the work in either branch of domestic economy during the sixth year, and then by taking another year's work may complete the course for the teaching of domestic economy. Students entering from other institutions where the training has not had this in view must devote two years in advance of a good high school course, giving most of their time to domestic science and art, with certain electives from college subjects. Courses are offered in sewing, dressmaking, textiles, house construction, sanitation and decoration, cookery, food and dietetics, home nursing, household management, and in the theory and practice of teaching domestic economy. Courses in biology, bacteriology and chemistry especially related to domestic science, are given in those departments, and instructors in manual arts and fine arts cooperate in the course in house construction and decoration. The entire third floor of the main building is devoted to domestic economy, including the school lunch room which is under the supervision of the domestic science department. There are three teachers besides myself in the department at present.

Five young women complete the course for teaching domestic economy this year, and the prospect is for a much larger class

for next year. Several are already looking forward to doing some further work at Teachers College or at the University of Chicago.

Miss Kinne's visit to us in January was a great pleasure and inspiration.

All Peorians take an interest and pride in Bradley, and there is much demand for special classes in sewing and cooking. In fact, Illinois as a State is very wide awake with regard to this phase of education. There is a well organized and flourishing domestic science association in affiliation with the State Farmers Institute. I had the pleasure of giving one of the addresses at the annual meeting in February, and was delighted with the general interest shown, and with the report of the work that is being done throughout the State.

HELEN M. DAY, B. S., 1907.

The feature of my work as professor of Sociology and Economics at Kentucky University, which is perhaps best deserving of mention, is a course in Kentucky Sociology which promises to be of definite value in the development of interests and ideals for the State.

GEORGE A. HUBBELL, PH. D., 1902.

As Assistant Professor in Philosophy and Psychology at Lehigh University, I have recently added three courses in Education to the work of the department, and started an evening practice school which is in successful operation.

PERCY HUGHES, PH. D., 1904.

**RECENT APPOINTMENTS**

- Anna L. Alline, State Inspector Nurses Training Schools,  
132 Lancaster St., Albany, N. Y.
- Mary Louise Bancroft, History, Bennett School, Millbrook, N. Y.
- Chas. J. C. Bennett, President, State Normal School, Fairmont,  
W. Va.
- Rufus C. Bentley, Dean Collegiate Dept., Clark University,  
Worcester, Mass.
- Alma Binzel, Kindergarten Director, Stout Training School,  
Menomonie, Wis.
- Jesse H. Coursault, Education, University of Missouri, Columbia,  
Mo.
- M. Bertha Fletcher, Domestic Art and Science, State Normal  
School, Warrensburg, Mo.
- Peter P. Garner, Mississippi Mechanical and Agricultural Col-  
lege, Starkville, Miss., Prin. Acad. Dept.
- Eunice Goddard, is studying French and German abroad for two  
years, preparatory to teaching German at Holyoke College.
- Joseph M. Gwinn, Professor of Education, Tulane University,  
New Orleans, La.
- Anna Hedges, Principal Hebrew Technical School for Girls,  
15th Street and 2d Avenue, New York City.
- George A. Hubbell, Sociology, Kentucky University, Lexington,  
Ky.
- Frances Jenkins, Director of Practice Teaching, Baltimore.
- G. W. A. Luckey, Pedagogy, University of Nebraska, Lincoln,  
Neb.
- Mabel Lutes, Domestic Science, Memphis, Tenn.
- Guy E. Maxwell, President State Normal School, Winona, Minn.
- Ida Merker, Superintendent of Nurses, Good Shepherd House,  
Syracuse, N. Y.
- Edith Muhs, Superintendent of Copper Mining Hospital, Tri  
Mountain, Mich.
- S. Gay Patteson, Associate Professor of Mathematics, Sweet  
Briar College, Va.
- Mabel L. Robinson, American College for Girls, Constantinople,  
Turkey.

- Alice Smith, Superintendent of Nurses, Asbury Hospital, St. Paul, Minn.
- Merle M. Stephens, Domestic Art, Alabama Girls Industrial School, Montevallo, Ala.
- Samuel Sung Young, President College of Foreign Languages, Canton, China.
- Mary L. Tuttle, Dean of Women, University of Tennessee, Knoxville, Tenn.
- Cree T. Work, President College of Industrial Arts, Denton, Texas.
- William Zumbro, President American College, Madura, India.

# MUSEUMS OF EDUCATION

THEIR HISTORY AND USE

By BENJAMIN R. ANDREWS

Formerly Supervisor of Educational Museum, Teachers College,  
Columbia University

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## MUSEUMS OF EDUCATION

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### CHAPTER I

#### INTRODUCTION

##### I. THE MODERN MUSEUM

We are finding it increasingly useful to collect in permanent storehouses and exhibition halls objects of significance in human affairs. The art museum was the first modern expression of this idea; natural science collections have multiplied in recent decades; and the objective materials of industry, commerce, and the various fields of thought and activity are now often brought together for useful ends. The object aimed at is to bring to a focus these significant things, as books are brought together in libraries, and accelerate the transfer of general experience and knowledge to the individual. Library and museum, indeed, serve one purpose and it is accident, or at most, convenience, that has made them separate institutions, the one conserving the bulky material things of knowledge and the other protecting the convenient symbolic records in book form. The obvious work of the museum is to provide objects for public inspection; but since it deals with objects which as knowledge are often ambiguous and on a lower level of elaboration than printed books, its staff must include scientists able to put meanings upon objects, arrange them in orderly system for observation, and write systematic accounts of them; hence, the association of laboratories with museums, and the latter's encouragement of original studies both by their staff and by outside scholars. In other words, museum

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economy involves not only exhibition, but scientific research and study; and for this double purpose, the modern museum, theoretically at least, administers "study collections" and "exhibit collections." The "study" division includes material still unclassified, but refers especially to the long series of systematic collections, of interest only to the scholar for reference and so best arranged in compact form with working space at hand; the exhibit collections are those arranged for popular inspection and they vary from systematic collections and special groups showing historical and scientific relationships, which prove thought-provoking to the "educated visitor," to striking unit-presentations of one sort or another, which are attractive and intelligible to the "average visitor" who is impelled by curiosity and is simply seeking mental recreation.

The final justification of museum collections goes back to the utility of objects versus symbols-of-objects in knowledge, and that cannot be determined here. Certain utilities of objects, however, obviously cannot be served by the second-hand symbolism of books. On the one hand, in gaining new knowledge, objects are absolutely necessary at the sources of our ideas of the material world; and science often requires that objects so studied be preserved as a record of results and to permit a repetition of the investigation. On the other hand, in transmitting knowledge, objects are often useful in adding clearness to ideas, as illustrated by the use of the objective in children's education, or by the adult's recourse to the object in place of a verbal or pictorial description; the objective also adds an appeal to the feelings and so possesses a dynamic power for action—for example, contrast the force of an argument for schoolroom decoration with the effect of an inspection of materials for such decoration, in securing action from a school committee. At any rate, objects must always underly books as the guarantee of knowledge which concerns the material world; and in transmitting knowledge, despite the convenience of books, recourse will often be had to the object for illustration and effect.

The collections of a museum are specialized according to its particular aim. Objects of a common significance, as related to the fine arts, to natural science or some division of it, to anthropology, to industry, to medicine or some other art, are brought

together and form a museum illustrating the special field concerned. Within the museum, systematic classification—scientific, historical, or otherwise—proceeds further and makes the objects available for the purpose set, whether of inspection or of research. This general statement may serve to emphasize the fact that the museum is not as it was once, a confused array of objects brought together as fancy or curiosity dictated, but that it is coming into new efficiency by a limitation of the field of the individual museum, and by attention on the one hand to its unique scientific purpose of organizing knowledge which has not yet reached the level of the compiled book, and on the other to the arrangement of exhibits specially designed for popular instruction and enjoyment.

## II. THE MUSEUM OF EDUCATION

The educational museum, or museum of education, of which this study treats, is one of these specialized museums, which includes collections solely of objects related to education and which is administered primarily to be of service to persons engaged in education. Such museums first appeared about half a century ago, and probably a hundred or more of them have been organized in various parts of the world. Recently, renewed interest has been shown in the educational museum in this country, as, for example, in the movement to establish such museums in the cities of St. Louis and New York, and in certain states, and in the tendency to form collections of similar material in certain American universities. An attempt to bring together experience regarding these museums seems therefore timely.

We may define the educational museum as an institution that contains objective collections which have an illustrative, comparative, or critical relation to the schools and to school work, or which are concerned with education as a profession, a science, or a social institution. The mention of two confusions in the use of the term "educational museum," will make its proper significance more clear. A common statement is that some great public museum, like the Victoria and Albert Museum in South Kensington, is an "educational museum"; the reference in such a case is plainly to the general educational aim of the museum, not to its contents, which are in no way directly connected with

education. In the sense that it is exerting an educational influence, any museum might be called "educational." Clearness is therefore served by keeping the name "educational museum" for specialized collections of objects related to education and by remembering that it is sometimes used as a descriptive term, but not accurately as a title, for general museums of science, of art, and for other museums which are educational in purpose.

The other confusion in terms is more serious. Museums located in a school or organized as an adjunct to a system of schools, and aiming to aid school instruction directly and immediately, are sometimes called "educational museums." Their contents are certainly "objects related to education"; but since their collections are designed as a supplementary agency in actual work, they may better be called "school museums." They can be sharply distinguished from the "educational museum" of which this study treats: the school museum is itself didactic, it exists for the pupil directly; it includes only the means of teaching, that is, the apparatus, appliances, and materials of teaching brought together for use in actual instruction. Distinguished from the school museum is the type of museum which is related to education as an institution, a profession, or a science, rather than to actual teaching; which exists not for the pupil but for the teacher, the person interested in school administration, the student of education, and the general public; the collections of which illustrate not only the means and appliances of education (and these not to be used in teaching but to be studied and considered for themselves) but in addition, it may be, the methods of education, its results, its organization and administration, its housing and equipment, its history, and whatever other phases of education may find suitable expression in objective exhibits. This then is a museum of education or an educational museum: a collection of objects systematically arranged according to museum methods, which are intended to advance education, whether in the training of teachers and their professional improvement, or by aiding those charged with the administration of schools, or by assisting in the researches of the scholar or by enlightening the public. Its service is epitomized in this: an educational museum educates regarding education. This study deals with educational museums, and more than once it will be

necessary to recur to the distinction pointed out between the school museum, containing collections for actual use in teaching, and the educational museum, representing education in its institutional, professional, and scientific aspects.

### III. OUTLINE OF PROBLEM

This study presents, first, brief references to the educational museums and permanent exhibitions of the United States (including one Canadian museum), together with a particular sketch of one such museum with which the writer has been connected. This first section is based on detailed data regarding American museums of education which form a separate study as yet unpublished. The second part of the present study is a survey by tabulated information of the chief educational museums of the world, outside of the United States. Its third and concluding section is a discussion of the educational museum, and a suggested program for its development.<sup>1</sup>

<sup>1</sup> Acknowledgment should be made at the outset of the writer's debt in the second part of the study to the monographs by Rektor Hübner, Director of the Breslau Educational Museum, on the German and the non-German educational museums (see bibliography). The writer began to collect information from printed sources and by correspondence in 1904, intending to write historical accounts of educational museums at home and abroad. The work was considerably advanced when Hübner's studies appeared. It was then determined to utilize Hübner's data and that gathered by the writer in sketching the educational museum movement as a whole. This forms part two of this study.

## CHAPTER II

### EDUCATIONAL MUSEUMS IN THE UNITED STATES

A brief statement will be made in turn of (1) the educational museum in connection with the United States Bureau of Education; (2) state educational museums of the United States and the Provincial Educational Museum at Toronto; (3) city educational museums of the United States; (4) university educational museums, with a statement at length of the museum of Teachers College, Columbia University, New York City; and (5) miscellaneous educational museums.

#### I. MUSEUM OF UNITED STATES BUREAU OF EDUCATION

In the discussion preliminary to the establishment of the United States Bureau of Education at Washington, a museum was suggested as one feature;<sup>1</sup> "a library and cabinet of education" was proposed by the first commissioner, Henry Barnard;<sup>2</sup> the second commissioner, General Eaton, established the library and repeatedly sought special government support for the projected museum which he conceived of as related to a possible chain of other educational museums in the capital cities and large centers of the country;<sup>3</sup> the exhibits, domestic and foreign, received after the Centennial Exposition of 1876, began the museum, and through similar and other accessions it had grown to several thousand items from which some 2500 objects and series were culled for exhibit at the Bureau's building in 1886;<sup>4</sup> additional accessions soon crowded the rooms beyond resemblance to a museum, and in 1906 the objects were all put into storage to await suitable quarters and sufficient funds for organizing a museum proper to the Bureau. Judged by fugitive data,

<sup>1</sup> National Teachers Association, *Proceedings*, etc., 1865, Barnard, Hartford, 1865, p. 299 ff., especially p. 307.

<sup>2</sup> Barnard's *American Journal of Education*, XVIII, 1869, p. 192.

<sup>3</sup> Report of Commissioner of Education, Washington, 1870, p. 7. Other reports of Commissioner Eaton, *e. g.*, his last: Report 1884-85, pp. cccxii-cccxvii.

<sup>4</sup> Report, 1886-87, pp. 11-12.

the collections were unsystematic; appliances for instruction were more prominent than samples of pupils' work; secondary education was represented more than elementary, and especially numerous was the apparatus for the teaching of chemistry and physics. The Bureau has made significant exhibits at many international expositions; but these have not been put on permanent display at Washington. The educational library of the Bureau numbers about 60,000 volumes, including 40,000 books on education, and is now growing into new importance.<sup>1</sup>

## II. STATE EDUCATIONAL MUSEUMS

A state exhibit of the schools and their work has been established at the capitals of at least ten of the American states, although there is at present no state educational museum in the sense of a separate institution carrying on aggressive work. New Jersey, Pennsylvania and Louisiana have included an exhibit of the state's educational resources as an integral part of the state museum of arts and sciences which has been established at many of the American state capitals; and of these the New Jersey educational exhibit dates from 1895 and in part goes back to 1876; Massachusetts, from 1894 to 1899 had as a separate institution a state educational museum, but it seems to have failed from lack of funds, quarters and wise plans; the New York State Education Department has a state educational exhibit in the capitol corridors at Albany, and the South Dakota Historical Society has a similar exhibit at Pierre; there are also small exhibits in connection with the office of the State Superintendent of Education at Charleston, West Virginia; Columbia, Missouri; Bismark, North Dakota; and Salem, Oregon. The Education Department of Arkansas has planned such an exhibit; and Maine has a statute provision by which a collection of educational objects and books may be made if at no expense, and this has resulted in a text-book collection. All these exhibits arose through an attempt to make permanent the state's educational exhibit displayed at some exposition—four following the Chicago Exposition of 1893; one, the Buffalo Exposition of 1901; and five, the St. Louis Exposition of 1904. In general, these exhibits consist

<sup>1</sup> Letter, from Commissioner Harris, May 10, 1906; and personal information, from Bureau, March 1907.

of samples of pupils' work, especially written material, art and manual training samples; photographs of school buildings, interiors, and school groups; statistical charts; and in some cases, collections of apparatus and appliances for teaching, although this latter class of exhibits is less prominent than in museums abroad. Nineteen of twenty-eight states answering report, in addition to the state collections just mentioned, more or less extensive educational exhibits of a permanent nature in one or more normal schools or colleges in the state, formed apparently to aid in the professional training of teachers. Of forty states answering, thirty-six report that temporary educational exhibits of pupils' work are held at teachers' institutes, association meetings, and on other similar occasions, thus evidencing a sort of temporary museum activity. Twelve states report educational libraries: in five, as part of the state library—Massachusetts, New York, Pennsylvania, North Dakota, and Washington; in seven, at the office of the superintendent of public instruction—Maine, Rhode Island, West Virginia, Ohio, Illinois, Wisconsin and Utah. The New York state educational library is the largest, with about 10,000 volumes, and those of Illinois and Rhode Island are noteworthy.

The Educational Museum at the Ontario Provincial Education Department, Toronto, must be credited as the first educational museum of the world. Its beginning dates from 1845 when Edgerton Ryerson, Provincial Superintendent of Education, then in Europe, was granted £100 to purchase samples of "school models," copies of which he had seen in American schools and which he thought Canadian manufacturers could duplicate.<sup>1</sup> The collection of school aids grew and became the basis of the "Depository" or government sales-bureau of school requisites, textbooks and library books, established in 1850, and which continued until 1881.<sup>2</sup> Meantime, in 1853, the "Canadian Museum" was authorized and the educational collection seems to have become one of its sections when it was opened in 1856;<sup>3</sup> indeed, this provincial museum of arts and sciences was long known in its entirety

<sup>1</sup> *Documentary History of Education in Upper Canada*, Toronto, V., 237-249, especially 241.

<sup>2</sup> *Ibid.*, X, 190-201.

<sup>3</sup> *Ibid.*, XII, 97-99 and 100-137; XIII, 191-192; X, 169.

as the "Educational Museum," until 1897, when the name "Provincial Museum" was assumed. At about the latter date, the last purely educational exhibits were retired from the museum. The educational collections at Toronto realized certain important results: they distinctly improved the teaching equipment of the schools of the province both through force of example and by the direct agency of the government in selling to the schools duplicates of the exhibits shown; they led, within ten years, to Canadian manufacture of teaching materials, school desks, and other requisites, so that the "depository" and sales-bureau of the government could later be dispensed with; they influenced American schools through the visits of various American teachers, especially through the stimulus given Principal Sheldon of the Oswego Normal School who inspected the Toronto collections about 1860 and as a consequence initiated the "Oswego movement," so-called, in American education.<sup>1</sup> Whenever educational museums are mentioned, the museum at Toronto and the wisdom of Edgerton Ryerson who conceived this first educational museum may well be held in honor.

### III. CITY EDUCATIONAL MUSEUMS

St. Louis organized a combined educational and school museum after the Exposition in 1904, which while making rapid progress as a central loaning bureau and exhibit room for numerous and varied collections of illustrative material for use in teaching, has also maintained exhibits of local education and of foreign schools for the professional benefit of the city's teachers.<sup>2</sup>

New York City projected an educational museum in 1905 and later plans were drawn up which included a permanent exhibit of the work of local schools, a display of schoolroom equipment

<sup>1</sup> U. S. Bureau of Education, Circular No. 8, 1891, p. 63; "Historical Sketches Referring to the first Quarter Century of the State Normal and Training School at Oswego, New York," Oswego, 1888, pp. 3, 138; Barnard's *American Journal of Education*, XII, 642.

<sup>2</sup> *Public School Messenger* (Official Publication of the Department of Instruction), St. Louis, Sept. 28 and Dec. 29, 1905; Jan. 18, 1907. Circular, "Department of Instruction, Educational Museum, St. Louis, April, 1906." Fifty-first Annual Report of Board of Education, St. Louis, 1905, St. Louis, 1906, p. 256.

and illustrative apparatus and material, an historical exhibit, selected work from schools of other cities, selected seasonal exhibits to illustrate parts of the course of study in the city schools—all lines for the professional betterment of teachers—and collections of slides, stereoscopic views and pictures for loan. The exhibit of local education is ready at hand in the St. Louis Exposition exhibit, and a beginning with the slide collection has been made, but further progress awaits the securing of suitable rooms.

In two other cities, New Haven, Conn., and Reading, Pa., some beginnings toward a museum of local education have been made and in Louisville, Ky., one has been considered. In some twenty-five other cities (of the 130 cities over 10,000 in population from which information was secured) there seem to have been in existence in 1906 less extensive permanent exhibitions of local education, and in seventeen other cities there has been manifested some evidence of interest in such a permanent exhibit. Returned material from the St. Louis or Portland Exposition was influential toward the permanent local exhibition in twenty-seven of the forty-seven cities referred to. These local exhibitions seem to be composed almost exclusively of samples of pupils' work from local schools, and these represent present conditions only; in the case of New York and St. Louis, historical sequences and comparative exhibits from outside are contemplated.

The New York museum is to be located in the Board of Education building; the St. Louis museum has quarters in two school buildings; of the other city exhibitions, nine are in school buildings; thirteen, in the office of the superintendent of schools; three, in the rooms of the board of education; two in the public library; two, in the city museum; one, in the department of school supplies; and in the remaining cases the location is not yet determined upon, or was not learned. Of 125 cities answering, 105 report that temporary exhibits of local school work are held each year; and in several cases, notably Syracuse, Kansas City and Grand Rapids, by virtue of its general character and central location, this annual exhibit approaches in significance to permanent museum work.

Of 126 cities replying, eighty-eight (69.8%) report the local public library as making an effort to provide an educational library, or at least educational books, for teachers; in seventy-

nine cities (63.2%) there is some sort of an educational library at the office of the superintendent of schools or in connection with the public schools; putting both items together, of the cities reporting, all but fourteen (89%) report at least the nucleus of an educational library either as part of the public library or in connection with the schools. Data about the latter only was secured: of seventy-four, eleven contain less than 100 volumes; twenty-eight have from 100 to 500 volumes; fifteen from 500 to 1000 volumes; only 20 (or 26%) have over 1000 volumes. The largest is the notable Philadelphia Pedagogical Library, of 8300 volumes.

#### IV. EDUCATIONAL MUSEUMS OF UNIVERSITIES

The departments of education in several American universities have considered collections representing education as necessary, along with educational libraries, in furnishing illustrations of fact and theory for courses of instruction and objective source material for graduate research study. Six universities may be mentioned particularly: California, Clark, Harvard, Illinois, Indiana and Teachers College, Columbia University.

1. *The University of California* (Berkeley) has a collection based on the state educational exhibit at the St. Louis Exposition which includes samples of pupils' work, teaching equipment, and illustrations of school architecture.

2. *The Clark University* collection (Worcester, Mass.) includes samples of teaching equipment and exhibits of school hygiene and school architecture, secured to illustrate courses of instruction. More recent additions have been: "(a) things made by children spontaneously in wood, paper, iron, tin and what not; (b) children's drawings; and (c) far more important, illustrative material in the form of diagrams and charts, of which our collection is pretty large." Of these (a) and (b) are records of educational investigations. It should be added that the collections are not organized as an exhibit.<sup>1</sup>

3. *Harvard University* (Cambridge, Mass.), while not maintaining a museum, possesses "exhibits prepared by Massachusetts towns for expositions," and in addition "a considerable collection

<sup>1</sup> Clark University, Third Report of the President, April, 1893, pp. 136-140. Letter from G. Stanley Hall, President, April 13, 1907.

of pupils' work from individual schools which supplies illustrative material for the use of our students. This material is renewed from time to time; as fast as it becomes historical it is our intention to remove it to the historical section such as it is."<sup>1</sup>

4. *The University of Illinois* (Champaign), about 1900, began plans for a "pedagogical museum and library," and by 1906 the museum included: (1) apparatus and requisites for the teaching of drawing, nature study, object lessons, manual training and physics; (2) samples of pupils' work in manual training, drawing, writing, language work, arithmetic and geography; (3) plans and photographs of school buildings; (4) blanks and administrative forms from 100 city school systems; (5) other miscellaneous exhibits. The following statement regarding the purpose of such a museum is significant: "One great need of the prospective teacher is to become familiar with the furniture of his profession. In his preparation he has used apparatus more elaborate and expensive than he can hope to secure for his school use, and he is unfamiliar with any other. In the case of text-books and general supplies, he is ignorant of much that is good. By such a collection these defects in preparation could be remedied."<sup>2</sup>

5. *Indiana University* (Bloomington), in 1895-6, started a "pedagogical museum" which was designed "to include text-books, children's literature, all kinds of teaching apparatus, samples of school work, records of pedagogical investigations, charts exhibiting facts in the history of education and comparative pedagogy, school furniture, building plans and building materials and instruments for anthropometric and school hygienic tests. It was to be international. We have made beginnings in all these lines but our collection is not extensive. The project has been at a standstill as far as the collection is concerned for three years." The director of the department of education writes further: "As far as courses of instruction are concerned, the use of this material is something like that of a reference book, occasionally very valuable. It is not so important as the library or the practice or model school, which might be regarded as the

<sup>1</sup> Letter from Professor Hanus, Harvard University, April 17, 1907.

<sup>2</sup> Letters from Edwin G. Dexter, Head of Department of Education, University of Illinois, 1906 and 1907. Circular letter dated "Urbana, Illinois, March 5, 1902." Register, University of Illinois, 1905-6.

best part of the museum; but it is a valuable supplement. It supplies a real need and should be established by both university departments and normal schools as soon as the library and practice school are practically efficient."<sup>1</sup>

In all these universities there are, besides educational libraries, collections of printed educational material, as courses of study, catalogues, and text-books, which may be regarded as proper museum material, whether located in a museum or library. Still other universities, among them Cornell University, University of Alabama, University of Iowa, University of Utah, and University of Idaho, have made some beginnings toward museums of education. There remains the description at length of the museum at Teachers College, Columbia University, and following this a brief section on miscellaneous educational museums of the United States.

#### 6. *Teachers College, Columbia University*

The Educational Museum of Teachers College dates from the "Children's Industrial Exhibition" which was held in 1886 by the "Industrial Education Association," an organization for promoting manual and industrial education, the forerunner of the New York College for Training Teachers (1888), which in 1891 became Teachers College. The Children's Industrial Exhibition of 1886 had two purposes: to call attention to the whole subject of manual training, and to ascertain the kind of manual instruction already being given. Exhibits were assembled from seventy different cities and institutions, including ten large city systems. There were seven thousand visitors; excursions of superintendents and teachers came from nearby cities; several foreign educators studied it; and the metropolitan press showed keen interest—illustrated articles were printed, and there was extensive editorial comment commending the exhibition and inquiring why manual work had not yet been introduced into the New York schools. The *New York Sun* said editorially a few days later: "The society (Industrial Education Association) did more for the accomplishment of its purpose by its recent exhibition of the practical fruits of manual training than it can hope to do by any

<sup>1</sup>Letter from Indiana University, Department of Education, February, 1906, and letter from Professor John A. Bergström, April 12, 1907. *Indiana University Bulletin*, May, 1904, p. 134.

amount of talking." The exhibition committee notes other specific results: "The association has been asked to train teachers of manual training . . . a wholesome reflex influence is reported in the cities which sent exhibits"; and "a permanent museum of articles illustrating the range and methods of industrial education is also projected." The exhibition cost \$2,488.53, which was met partly by admission fees and partly by subscriptions.<sup>1</sup>

From the Children's Industrial Exhibition until the present time, the museum idea has not lapsed at Teachers College. Its history divides naturally into two parts: before 1899, the year when the first curator was appointed, and since 1899.

I. THE MUSEUM, 1886-1899. During this first period we will treat of the museum under four topics: A. The first museum room and its contents; B. Portable exhibits; C. Annual exhibitions; D. Special exhibitions.

A.—The First Museum Room: The Industrial Education Association in occupying its first building, 9 University Place, New York, in the fall of 1886, set aside a large room on the second floor for the projected museum. Here certain exhibits from the Children's Exhibition were placed, including twelve separate exhibits of drawing, together with specimens of carpentry, joinery, lathe and forge work, representing the work of four city systems, and five additional institutions. Other exhibits were secured from time to time. From 1888 to 1891 the annual circular of the college describes the museum as containing "educational materials from manual training and normal schools," and, together with the growing library, as being at the disposal of college students. The value of the museum to the educational public must have been considerable. The college at that time was constantly visited by teachers and school superintendents, and by foreign educators, all interested in the "new education." The young institution, with its needs outstripping its resources,

<sup>1</sup>"Second Annual Report of Industrial Education Association," for 1886, New York, p. 19. "Catalogue, Children's Industrial Exhibition, under the auspices of Industrial Education Association, March 31st—April 6th, 1886, Cosmopolitan Hall, Broadway and 41st St., New York City." [It is noteworthy that of 54 exhibits from near New York, only two were of public schools; of the remaining 52, 32 were charitable institutions. For meritorious work exhibited, there were awarded nine first-class medals, 25 second class, 49 third class, and 86 fourth class.]

could not long assign one of its best rooms to museum purposes; the "museum room" was almost at once demanded for manual training instruction, and was later divided into three class rooms. Still the "museum" persisted. Exhibits were placed about the walls of various class rooms and corridors, and in a limited number of display cases. Its systematic development was hampered by the lack of a curator, and, indeed, by any central responsibility. On the other hand, decentralized efforts resulted in many museums, rather than one museum: each of several departments of Teachers College—manual training, art, domestic science, domestic art, and natural science—gradually collected objective materials to illustrate college courses, samples of pupils' work from schools, types of equipment for teaching, etc. These departmental collections, if gathered together in one place, would, at any time, have made an impressive "museum of education." From 1886 to 1899, and indeed to the present, they represent in good part the museum idea at Teachers College. However, the plan of a central museum room had not been given up. In 1893 exhibits were obtained at the Chicago Exposition as "the nucleus for a museum;"<sup>1</sup> and it was planned to have a special museum room when the new college buildings on Morningside Heights should be occupied, in 1894. Unexpected growth in other departments, however, postponed the provision of a special room until 1901. In summary of the museum itself down to 1899, we may note that a special museum room with growing collections, largely of manual training, was opened in 1886; that while a distinctive room was not long maintained, the collections were kept up; further, that each of several departments developed specialized collections; and, finally, that the plan of a centralized museum of education in the college was simply in abeyance. We will now turn to other features of museum work in this period.

B.—Portable Exhibits: Small exhibits illustrating types of manual and other school work were frequently taken from place to place by professors of the college when called upon to address Boards of Education and public meetings. At one time a small but representative exhibit was arranged in a specially constructed trunk, for ease in carrying. Another form of portable exhibit is illustrated by a display of art work from the Teachers

<sup>1</sup> Japanese and French school exhibits in particular were obtained.

College shown at the convention of the New York State Teachers Association at Saratoga, in 1891, and afterward on request exhibited at Toronto, at Chicago before the Board of Education, and in a large number of other cities.<sup>1</sup> It is to be regarded as a type of many exhibits displayed by Teachers College in its early years at teachers' associations and on other public occasions. Such portable exhibits might be called museum extension work.<sup>2</sup>

C.—Annual Exhibitions: An annual exhibition of Teachers College and its schools, dating almost from the first year and continuing to the present, is held for one or more days at the end of the school year in May or June.<sup>3</sup> During these days all departments and schoolrooms are open to public view; displays of pupils' work are arranged; demonstrations of actual teaching are sometimes given; and teachers and professors are on hand to explain the exhibits, the courses of study, and other matters to the visitors, who usually number several thousand. For the exhibition days the whole college might be termed an "educational museum."<sup>4</sup>

D.—Special Exhibitions: Under this head are included educational exhibitions arranged for a brief time and representing a limited topic. The first special exhibition was the Children's Industrial Exhibition of 1886, already described. It brought together for comparison exhibits of manual work from different

<sup>1</sup>New York College for the Training of Teachers, Report 1891, p. 6. The particular exhibit represented the relation of manual training and art instruction.

<sup>2</sup>The writer is indebted to John F. Woodhull, Professor of Physical Science at Teachers College since 1888, for information on this and many other points regarding the early history of the museum. With the portable exhibits might be mentioned the exhibits sent to expositions: that at Chicago, 1893; Paris, 1900; Buffalo, Pan-American Exposition, 1901; St. Louis, 1904; and Jamestown, 1907. To Chicago, Teachers College also sent a collection of "home-made physical apparatus," included in the New York State exhibit; after the exposition this exhibit and certain others of Teachers College were placed with other exhibits in the capitol at Albany, New York, as the beginning of the educational exhibit of the New York State Department of Education.

<sup>3</sup>The first documentary reference is to the exhibition of June 10, 1891, in the President's report for that year. The writer is informed that the annual exhibition goes back earlier.

<sup>4</sup>These annual exhibitions are a feature of many American schools, as noted elsewhere.

cities and schools, and it exerted a wide influence for the introduction of manual training into other schools. Nine years later another comparative exhibition was arranged, to accompany a conference on manual training, May 18, 1895. Nine schools besides those of Teachers College contributed exhibits which represented school work from kindergarten through high school. An illustrated report of the conference and exhibition was printed.<sup>1</sup>

In 1897 an "Exhibition of Sewing" was held in New York, which brought together exhibits from twelve foreign countries and a large number of American schools. Teachers College was a member of the association which organized the exhibition; it made an exhibit of its work in common with a large number of other schools; it loaned certain foreign exhibits; and at the close of the exhibition it received many foreign exhibits as permanent accessions to its collections.<sup>2</sup> Since 1901 the museum of Teachers College has held many special exhibitions which are described in a later section.

II. THE MUSEUM SINCE 1899. In 1898 Teachers College entered into an educational alliance with Columbia University and its development since as an advanced professional school of education has been noteworthy, not least so with regard to the museum and the library. The report of the Dean of Teachers College for 1899 made specific recommendations regarding systematic museum work. In October, 1899, the first curator of the museum was appointed; desk room alone at first could be provided, but in 1901 the museum was assigned its present exhibition room and office. Since 1899, and especially since 1901, the museum has been actively developed. With regard to this period we shall treat the following topics: A.—The collections, as regards (1) their nature, (2) their growth, and (3) methods of cataloguing; B.—The functions of the museum, (1) loans, (2) special exhibits, (3) bureau of information, and (4) publications; C.—Management of the museum, as regards (1) staff.

<sup>1</sup> *Teachers College Bulletin*, No. 6, March, 1896, pp. 1-39.

<sup>2</sup> Exhibition of Sewing under the Auspices of the New York Association of Sewing Schools at the American Art Galleries, New York, March 24-27, 1897, New York, 1897, 68 pp. Also, Annual Report of New York Association of Sewing Schools, 1897. New York, 1897. The foreign exhibits were afterwards shown in other cities.

(2) finances, and (3) rooms. There will follow a brief section on the future of the museum, and a general summary; with an appended paragraph on the educational library of Teachers College.

A.—Collections of the Museum: 1.—Their Nature: The museum's contents reflect its peculiar situation. Teachers College possesses a complete system of schools: two kindergartens, two elementary schools, and a high school; and is itself an undergraduate and graduate professional school. Under such circumstances a museum might have been developed either as a school museum for these schools, or as a museum of education for the college.<sup>1</sup> So far the museum has attempted to be both. It would be possible in a way to distinguish among the contents of the museum, those of general illustrative significance which belong to a library of objective illustration for the use of teachers from kindergarten up, *i.e.* a "school museum"; and those of professionally educational interest which form a museum of education. But, were such a division made, the same object would often have to be classed, now in the school museum, now with the museum of education; *e.g.*, certain geography charts of the museum purchased for instruction in the schools of the college are equally available for the professional instruction in methods of teaching in the college, and vice versa. We shall, therefore, disregard this distinction and consider the collections under three heads: photographs, lantern slides, and the remaining collections which are termed "objective collections." The collection of

<sup>1</sup> These two lines of museum work were recognized in the original recommendation of Dean Russell in 1899 (Report of Dean of Teachers College for 1899, New York, 1899, p. 16): "It has long been felt that some systematic way of collecting illustrative materials for supplementing the work of the various departments of the college and the Horace Mann school was a necessity. . . The problem of selecting the right illustrative materials for class use and of making such materials useful has never been satisfactorily solved." This quotation refers to the school museum features of the work.

"An educational museum in connection with Teachers College can also render special service in the training of teachers. . . I refer particularly to the exhibition of materials instructive in the history of education, in the organization and administration of foreign school systems and in the theory and practice of teaching in other countries." This quotation refers to the work of the museum as a museum of education.

photographs includes, in addition to photographs, illustrations cut from magazines, and more expensive carbons, platinums, color prints, etc.; the number on June 30, 1907, was 7596. Of lantern slides there were on the same date, 6195. The objective collections cannot be stated numerically with completeness.

The following tabulation gives a view of the most significant collections classified into groups; the list includes material distributed in the various departments of the college as well as the collections centralized in the museum:

1. Curriculum and methods of elementary and secondary education: Illustrated by typical exhibits of children's work in the Horace Mann schools of Teachers College, which are displayed in the corridor, fifth floor, of school building, which provides 130 square m. of wall space. This exhibit represents current work. Similar exhibit of manual work (school and college) in Department of Manual Training, Teachers College. Lantern slides and photographs representing pupils at work (in museum). Collection of text-books: 3000 in library, and 1500 new text-books in museum. Courses of study and catalogues of elementary, secondary and normal schools in library.

2. Educational administration: Administrative and report blanks from 50 American cities. Reports of American school systems and foreign schools in department and in library.

3. School buildings and equipment: Photographs and slides of school architecture. Set of blue print plans of heating and ventilating system. Blackboards and accessories, 16 items. School desks and chairs, 11 samples. Paper-cutter. Catalogues of school supplies: 200 American, and 200 German, English and French. Samples of school stationery.

4. History of education: Lantern slides, prints. Original daguerreotype of Horace Mann; school desk from Horace Mann's normal school, West Newton, Mass. In library: old school text-books and original editions of educational classics.

5. Foreign school systems: Chinese teacher's equipment, 18 items. German schools: pupils' work, 27 exhibits, 304 items; in addition many maps, charts, etc., listed elsewhere. Japanese schools: 60 exhibits, pupils' work in public schools; technical and art education, 50 exhibits, 243 items; many additional technical exhibits (see Manual Training below); three albums of photos, University of Tokyo and typical schools; thirty framed photographs of schools. English: pictures of school buildings, sewing work. Russian: sewing work. Sweden: Sloyd exhibit from Naas. French: photographs of elementary schools; manual work; sewing. In library, archive of reports and catalogues of foreign schools and foreign school systems.

6. Art: Albums of Cosmos pictures (10); Perry (11). Phoenician glass from Palestine, 50 items. Chinese wood carvings, 98 items. Medallie representations of sculpture, in plaster, 12 cases, 416 items.

Japanese art and architecture, 17 albums. Photographs and slides of painting, sculpture and architecture (in museum); framed pictures in corridors of buildings. Model of Taj Mahal in alabaster. Ten architecture models, details of Alhambra, etc. Fine art textiles, 300 items, in Fine Arts Department. Department has also large teaching collection of plaster casts, still-life models, etc.

7. Biology and Nature Study: In the museum: photographs and slides; mounted birds, 15; charts, 6; herbarium press. In the Department of Biology, the following: microscopic slides; bird skins, 70; charts, 21 on physiology, 50 on zoölogy, and 180 on botany; physiological models, 4; preparations, botanical (ca. 100) and zoölogical (ca. 110); skeletons of animals, 17; apparatus for laboratory, including about 100 large and small microscopes, lantern slides on bacteria and physiology.

8. Domestic art: In departmental museum: primitive devices for carding, spinning and weaving, preparation of cloth, progressive steps shown in Navajo weaving. Representative textiles, in various materials, and from different countries. Domestic handwork, primitive and modern, of various kinds: rugs, lace, embroidery, tapestry, basketry, appliqué, etc. Special collections of national costume (illustrated by dolls), headwear, footwear. Exhibits of pupils' work from trade schools of Italy, Switzerland, France, Belgium, England, and America.

9. Domestic Science: In museum: beef charts, 3; photographs and lantern slides. Domestic Science Department has a collection illustrating cooking utensils and their manufacture; food—sources, kinds, relative value; fuels, etc. Also, teaching collection of charts, floor plans, photographs and slides of cooking laboratories.

10. Geography: Museum has large collection of slides, illustrating travel and geography; 54 maps; 3 relief maps; 47 charts; 13 globes. Samples of pupils' outline and relief maps. Stereoscopes (2) and stereographs. Japanese life, 14 items. Syrian life, 67 items. Philippine life, photographs and lantern slides. Railroad maps, pamphlets, etc., ca. 500 items. The Department of Geography also includes meteorological instruments, wall maps (ca. 75), reliefs and models (15), charts, small maps, collection of geological specimens, and 1000 slides illustrating physiography.

11. History: Anthropological exhibit, loaned by American Museum of Natural History, New York. Casts of prehistoric implements, gift of U. S. National Museum, 71 items. Charts, Greek, Roman, and Medieval history, about 100. Models of knights in armor, 2. Relief map of Battle of Gettysburg. Hensell's models, Greek and Roman life, 25. Maps of Ancient, European and American history, 50. Charts illustrating presidential elections. Photographs and slides.

12. Kindergarten education: Japanese kindergarten (1893), 2 charts. New York public schools, 32 charts. New York Kindergarten Association, 2 items. Pratt Institute, Brooklyn, 2 items. Huntington Kitchen Garden materials, 24 items. Milton Bradley Co., 88 items. E. Steiger & Co., 49 items. Japanese toys, 31. American educational card games (some advanced), 19.

13. Language and literature: German phonic charts for language instruction, 41. Map of scenes in Schiller's *Wilhelm Tell*. Hensell's models for Greek and Latin instruction, 25. Portraits of authors.

14. Mathematics: Museum has samples of Japanese and German pupils' work; a few mathematical models; and 150 lantern slides of history of mathematics, mathematical games. The Department of Mathematics has a remarkable mathematical museum in rooms 211, 212, Teachers College. Its collections include American and foreign models, apparatus and materials for mathematical instruction in kindergarten, elementary and high schools. In addition the private collections of Professor David Eugene Smith are displayed in room 212, and are at the disposal of students. These include 1600 portraits, 2000 autographs, and 150 medals of mathematicians; exhibits showing the development of mechanical mathematics from earliest forms to modern reckoning machines; mathematical manuscripts of the last 200 years; 500 mathematical books of earlier date than 1800; and a mathematical library of 7000 volumes and 5000 pamphlets. These private collections, together with the collection of apparatus, lantern slides, etc., form a unique museum of the history and teaching of mathematics.

15. Manual Training and Industrial Arts: In museum: wood carvings, Chinese, Japanese, German, Egyptian. Japanese work in lacquer, beaten and cast metal. Printing, 25 items. Commercial products (e.g. cocoa manufacture), 5. Pottery (some, fine art; some, archeological), 14 specimens; others in departmental collections, including exhibit of processes in Pueblo pottery. Photographs and slides of industries, applied art, and school work. In Manual Training Department: samples of woods, natural color and finished (also photographs and slides); samples of gums, resins, etc., 22. Models for form and mechanical drawing. Samples of work in various handicrafts, pottery, basketry, weaving, metal work, wood carving. School work: Sloyd from Naas, Sweden, 6 sets of models. Technical school and art school, Tokyo, Japan, 7 sets of samples of work in wood (ca., 200 items); 1, in metal. London public school, 2 sets of work in wood. Boston public schools, 2 sets, work in wood. French elementary schools, 3 sets, work in wood; 1 set, iron. Photographs (200) of manual school work, largely Teachers College and its schools. Exhibit of current work in College and its schools.

16. Natural Science: Department of Physics and Chemistry, in addition to its regular laboratory equipment and apparatus has collection of mechanical toys and home-made apparatus. Lantern slides.

17. Physical education and anatomy: 27 charts.

18. Religious education: Maps of Palestine, Paul's journeys, etc., 12. Relief maps, 2. Syrian life, 67 items. Models of common things, well, sheepfold, etc., 12. Plaster model of temple. Stereograms, 6 sets, 36 in set. Photographs of Palestine, 37. Photographs of mission stations, 140. Lantern slides of Palestine and Life of Christ.

19. Framed pictures and sculptural casts, over 1000 in number, in Teachers College and its schools; catalogued and administered by museum.

2. Growth of these Collections: When a room was assigned the museum in 1901, there were placed in it various collections of photographs, lantern slides, and objects already owned by Teachers College. These collections have been increased each year by purchase and by gifts. The latter have come from individuals, business houses, and schools, and often at the close of exhibitions. A noteworthy gift is the collection of new school textbooks, which is being continually added to by publishers. The nature of the purchases has been determined by demands—the museum has secured those materials for which there was urgent need. This has not permitted systematic development; on the other hand, the present condition of collections is some index of past needs. The accessions have been as follows:

	1903-4	1904-5	1905-6	1906-7
Photographs .....	240	372	313	...
Prints from magazines.....	525	1193	350	561
Lantern slides .....	410	228	279	334
Objective collections .....	...	300	125	...

The record of objective accessions is not complete; departmental accessions of objects are not included and only important ones in the museum.

3.—Cataloguing: The lantern slides and photographs are catalogued according to the "Dewey numerical classification," which assigns a definite decimal subdivision to each topic; *e.g.*, 914. represents "geography and travel," and its decimal subdivisions, 914.1, 914.2, etc., represent subtopics, as geography of Africa, of Asia, etc. The Dewey group number is written on each slide or photograph, and in addition a "Cutter" alphabetic number; the first brings to any one group all items representing that topic, the second arranges in an alphabetical order the items within each group. The slides and photographs are kept in groups arranged according to the sequence of numbers, the slides in small boxes on shelves, the photographs in filing drawers. In each case guide cards with an index number and name on the tab divide the groups. There is thus a "direct reference" to any photograph or slide by its topical location, without the use of a card catalog; "cross references" will be supplied in time by a card catalogue. The objective collections are numbered consecutively as obtained, and a record of each item is entered in an accession book opposite

its number;<sup>1</sup> this number is written on the object. No classification numbers have yet been used with the objective collection; no satisfactory classification exists, so far as the writer knows, but the Dewey system could be modified to serve the purpose. With increase of collections, classification numbers will probably be added. There is a card catalogue for the objective collections, arranged topically; on the cards, a cipher reference—*e.g.*, "A," "B 21," etc.—tells the storage cupboard or drawer in which the particular object is located. The other museum card catalogues are: one of 500 cards giving reference to the collection of railroad pamphlets, maps, etc.; one of 2000 cards, to the framed pictures on the walls of Teachers College and its schools; and the catalogue of the text-book collections.

B.—Functions of the Museum: There will be presented successively data on (1) the use of collections, (2) special exhibitions, (3) bureau of information, and (4) publications.

I. Use of Collections: During 1904-5, 6851 visitors were recorded as coming to the museum; the actual number considerably exceeded this. Data for other years is not available. The majority came to inspect temporary exhibitions; and there were included many parties of school children who came with their teachers. The museum is open daily from 9:00 to 12:30 and 1:30 to 5:00 o'clock, except Sundays. Saturdays it is open till 12:30 o'clock.

The number of separate objects loaned is indicated by the following table:

	1901-2	1902-3	1903-4	1904-5	1905-6	1906-7
Photographs . . . . .	522	749	1052	2615	3696	3778
Lantern slides . . . . .	632	2878	4323	6233	4209	4993
Miscellaneous . . . . .	103	479	233	571	434	662
Total by years . . . .	1257	4106	5608	9419	8339 <sup>2</sup>	9433

2. Special Exhibitions: The museum has maintained special temporary exhibitions since 1900, of which a nearly complete record follows (complete from 1903-4 on), grouped by years.

<sup>1</sup> The ruled columns in the accession book bear these headings: Accession Number, Date, Nature of Accession, Location, Number of Specimens, How acquired, Cost, Condition, Remarks.

<sup>2</sup> The falling-off is in the use of lantern slides, which had been reduced by a loan collection of 1305 slides returned to its owner.

	<i>Nature of Temporary Exhibit</i>	<i>Remarks</i>	<i>Attendance</i>
1900-1			
Nov. 19-24	300 pictures for school decoration	Catalogue printed	....
Dec. 1-5	Pictures for school decoration	Catalogue printed	....
1901-2			
Feb. 18-			
Mar. 1	250 photos, N. Y. City schools		....
Mar. 5-19	Rembrandt etching (71)	Loaned by Felix M. Warburg	....
Mar. 13	Demonstration, weaving Navajo blanket	Arranged by Museum of Nat. Hist.	....
May	Pictures for school decoration and instruction, arranged by museum, but shown in Baltimore		....
1902-3			
Feb. 24-			
Mar. 9	Japanese color prints, 470	Loaned by Sogo Matsumoto	....
Mar. 5	Demonstration, Indian weaving and silver beating		....
	Mary L. Stone, Home Economics Exhibit	A traveling exhibit	....
1903-4			
Nov. 9-14	Casts of prehistoric implements	Gift, U. S. Museum	....
Nov. 23-			
Dec. 5	Mathematical appliances and texts. History of mathematics	Occasion of meeting of Math. Ass'ns.	....
Dec. 8-19	Japanese color prints, 400	Loan, Sogo Matsumoto	1200
Feb. 9-16	Illustrative material for teaching	(From museum collections)	....
Feb. 19-			
Mar. 19	Japanese geography and life	Three lectures accompanying	3000
May 4-14	Kindergarten education	Lecture	....
May 24-26	Domestic Science education		....
1904-5			
Oct. 24-			
Nov. 26	Religious education	Two conferences	2000
January	National costumes, illustrated by dolls	Dom. Art Dept.	....
February	Text books, French and German		....
March	Japanese craft work, toys, prints, and art work		....

## 1904-5

May 12-			
June 14	Art book bindings	Lecture accompanying	....
May 15-	English, German and Japanese		
June 10	educational exhibits	From St. Louis Ex- position	....
June 10-			
Oct. 15	Pupils' work, Horace Mann and Speyer schools of Teachers College		....

## 1905-6

Nov. 1-18	Wall pictures for school instruc- tion	Wachsmuth of Leipsic	674
Jan. 15-			
Feb. 13	Teaching of design in N. Y. City schools		829
Feb. 12-			
Mar. 6	School architecture		....
Feb. 26-			
Mar. 26	Glaciers: photos, maps, specimens	For teaching purposes	....
Mar. 6-20	Book binding	Loaned by Newark, N. J., Library	678
Mar. 26-			
Apr. 12	Geography teaching: text-books, readers, maps, apparatus		778
Apr. 23-			
May 10	Prevention of tuberculosis	Loan by Charity Or- ganization Society	5716
May 14-			
June 13	Children's literature	Bibliography pub- lished 1907	1301
June 1-			
Oct. 15	Pupils' work, Horace Mann schools of Teachers College		....

## 1906-7

November	Philippine Islands		....
Jan. 8-			
Feb. 21	Education in Europe (books, re- ports, text-books, charts)		....
Mar. 1-30	Text-books on history	For meeting of His- tory Ass'n.	....
Apr. 4-27	Book Plate exhibit	Loans	....
Apr. 30-			
May 11	Kindergarten education (from museum collection)	For meeting of Kin- dergarten Ass'n.	....

1906-7

May 13-23	Japanese prints	Loaned by Arthur W. Dow	....
May 24-25	Rare books on history of education; old text-books	Loaned by Paul Monroe	....
June 17- Oct. 1	Pupils' work, Horace Mann schools of Teachers College		....

Of the forty temporary exhibitions listed, twenty-four were strictly germane to the purposes of a museum of education, and among these the following topics were included: School decoration, 3 exhibitions; pupils' work in schools of Teachers College, 3; school architecture, 2; foreign schools, 2; kindergarten, 2; illustrative material for teaching, 2; and one exhibition each of the following subjects—the teaching of geography, mathematics, history, domestic science, home economics, design, and the French and German languages; and old educational books, religious education, and children's literature. Of the sixteen other special exhibitions, five were on art, five on geography and travel, three on anthropology, one of book plates, an exhibit on tubercular hygiene, and a teaching exhibit on glaciers. The materials for exhibits were often secured as loans from firms and individuals, and in many such cases the exhibits became permanent accessions through the generosity of exhibitors; in several instances collections of the museum ordinarily in storage were placed on public display. The exhibits lasted from one day to four months; but two weeks may be taken as an average duration. The attendance is given for only nine exhibitions; it varies from 600 to 5700. From 600 to 1000 is probably a fair statement of an average attendance. A Japanese exhibition during the Russian-Japanese war attracted 3000 visitors; the tuberculosis exhibition was visited by 4678 school children with teachers, 713 adults, and 315 auditors at lectures, a total of 5716. It is the experience of the museum that such temporary displays, even of collections which are the permanent property of the museum, attract more visitors both from within the institution and from outside, than do unchanged exhibits on display continuously.

3. Bureau of Information: The museum does considerable service as a bureau of information both to faculty and students, and to outsiders who make inquiries in person or by letter. The

former is a matter of daily occurrence, while probably upward of 100 outside inquiries are received annually. The following are typical outside requests answered: photographs and plans of exhibition cases for a school museum; improved forms for record keeping in the office of a superintendent of schools; manufacturers of lantern slides; school desks; many inquiries regarding materials for religious instruction, following the exhibition in that field; blackboards; "what can an art museum do in coöperation with the public schools," etc. Most inquiries are regarding objective equipment, the particular field of the museum. Outside requests for loan exhibits, as for example, of kindergarten work, and school architecture, are significant. The museum might with advantage prepare and loan small exhibits illustrative of various educational ideas. A collection of about 200 catalogues of American firms and publishers, and as many more German, French, and English catalogues, is at hand for reference.<sup>1</sup>

4. Publications: The museum's publications include (1) leaflet programs or guides to certain of its temporary exhibitions; (2) an article on "Possible Values of a School Museum," giving a statement of the work of the Educational Museum with regard to the Horace Mann and Speyer schools of Teachers College;<sup>2</sup> (3) this present monograph; and (4) certain photographs, charts and lantern slides: (*a*) six photographs illustrating cuts of meat, and (*b*) three charts illustrating quarter of beef, etc., both issued and sold by the museum for the Domestic Science Department of Teachers College; (*c*) charts of the Roman Forum and Athenian Acropolis, prepared for the Horace Mann schools, and prints of which are for sale; (*d*) lantern slides illustrating the history of education, and the history of mathematics, and other sets of slides which will be developed. The museum has designed several improved exhibition cases which have been copied in several other museums. Outside calls upon the museum indicate that it might profitably devise and issue commercially additional

<sup>1</sup> What this service might become was well expressed by Dean Russell of Teachers College: "Such a museum might easily become a national, almost an international, clearing house of concrete educational ideas." Columbia University in the City of New York, Teachers College, Dean's Report for 1900, p. 27.

<sup>2</sup> Benjamin R. Andrews, *TEACHERS COLLEGE RECORD*, May, 1904, pp. 64-74.

forms of illustrative material not now obtainable through the trade.

C.—Management of the Museum: As regards (1) staff, (2) finances, (3) room and equipment.

1. Staff: A curator was appointed in October, 1899, and the office has been filled continuously since, though from 1904 to 1906 the incumbent was officially termed "Assistant in Museum." From June 1903 to 1906 there was a "Supervisor of the Museum," who, while at the same time a graduate student of the university, was charged with the general oversight of the museum, conception of plans and responsibility for their execution. Since 1907 the museum has been under the care of the Adjunct Professor of Educational Administration as "Director," with a person actively in charge as "Secretary."

2. Finances: The museum is supported by Teachers College, of which it is an integral part. The museum has no income from special endowment, though a recent report of the Dean urged the need of a \$50,000 endowment. The funds available for the museum are determined annually, and include two items: salaries, and expenses, the latter for increase of collections and running expenses. Bills are paid monthly against this later appropriation, after approval by the head of the museum and by the Dean of the college. In addition to the appropriation, the museum is provided light, postage, stationery, insurance, and janitorial service. The appropriations since 1899 have been as follows:

Year ending July 1	Salaries	Per cent. of total	Expenditures	Per cent. of total	Total
1900	\$ 600	50	\$ 600	50	\$1,200
1901	1,000	62.5	600	37.5	1,600
1902	1,300	65	700	35	2,000
1903	1,560	68.8	700	31.2	2,260
1904	1,900	65.6	1,000	34.4	2,900
1905	1,200	80	300	20	1,500
1906	1,200	80	300	20	1,500
1907	1,700	85	300	15	2,000
1908	1,700	85	300	15	2,000
Totals	\$12,160	71.6	\$4,800	28.4	\$16,960

Of a total expenditure of \$16,960 in nine years, \$12,160 or 71.6% have gone for salaries and only \$4800 or 28.4% for increase

of collections and other expenses. The low percentage of expenses other than salaries from 1905 on is partly explained in that the museum was engaged in organizing its collections, rather than in securing new ones. Nevertheless purchases of museum materials have had to be kept upon a more modest basis than the best interests of the museum dictated. The receipt of generous gifts, *e. g.*, of text-books, has also tended to reduce the amount spent for collections.

3. Rooms: Since 1901 the museum has occupied Room 215, on the second floor of Teachers College, 18.7 x 12.5 meters in size. Its furnishings include seven exhibition cases, with 25.4 square meters of surface under glass. Wall space has been provided by movable screens. Adjoining the display room is an office 4.6 x 6 m., equipped with storage cupboards, desk, etc. In September, 1906, about one third the museum exhibition room was temporarily assigned to other purposes, thus abridging the facilities for exhibition. It is expected that a special library and museum building for the Teachers College will be erected after a few years, when ample room will be provided for the museum collections.

Future of the Museum: The abridgment of the museum in the fall of 1906 is regarded as temporary. The policy for the immediate future calls for the modest increase of the museum's central collections, and especially, it would seem, for the development of small decentralized collections in different departments of Teachers College, particularly in manual training, fine arts, domestic art, domestic science, geography and mathematics. The departmental collections in mathematics are already very extensive; in other departments, less so. These collections are of course designed primarily to supplement instruction, but they can serve simultaneously as museum exhibits, and are ordinarily open to public inspection on request. It is believed that these decentralized collections could be developed with a centralized responsibility for their cataloguing and care, resting upon the museum. A unified system of loans could thus be maintained and when building changes give the educational museum adequate quarters the departmental collections could be amalgamated, except as regards objects of technical significance to single departments. For such objects smaller departmental collections should

always be maintained. The museum building when erected will provide ample exhibition space for permanent exhibits representing the history and present condition of education, as regards school organization, architecture, equipment, curricula, and the methods and results of instruction. It will doubtless provide as well exhibition halls for special exhibitions lasting a shorter or longer time, and planned upon a scale which has not yet been possible.

Summary: The museum was started in the fall of 1886, as a result of the Children's Industrial Exhibition; though a distinctive museum room was not long maintained, the exhibits were continued, and the museum idea found additional expression in portable exhibits, the annual exhibitions, and special exhibitions. Such was its history till 1899. Since 1899, when the first curator was appointed, and especially since 1901, when a special exhibition room was provided, systematic collections of slides, photographs, and objects have been secured, forming what might be termed a combination school museum and museum of education, serving both the professional training departments of the college, and the instruction in the two elementary and the secondary schools, which are connected with the college; the museum has held a series of special temporary exhibitions, and minor functions, a bureau of information and publications, have appeared. Its loans amount to 9000 objects annually, and several thousand visitors a year come to its exhibit hall. It has emphasized special temporary exhibits rather than unchanged displays; and its greatest service is as a loaning library of illustrative materials for Teachers College and its schools.

*Educational Library of Teachers College:* The Bryson Library, the educational library of Teachers College, in March, 1908, contained approximately 39,000 volumes in its central library of which 20,000 were books on education, and in addition 12,000 educational pamphlets. It is the center of undergraduate and graduate professional instruction, and furnishes the literary material necessary for educational research and investigation. All new educational books are purchased as they appear and constant efforts are made to secure significant educational books now out of print; new school text-books, elementary and secondary, are added, and these number about 3000, domestic and

foreign, in the library, supplemented by 1500 of the most recent American text-books in the museum; an historical collection of text-books is also growing. The collection of educational pamphlets, one of the most valuable sections of the library, includes catalogues, reports, and other publications of universities, colleges, normal schools, academies and other secondary schools; city school reports, programs, and curricula; reports of state, provincial, and national school officials; reports of institutions for defectives, dependents, etc.; the major part of the collection is American, but there are large and representative sections of English, French, and German documents, and less complete collections from other countries; these documents largely furnish the source material for research and investigation. There are about 200 periodicals on file, of which over one half are educational. Besides these educational sections, the library contains "a selected list of general works on philosophy, history, music, literature and science"; and a "collection of books on history, literature, biography," etc., "adapted to pupils in the elementary and secondary school." A selected library of children's literature, to be administered as an exhibit, is a recent plan. The mathematical library of Professor David Eugene Smith, numbering 7000 volumes and 5000 pamphlets, and the historical collection of Professor Paul Monroe, including early text-books and over forty first editions of educational classics, are open to special students. The circulation of the Bryson library in 1906-7 amounted to 28,026 volumes for home use drawn out by 1870 readers; besides, the much greater use within its own rooms. The annual budget for the library is about \$7,500, and for eleven years it has averaged 2.25% (mean variation from average, .13%) of the total educational expense of the college.

#### V. MISCELLANEOUS EDUCATIONAL MUSEUMS OF THE UNITED STATES

The Department of Geography of the Brooklyn Institute of Arts and Sciences organized an extensive exhibition of the teaching of geography, international in scope, in Brooklyn in 1891, which was afterwards shown in Boston and in New York, and then returned to Brooklyn as a permanent section in the institute's museums.<sup>1</sup>

<sup>1</sup>Catalogue of the Exhibition of Geographical Appliances used in Schools and Libraries . . . Brooklyn Institute, Brooklyn, 1891, 85 pp.

The Sunday School Commission of the New York Diocese of the Protestant Episcopal Church has developed at its office in New York, beginning in 1901, an exhibit of books and requisites useful in Sunday schools, which in 1906 numbered about 14,000 items, not including 8000 sample pictures, and in that year attracted 2500 visitors. The exhibit has been shown at many religious conventions throughout the country, and is designed to aid in the introduction of better teaching materials into Sunday schools. The Commission has issued two useful catalogues based upon the exhibit: "A Complete Handbook of Religious Pictures," and a "Handbook of the Best Sunday School Supplies." Less extensive exhibits of similar character have been made by other diocesan commissions; and a comprehensive exhibit of the same character is being developed by the Religious Education Association, a national organization "to promote religious and moral education," at its headquarters in Chicago.<sup>1</sup>

A private collection which should be mentioned is the historical library of school text-books owned by George A. Plimpton, Esq., of New York City. Its most important items are: manuscripts on arithmetic, about 60; arithmetics and other mathematical text-books, over 2000 copies, including 275 of date previous to 1600; English grammars, 1500; early Latin grammars, 30; school reading books, beginning with horn books, about 1500 copies; books of penmanship, 1600 copies; also geographies and other school books. The library is generously made available to scholars; the most important publication based upon its treasures is "Rara Arithmetica," by Professor David Eugene Smith and Mr. George A. Plimpton.<sup>2</sup>

<sup>1</sup> The *New York Sunday School Commission Bulletin* (quarterly from Dec., 1904). *Religious Education*, the journal of the Religious Education Association, I, 156, 157, Chicago, 1907.

<sup>2</sup> Letter from George A. Plimpton, April 15, 1907.

## CHAPTER III

### THE EDUCATIONAL MUSEUMS OF THE WORLD Outside the United States

There have been organized some seventy-five or more educational museums in various countries outside of the United States. The preceding sections show the halting beginnings which have been made here and there in our own country. There is now presented a survey of the museums of other countries. It attempts only to bring out the large features in the situation, to point out important matters of purpose, organization, and function as reflected in the educational museum movement as a whole. Were it possible to give intimate views of each museum, the story would be one of success and failure, often the latter, as worked out under different situations. What is attempted is rather a composite photograph of them all. The reader who wishes individual histories should go to Hübner's admirable monographs on the German and non-German educational museums. On the basis of Hübner's studies, and information secured through correspondence and an examination of first-hand sources, there is here presented an exhibition of data on definite points. Most of the information is given in three main tables and is then presented at length in narrative form often with accompanying tabulated summaries. First, however, there is a study of the purposes of educational museums as stated in what might be termed their charters, or original forms of organization.

It should be said, in preface, that of seventy-four museums considered in the tables, thirty-five are in Germany. Therefore, it has seemed wise to group the data regarding the German museums and throughout the study to make comparisons between the German museums and those in other countries which for convenience are designated the non-German museums. It should be said, too, that more complete information was naturally secured upon some points than upon others. This will make clear why the number of museums "for which data is given" varies for different items.

## TABLE I

## DIRECTORY OF EDUCATIONAL MUSEUMS

There follows a list of the educational museums of the world outside the United States. The arrangement is alphabetic, first as to countries and then under the name of the respective country the cities in which museums are located are mentioned alphabetically. Under each entry the following items of information are given, always in the same order: name of institution, translation of name into English, year in which founded (with date when closed if the museum has been given up), address of museum, name of director, and hours during which museum is open.

## ARGENTINE REPUBLIC

1. BUENOS AYRES. Biblioteca y Museo pedagógicos (Educational Library and Museum). 1888. Consejo Nacional de Educación, Rodríguez Peña 935. Señor Juan M. de Vedia. 12 to 4:30 daily, and 7 to 10 except Saturday.

## AUSTRIA HUNGARY

2. AGRAM. Hrvatski Skolski Muzej (Kroatian Educational Museum). 1901. Hrvatski učiteljski dom. Professor Stephan Basericek. 10 to 12 Sunday and Wednesday.

3. BOZEN. Ständige Lehrmittelausstellung (Permanent Exhibition of Teaching Appliances). 1889. Die Städtische Knabenschule. Lehrer Hans Nicolussi-Leck.

4. BUDAPEST. Országos Tanszermúzeum (National Museum of Teaching Appliances). 1877. Franz-Joseph Lehrerheims, Szeretkirály-Gasse. Professor Gregor Miklós.

5. GRAZ. Permanente Lehrmittelausstellung (Permanent Exhibition of Teaching Appliances). 1882. Herbersteinsche Palais, Sackstrasse, 16. Professor Ferd. Walcher.

6. INNSBRUCH. Ständige Lehrmittelausstellung (Permanent Exhibition of Teaching Appliances). 1888. Knabenschule, St. Nikolaus, Gehsteg. Lehrer Ludwig Ascher. Daily.

7. LAIBACH. Schulmuseum und ständige Lehrmittelausstellung (Educational Museum and Permanent Exhibition of Teaching Appliances). 1898. School, Komenskygasse 17. Oberlehrer Jacob Dimnik. 8 to 12 and 2 to 5 daily.

8. PRAGUE. Stálá školní vystava v Praze (Permanent Educational Exhibition). 1890. Jungmannovo nám. Anton Jandl. 3 to 5 Saturday.

9. VIENNA (a). Permanente Lehrmittelausstellung der Stadt Wien (City Permanent Exhibition of Teaching Appliances). 1872-92. Closed in 1892.

10. VIENNA (b). Österreichisches Schulmuseum (Austrian Educational Museum). 1903. Haydn's House, VI. Bezirk, Haydngasse 19. Lehrer Friedrick Jukel.

11. VIENNA (*c*). Permanente Lehrmittelausstellung der Gessellschaft Lehrmittelzentrale (Permanent Exhibition of Teaching Appliances of Lehrmittelzentral). Projected in 1905. School, Werdertorgasse 6. Franz Tremml.

#### BELGIUM

12. BRUSSELS. Musée scolaire National (National Educational Museum). 1880. Palais du Cinquantenaire, Rue des Rentiers, 58.

#### BRAZIL

13. RIO DE JANEIRO. Museu escolar nacional (National Educational Museum). 1883. Pedagogium, Rua do Passeio, 66. Olavoj ilae.

#### BULGARIA

14. SOFIA. Ucilisten Muzej (Educational Museum). 1905. Ulica Targowska, 8. Dr. Charalampi Ivanoff. Mon., Wed. and Sat. 10 to 12, 3 to 5.

#### CANADA

15. TORONTO. Now, Provincial Museum (Educational Museum). 1845-81. Educational section closed.

#### CHILI

16. SANTIAGO. Museo de Educación Nacional (National Museum of Education). Casilla 1911. Domingo Villalóhos.

#### DENMARK

17. COPENHAGEN. Dansk Skolemuseum (Danish Educational Museum). 1887. Stormgade 17. Fr. Thomassen. Mon., Wed. and Fri. 3 to 5.

#### FRANCE

18. CHARTRES. Educational Museum and Library. School, Boulevard Chasles. Thurs. 10 to 12, 2 to 4.

19. PARIS. Musée pédagogique (Educational Museum). 1879. Rue Gay-Lussac, 41. M. Langlois.

#### GERMANY

20. AUGSBURG. Die Schwäbische permanente Schullausstellung in Augsburg (Swabian Permanent Educational Exhibition). 1881. City Building, Jesuitenstr., F. 409. Oberlehrer Leo Fischer. Daily 10 to 12, 2 to 4; Sunday 10 to 12. Library, Wed. and Sat. 2 to 5.

21. BAMBERG. Die Permanente Lehrmittelausstellung in Bamberg (Permanent Exhibition of Teaching Appliances). 1896. Luitpold School, Memmelsdorferstr. Oberlehrer Adam Hennemann. Open on request.

22. BERLIN (*a*). Das Deutsche Schulmuseum in Berlin (German Educational Museum). 1876. School, Blumenstr., 63 a. Vorschullehrer A. Rebhuhn. In summer, Wed. 3 to 6; in winter, Wed. 2 to 4 and Sun. 11 to 12.

23. BERLIN (*b*). Das Städtische Schulmuseum in Berlin (City Educational Museum). 1877. City Building, Stallschreiberstr., 54. Rektor W. Schumacher, 2nd. Mon., Wed. and Sat. 4 to 7.
24. BREMEN. Das Schulmuseum des Bremischen Lehrervereins (Educational Museum of Bremen Teachers' Association). 1902. Rutenhof am Domshofe. Schulvorsteher H. Walter. Wed. 4 to 5; Sun. 11 to 12.
25. Breslau. Das Städtische Schulmuseum in Breslau (City Educational Museum). 1891. Turnhalle, Lessingplatz. Rektor Max Hübner. Wed. and Sat. 4 to 6.
26. COLOGNE A. RH. Die Städtische Lehrmittelsammlung in Cöln a. Rh. (City Collection of Teaching Appliances). 1901. School, Telegraphenstr., 31. Lehrer Karl Kaschke. In summer, Wed. 4 to 6; in winter, Wed. 3 to 5.
27. DONAUWÖRTH. Die Permanente Lehrmittelausstellung des Cassianeums in Donauwörth (Permanent Exhibition of Teaching Appliances of the Cassianeum). 1876-84. Closed in 1884. J. Traber, Librarian.
28. DANZIG. Die Danziger Lehrmittelsammlung (Collection of Teaching Appliances). 1904. School, An der grossen Mühle, 9/10. Lehrer August Krieg. Tues. 12 to 1; Fri. 4 to 5.
29. DRESDEN (*a*). Das heimatkundliche Schulmuseum in Dresden (School Museum of Local Science). 1905. School, Sedanstr., 19/21. Oberlehrer F. H. Döring. Wed. and Sat. 4 to 6.
30. DRESDEN (*b*). Das Schulmuseum des Sächsischen Lehrervereins in Dresden (Educational Museum of Saxony Teachers' Association). 1904. School, Sedanstr., 19. Lehrer Oskar Lehmann. Wed. and Sat. 4 to 6.
31. EISENACH. Das Fröbel Museum (Froebel Museum). Theatrestr., 35 a. Eleonore Heerwart.
32. FRANKFORT. Das Frankfurter Gewerbeschulmuseum (Museum of Industrial Education). 1900-1902. Closed in 1902. H. Back, Städt. Gewerbeschule.
33. GLEIWITZ. Das Oberschlesische Schulmuseum in Gleiwitz (The Educational Museum of Upper Silesia). 1905. School, Schröterstr. Rektor Robert Urbanek.
34. GOTHA. Das Gothaische Schulmuseum (Gotha Educational Museum). 1889. Reyher School. Lehrer E. W. Rohde. No fixed hours.
35. HAMBURG (*a*). Die Hamburger Lehrmittelausstellung (Hamburg Exhibition of Teaching Appliances). 1897. Old schoolhouse, Abcstr., 37. Lehrer G. Vollers. Daily 10 to 4; Sun. 10 to 12.
36. HAMBURG (*b*). Die Schulgeschichtliche Sammlung d. Schulwissenschaftlichen Bildungsvereins (School-history Collection of the Association for the Advancement of the School Sciences). 1897. Rented rooms, Fuhlenwiete, 42. Hauptlehrer Fr. Brandt. Not open regularly.
37. HANNOVER. Das Städtische Schulmuseum in Hannover (City Educational Museum). 1892. Bürgerschule am Kleinenfelde. Rektor Grote. Wed. and Sat. 2 to 4; Sun. 11 to 1.

38. HILDESHEIM. Das Schulmuseum (die Leverkusühnstiftung) in Hildesheim (Educational Museum-Leverkühn Foundation). 1891. School Kaiserstr., 52. Lehrer A. Kreipe. Wed. and Sat. 12 to 1; Wed. 2 to 4.

39. JENA (a). Das Thüringer Schulmuseum in Jena (Thuringian Educational Museum). 1889-97. Closed in 1897.

40. JENA (b). Das Schaeffer Museum (The Schaeffer Museum). 1900. Volkshaus der Carl-Zeiss Stiftung. Dr. O. Henker. 8 to 11:30; 1:30 to 5.

41. KIEL. Das Schleswig-holsteinische Schulmuseum in Kiel (Educational Museum of Sleswick-Holstein). 1890. School, Waisenhofstr., 4. Rektor E. W. Enking. Sat. 2 to 3.

42. KÖNIGSBERG. Das Schulmuseum des Königsberger Lehrervereins die Städtische Bibliothek für die Volksschullehrer (Educational Museum of Königsberg Teachers' Association—City Teachers' Library). 1881. Das Altstädtische Gymnasium. Rektor E. Danziger. Wed. and Sat. 4 to 5.

43. KOLBERG. Das Schulmuseum in Kolberg (Educational Museum). 1904. Old Artillery Barracks, Domstr. Oberschullehrer K. Lodemann. Wed. 4 to 6.

44. LEIPSIK (a). Die Permanente Ausstellung von Lehrmitteln in Leipzig (Permanent Exhibition of Teaching Appliances). 1865-1875. Closed in 1875.

45. LEIPSIK (b). Deutsches Museum für Taubstummenebildung (German Museum for Deaf-Mute Education). 1895. Room in Pedagogical Central Library, Schenkendorfstr., 34. Lehrer Herm. Lehm. Wed. and Sat. 2:30 to 5; Thurs. 7:30 to 8:30.

46. MAGDEBURG. Die Lehrmittelausstellung des Lehrerverbandes der Provinz Sachsen in Magdeburg (Permanent Exhibition of Teaching Appliances of the Saxony Provincial Teachers' Association). 1877. A city building, Grosse Schulstr., 1/2. Lehrer F. Henning. Summer, Sat. 3 to 4.

47. MUNICH. Das Königliche Kreismagazin von Oberbayern für Lehrmittel und Schuleinrichtungsgegenstände in München (Royal Circuit Depository of Upper Bavaria for Teaching Appliances and School Furnishings). 1875. Schrankenpavilion, Blumenstr., 28. Konigl. Konservator J. Berchtold. Daily 8 to 12; 3 to 6.

48. OLDENBURG. Das Schulmuseum zu Oldenburg i. Grossh. (Educational Museum). 1900. State Building, Mühlenstr. Rektor G. Lüschen. Wed. and Sat. 3 to 5.

49. POSEN. Das Posener Schulmuseum. (Posen Educational Museum). 1897. Kaiser-Friedrich-Museum, Wilhelmsstr. Mittelschullehrer Herm. Schubert. Daily, except Mon., 10 to 2; Sun. 12 to 3.

50. REGENSBERG. Die Oberpfälzische permanente Kreis-Lehrmittelausstellung in Regensburg (Permanent Circuit Exhibition of Teaching Appliances of the Upper Palatinate). 1880. City School Building. Kgl. Kreisscholarchlehrer A. D. L. Reisinger. No fixed hours.

51. RIXDORF. Das Naturhistorische Schulmuseum der Stadtgemeinde Rixdorf (Municipal School Museum of Natural History). 1897. School Knesebeckstr., 21/23. Gemeindegemeinschaft E. Fischer. Sun. 11:30 to 1.

52. ROSTOCK. Das Mecklenburgische Volksschulmuseum in Rostock (Educational Museum of Mecklenberg Common Schools). 1888. Rented rooms, Neuer Markt, 34. Lehrer O. Obenhaus. Sun., 11 to 12.

53. STUTTGART. Die Lehrmittelsammlung der Königlich. Württembergischen Zentralstelle für Gewerbe und Handel in Stuttgart (Collection of Teaching Appliances of the Royal Bureau of Commerce and Industry for Württemberg). 1851. Das Königliche Württ. Landes-Gewerbemuseum. Bibliothekar Hofrat Petzendorfer. Daily 10 to 12 and 2 to 6; Sun. 11 to 1.

54. WOLFENBÜTTEL. Das Landes-Schulmuseum für das Herzogtum Braunschweig in Wolfenbüttel (Provincial Educational Museum of Brunswick). 1892. Without rooms since 1905. Seminarlehrer K. Haberland.

#### GREAT BRITAIN

55. LONDON (a). Educational Section of South Kensington Museum. 1857-1888. Restricted in size 1876-1879; closed 1888.

56. LONDON (b). Educational Museum of Teachers' Guild. 1892. 74 Gower St., Guild House. H. B. Garrod, General Secretary. Daily 10 to 6; Sat. 10 to 5.

#### GREECE

57. ATHENS. Ἐκπαιδευτικὸν Μουσεῖον (Educational Museum). 1905. Rue de l'Académie, 42. D. Bikélas. Wed. and Sun. 10 to 12.

#### ITALY

58. GENOA. Civico Museo pedagogico e scolastico (City Educational and School Museum). 1881. Lyceum Andrea D'Orta. E. Canevella.

59. ROME. Museo d'Istruzione e d'Educazione (Museum of Instruction and Education). 1874-1881. Was located in school building. Professor Labriola of University of Rome. Two days a week.

#### JAPAN

60. TOKYO. Kioiku-Hakubutsukwan (Exhibition of Education). 1878. Higher Normal School. T. Kano, Director of Normal School. 9 to 4 except Monday.

#### NETHERLANDS

61. AMSTERDAM. Nederlandsch. Schoolmuseum (Dutch Educational Museum). 1877. Prinsengracht bij de Prinsenstraat, 151. E. A. H. van der Heide. Daily 10 to 4 except Sun. and Mon.

62. HAGUE. Museum ten bate van het Onderwijs (Museum for Advancement of Education). Projected in 1905. Groothertoginnelaan, 28. A. M. Gerth van Wyk.

## NORWAY

63. CHRISTIANIA. Skolemuseum for Kristiania Folkeskoler (Educational Museum for Common Schools in Christiania). 1901. Møllergadens Folkeskole. R. J. Ringdal. Thurs. 6 to 7.

## PORTUGAL

64. LISBON. Museu pedagogico de Lisboa (Educational Museum of Lisbon). 1883. "Escola Rodrigues Sampajo," Poco Nuovo, 7. Fr. Ad. Coelho.

## RUSSIA

65. ST. PETERSBURG. Pedagogiceskij Muzej vojennoucebnykh zavedenij (Educational Museum of Military Teaching-Establishments). 1864. Public Building, Fontanka, 10. Lieut. Gen. Mavaroff.

## SERVIA

66. BELGRADE. Skolski Muzej (Educational Museum). 1898. City School Building, Mackenzie St., 40. D. J. Pütniković. Daily 8 to 12. 2 to 5; Sun. 2 to 5.

## SPAIN

67. MADRID. Museo pedagógico nacional (National Educational Museum). 1884. Escuela Normal Central de Maestros, Calle de Daoiz, 7. M. B. Cossío. Daily 9 to 5.

## SWITZERLAND

68. BERN. Schweizer permanente Schulausstellung (Swiss Permanent Educational Exhibition). 1878. Kavalleriekaserne am Aeusseren Bollwerk. E. Lüthi. Daily, except Sun., 9 to 12 and 2 to 5.

69. FREIBERG. Musée pédagogique suisse de Fribourg (Swiss Educational Museum of Freiburg). 1884. Hôtel des Postes et Télégraphes. Léon Génoud. Daily, except Sun. and Tues., 9 to 12 and 2 to 6.

70. LAUSANNE. Musée scolaire cantonal vaudois (Vaud Cantonal Educational Museum). 1901. École Normale. L. Henchoz. Wed. and Sat. 2 to 5.

71. LUCERNE. Permanente Schulausstellung (Permanent Educational Exhibition). 1905. Museum Building. Bezirksinspektor J. Stutz. Tues. and Thurs. 8 to 12, 2 to 6.

72. NEUCHÂTEL. Exposition scolaire cantonale permanente (Permanent Cantonal Educational Exhibition). 1887. Academy Building. Alfred Guinchard. Wed. and Sat., 2 to 4.

73. ZURICH. Pestalozzianum (Pestalozzianum—Swiss Permanent Educational Exhibition). 1875. Wollenhof. F. Fritsch.

## URUGUAY

74. MONTEVIDEO. Museo y Biblioteca pedagógicos (Educational Museum and Library). 1889. Plaza Cagancha. Professor Alberto G. Ruano. Daily 8 to 5.

TABLE II A. THE COLLECTIONS OF EDUCATIONAL MUSEUMS—  
OBJECTS \*

	Year of data	Total	Foreign	Teaching Appliances	Pupils' Work	School Buildings	Building Equipment	Historical	School Administration	
1	Buenos Ayres	'06	1,500	y	y	y	y	y	y	Industrial exhibits; hygiene
2	Agram	'05	5,188	y	y	y	n	y	y	Historical and present-day; hygiene
3	Bozen	'05	965	n	949	n	n	n	n	School art
4	Budapest	'05	5,000	y	y	y	y	n	y	
5	Graz	'05	12,000	y	y	y	y	y	n	Hygiene; art
6	Innsbruch	'05	732	n	y	y	n	n	n	
7	Laibach		y	y	y	y	y	y	y	
8	Prague	'05	871	y	y	y	y	y	y	Biographical collection; Comenius Museum
9	Vienna (a)		y	y	y	y	y	y	y	Predominantly, natural science and industry
10	Vienna (b)		y	y	y	y	y	y	y	Hygiene
11	Vienna (c)		y	y	y	y	y	y	y	
12	Brussels	'92	1,415	y	y	y	y	y	y	Hygiene
13	Rio de Janeiro	'05	4,000	y	y	y	y	y	y	
14	Sofia	'05	y	n	y	y	y	y	y	Hygiene
15	Toronto		y	y	y	y	y	y	y	
16	Santiago		y	y	y	n	y	y	n	
17	Copenhagen	'05	y	y	y	n	y	y	n	
18	Chartres	'06	y	n	y	n	n	y	n	
19	Paris		y	y	y	y	y	y	v	Hygiene; school art
20	Augsburg	'05	1,600	n	y	n	n	y	y	Natural history collections
21	Bamberg	'05	325	n	300	n	n	25	y	
22	Berlin (a)	'05	y	y	n	n	n	y	y	Collections illustrating history of education
23	Berlin (b)	'04	874	n	y	n	n	y	n	
24	Bremen	'03	906	y	y	y	y	y	n	
25	Breslau	'06	2,134	y	1469	few	n	y	n	School art; historical development of mechanical arithmetic and religious instruction
26	Cologne a. Rh.	'03	517	n	y	n	n	y	n	
27	Donauwörth		(y)	(y)	(y)	(y)	(y)	(y)	(y)	
28	Danzig	'06	260	n	y	n	n	y	n	
29	Dresden (a)	'04	2,000	n	y	n	n	y	n	Collections of local science, history, geography, etc.
30	Dresden (b)	'05	*2,600	n	y	n	n	y	n	
31	Eisenach	'07	y	y	y	y	y	y	y	Memorial museum to Fröbel
32	Frankfurt	'04	*2,000	y	y	y	y	y	y	Represented industrial education only
33	Gleitwitz	'06	368	y	357	y	y	y	y	Beginnings of local science and industry exhibits
34	Gotha	'03	200	n	y	n	n	y	y	250 autographs
35	Hamburg (a)	'06	y	y	n	n	y	n	n	
36	Hamburg (b)	'06	1,583	n	y	y	y	y	y	Illustrates history of local education.
37	Hannover	'03	318	y	285	y	y	33	n	Also local science collections
38	Hildesheim	'04	1,000	y	y	y	y	y	n	
39	Jena (a)	'90	y	y	y	y	y	y	y	
40	Jena (b)	'05	y	y	y	y	y	y	y	Almost entirely collection in physics
41	Kiel	'03	608	598	n	y	10	n	n	
42	Königsberg	'04	683	n	y	n	n	n	n	Dinter Memorial Museum
43	Kolberg	'05	500	y	n	n	y	n	n	Small section for local history
44	Leipzig (a)	'67	y	y	y	y	y	y	y	3,000 objects, including books, in 1867
45	Leipzig (b)	'06	y	y	y	y	y	y	y	Projected collections of appliances, buildings and equipment; also historical
46	Magdeburg	'03	550	533	n	n	y	n	n	
47	Munich	'03	1,020	y	975	n	y	31	n	
48	Oldenburg	'03	y	n	y	y	y	y	n	
49	Posen	'03	467	y	386	n	n	40	n	School art
50	Regensburg	'04	500	y	y	y	y	y	y	
51	Rixdorf	'06	y	y	y	y	y	y	y	Large science and history collections
52	Rostock	'03	612	n	560	y	y	y	y	Small biographical collection
53	Stuttgart		y	y	y	y	y	y	y	Especially for industrial drawing
54	Wolfenbüttel	'03	90	n	y	n	y	y	y	In addition, a mineral collection
55	London (a)		y	y	y	n	y	y	y	Large science collections for higher education
56	London (b)		y	y	y	y	y	y	y	Geography and history materials, especially
57	Athens	'05	y	y	y	y	y	y	y	
58	Genoa	'06	y	y	y	y	y	y	y	A school museum, chiefly; also educational museum;
59	Rome	'06	y	y	y	y	y	y	y	hygiene
60	Tokyo	'04	9,716	y	y	y	y	y	y	School art
61	Amsterdam	'05	y	y	y	y	y	y	y	Hygiene
62	Hague		y	y	y	y	y	y	y	Projected school museum with appliance collection
63	Christiania	'06	y	n	y	y	y	n	n	Also, manufacturers' exhibit of appliances
64	Lisbon	'06	y	y	y	y	y	y	y	
65	St. Petersburg	'03	y	y	y	n	y	y	y	General collection; special military collection; hygiene
66	Belgrade	'06	y	y	1750	y	y	y	y	
67	Madrid		y	y	y	y	y	y	y	
68	Bern	'05	y	y	y	y	y	y	y	
69	Freiburg	'06	y	y	y	y	y	y	y	Father Girard memorial collection
70	Lausanne	'05	y	y	y	y	y	y	y	A historical collection
71	Lucerne	'05	2,680	y	(y)	y	y	y	y	Hygiene; school art
72	Neuchâtel	'05	1,800	y	y	y	y	y	y	
73	Zürich		y	y	y	y	y	y	y	Pestalozzi memorial room; technical education
74	Montevideo		y	y	y	y	y	y	y	Historical collection of national education; hygiene

\* In Table II and Table III, y—yes, and n—no. In columns 7 and 8 of Table II B, regarding catalogues p—printed; w—written.

TABLE II B. THE COLLECTIONS OF EDUCATIONAL MUSEUMS—  
BOOKS

	Year of data	Total	Pedagogical Books	Text-Books	School Pamphlets		Catalogues: #	Museum	Library
1	Buenos Ayres '06	10,000	1,200	y	y	Education, history, geography, children's books, pictures			
2	Agram '05	2,741	1,846	y	y	Historical collections			
3	Bozen '05	few	y				p	p	
4	Budapest '04	7,000	500	6,000	300	Includes foreign text-books			
5	Graz '07	10,757	449	1,000	y				
6	Innsbruck '05	156							
7	Laibach								
8	Prague	y	y			1,000 volumes of children's literature			
9	Vienna (a)	few	y						
10	Vienna (b)	1,155	y	y					
11	Vienna (c)	n	y						
12	Brussels '97	4,261	y	y					
13	Rio de Janeiro '05	y	3,000	y	n		p	p	p
14	Sofia '05	5,000	y	1,500	y				
15	Toronto								
16	Santiago								
17	Copenhagen '05	y	6,000	6,000	y				
18	Chartres '05	655	222	n	50				
19	Paris '03	72,000	y	y	y		w	p	w
20	Augsburg '05	16,000	1,500	2,000	y	Collection of children's literature	w	p	w
21	Bamberg '03	y	100	100			w	p	w
22	Berlin (a)	35,000	19,000	15,000	y	Special collections of "great educators"			
23	Berlin (b)	17,000	2,500	1,500	y	Standard collection of children's literature; 750 volumes in '02	p	w	w
24	Bremen '03	y	500	500			p	w	w
25	Breslau '06	7,000	y	1,500	y		p	w	p
26	Cologne a. Rh. '05	900	100	800	n				
27	Donauwörth '06	70,000							
28	Danzig '06	600	500	50		Library belongs to a teachers' association	p	p	
29	Dresden (a)	n							
30	Dresden (b)	y	n		n	Books and magazines relative to teaching appliances			
31	Eisenach '07	y	y						
32	Frankfort '04	y			y		w	w	
33	Gleiwitz '06	1,210	500	326	n	Collection of children's literature	w	w	w
34	Gotha '03	10,000	2,000	5,000	250		w	w	w
35	Hamburg (a)	n	n						
36	Hamburg (b)	y	n	1,094	y	Historical collection on Hamburg schools; separate active educational library	w	w	
37	Hannover '03	7,538				Children's literature, 600	p	w	p
38	Hildesheim '04	10,800	3,000	y	y		p	w	w
39	Jena (a)	500	y	y					
40	Jena (b)	'05				Professor Schaeffer's science library			
41	Kiel '03	1,500	y	y	y		w	w	
42	Königsberg '04	6,140	1,423	y	n		w	w	w
43	Kolberg '05	600	y				w	w	
44	Leipzig (a)	'07	y	y		300 children's books; books for foreign language instruct'n			
45	Leipzig (b)	'06	1,759			On deaf-mute education			
46	Magdeburg '05	y	239	600	y	Historical collection of 1,200 educational books, 1688-1880			
47	Munich '03	y	y	y		Library undeveloped	p	w	w
48	Oldenburg '03	y	y	y		Collection of children's literature with special committee			
49	Posen '03	1,399	350	400	n				
50	Regensburg '04	400							
51	Rixdorf '06	5,000	1,200	3,000	y		w	p	p
52	Rostock '05	3,000	400	700	y		p	p	p
53	Stuttgart '01	68,000	y	y	y	Library of science and art, including education			
54	Wolfenbüttel '03	1,500	y	y	12		p	w	p
55	London (a)	y	y	y		In 1888, transferred to Educational Library of Board of Education (National)			
56	London (b)	'03	8,300	y	y	Good educational library; text-book collection			
57	Athens '05	5,000				Catalogues of foreign schools	p	p	
58	Genoa '06	y	10,000	1,000	y	Includes educational, school and circulating library	n	n	
59	Rome '06	y	y	y	y	A library circulating by post			
60	Tokyo '04	6,988	y	y					
61	Amsterdam '05	y	177	7,193	30	Reading room with 40 journals			
62	Hague						p	n	
63	Christiania					Independent educational library for teachers	n	y	
64	Lisbon		2,000	350	100		n	n	
65	St. Petersburg	y	y	y		Includes a useful religious library			
66	Belgrade '05	3,295							
67	Madrid '08	10,220	y		3,500		p	p	p
68	Bern '05	y	y	y	y		p	p	p
69	Freiburg '03	5,500	y	y	y	Also an independent State Teachers' Library connected with the Museum	p	p	p
70	Lausanne '05	y	y	y		Children's literature			
71	Lucerne '05	1,200	150	900					
72	Neuchâtel '05	y	400	500	y	Also an independent State Teachers' Library connected with the Museum			
73	Zurich '05	y	9,000	3,000	y	Archive of reports, etc., children's literature; 170 journals			
74	Montevideo '05	12,893	y	y	y		p	p	w

\* In columns 7 and 8 of Table II B, regarding catalogues: p—printed; w—written.

TABLE III A. EDUCATIONAL MUSEUMS—THEIR ACTIVITIES AND ADMINISTRATION

	Exhibits Loaned	Books Loaned	By Mail	Visitors	Hours Open per Week	Temporary Exhibitions	Publications other than Catalogues	Lectures for Teachers	Instr'c'n for Teachers	Lectures for Public	Information Bureau	
1 Buenos Ayres	2,263	y		908	49	y	y	y	y	y	y	Two thirds of book loans to normal students Sales agent; tests and approves Collections used in teaching
2 Agram	100	400		1,000	4	y	n	y	n	y	y	
3 Bozen	y			200	42	n	n	y		y	y	
4 Budapest	n	n		3,000	4	y	y	y		n	y	
5 Graz	y	1,000		2,000	4	y	y	y		y	y	
6 Innsbruck	n			300	42	y	n	n	n		n	
7 Laibach				200	42		n					
8 Prague					2		n					
9 Vienna (a)												
10 Vienna (b)												
11 Vienna (c)	y						y	y			y	Distributes apparatus to schools; sales agent publishes charts
12 Brussels	y	y										
13 Rio de Janeiro	y	y		120		y	y	y		y	y	
14 Sofia	n	y		1,562	12	n	n	n		n	y	
15 Toronto		y		y							y	
16 Santiago												
17 Copenhagen	1,100	1,200		3,830	6	y	y	y		n	y	Circulates lantern slides Sales agent; manufactures and publishes
18 Chartres	n	810	y	600	4	n	y	n	n	n	y	
19 Paris		18,775	y			y	y	y	y	y	y	
20 Augsburg	500	3,500		400	28	y	y	y	n	n	y	
21 Bamberg	n			120		n	n	n	n	n	n	
22 Berlin (a)	n	7,226	y	few	3	y	y	n	n	n	y	
23 Berlin (b)	n	9,000		4,000	9	y	y	y	n	n	y	
24 Bremen	n	n	n	1,000	2	y	y	n	n	n	y	
25 Breslau	n	250	y	2,202	4	y	y	y	n	y	y	
26 Cologne a.Rh.	2,000	400		400	2	n	n	n		y	y	
27 Donauwörth												Has organized exchange system of duplicates among museums Acted as sales agent
28 Danzig	30	250		100	2	y	y	y		n	y	
29 Dresden (a)				y	4	y	y	n		n	y	
30 Dresden (b)	100	100		1,000	4	y	y	n		n	y	
31 Eisenach				(375)		y	y					
32 Frankfurt				596		y	y	n	n	n	n	
33 Gleiwitz	n	250		150		y	y	n	n	n	n	
34 Gotha	n	200		2,000	38	y	y	30	n	n	y	
35 Hamburg (a)	n					y	y	n	n	n	n	
36 Hamburg (b)	n	(193)				y	y	n	n	n	n	
37 Hannover	y	1,640	y	y	6	y	n	y	n	y	y	
38 Hildesheim	n	900	y	y	4	y	y	n				
39 Jena (a)	n	y		(1,000)							y	
40 Jena (b)				2,633	42							Collection used in lectures to school children
41 Kiel	y	y	y	150	1	y	n	n	n	n	y	
42 Königsburg	y	1,460		y	2	n	n	n	n	n	n	
43 Kolberg	75	50	n	2,000	2	y	y	n	n	n	n	
44 Leipsic (a)				(few)	(6)							
45 Leipsic (b)		150		y	y							
46 Magdeburg	80	240	y	227	1	y	n	n	n	n	y	
47 Munich	n			1,000	42	y	y	n	n	n	y	
48 Oldenburg				323	4	y	y			y	y	
49 Posen	20	75		3,000	23	y	y	n	n	n	y	
50 Regensburg				200								
51 Rixdorf	y	y		1,000	1½	y	n	y			y	
52 Rostock	100	120	y	400	1	n	n	y			y	
53 Stuttgart	y	y	y	y	38						y	
54 Wolfenbüttel	y	y	y	y		n	n	n	n	n	y	
55 London (a)												
56 London (b)	y	y		y	47							Circulates Greek and geography lantern slides Acts as sales agent
57 Athens	(y)	y		1,000	4	y	n		y	y		
58 Genoa	y	8,000		y	y	y	n	y		y		
59 Rome		y	y	y	12	y	y	y		y		
60 Tokyo	n			49,775	42	n						
61 Amsterdam	y			4,000	30	y	y	y		n	y	
62 Hague												
63 Christiania	n					n	n	n		n	n	
64 Lisbon	n	400		150	3	n	n	y	n	(y)		
65 St. Petersburg	y	y		3,378		n	y	y		y	y	
66 Belgrade				600	45		n					
67 Madrid	y	y		y	48		y	y	y	y	y	
68 Bern	18,000			4,000	36	y	y	y		y	y	
69 Freiburg	150	2,000	y	2,500	35	n	n	y		n	y	
70 Lausanne	y	y		1,200	6	(y)		(y)		n	y	
71 Lucerne	n	y		600	16					n	y	
72 Neuchâtel	n	400		400	4	n	n	n		n	y	
73 Zurich	y			8,000		y	y	(y)		y	y	
74 Montevideo	y	y		30 daily	54	y	y	y	y	y	y	Bureau of archives aiding research National meteorology bureau at museum

TABLE III B. EDUCATIONAL MUSEUMS—THEIR ACTIVITIES AND ADMINISTRATION

	Founded by *	Supported by *	Now Owned by *	Staff (Paid)	Floor Area of Rooms, Square Meters	Rent by *	Expenditures for Salaries †	Other Expenses †	Total Expenses †	In Addition, for Rent †
1	Buenos Ayres	3	3	3	2		\$ 428.40	\$ 428.40	\$ 856.80	
2	Agram	5	5,2	5	1	13	113.29	84.96	198.25	\$202.30
3	Bozen	9	1	1	0	1		25.23	25.23	
4	Budapest	3	3	3	3	437	402.93	321.30	724.23	
5	Graz	9	1,2,3,8	3	0	13	27.13	253.94	281.07	249.90
6	Innsbruch	5	(1,2,3)	4	0	160	5.95	4.04	9.99	
7	Laibach	5	5,2	5	0	1		40.46	40.46	
8	Prague	5	1	1	1	1		121.38	121.38	
9	Vienna (a)	5	1	1	1	1				
10	Vienna (b)	8	8	8	8	1				
11	Vienna (c)	8	8,1,3	8	8	1				
12	Brussels	3	3	3	3	1,200	1,751.68	818.72	2,570.42	
13	Rio de Janeiro	3	3	3	3	274	765.40	1,713.60	2,479.00	761.60
14	Sofia	2	2	2	2					
15	Toronto	3	3	3	3	2				
16	Santiago	5	5	5	5	3	401.63	776.47	1,178.10	428.40
17	Copenhagen	5	3	3	2	3				
18	Chartres	3	3	3	4	3	6,549.76	3,863.69	1,053.45	
19	Paris	8	8,1	8	3	417	335.58	465.77	801.35	
20	Augsburg	4	4,1	4	0	104	2.38		2.38	
21	Bamberg	4	4,2,1	4	6	—	146.13	1,205.23	1,351.60	
22	Berlin (a)	1	1	1	2	458	287.98	911.30	1,201.66	
23	Berlin (b)	3	3,12,14	3	0	147	7.14	98.05	105.19	
24	Bremen	1	1	1	2	239	333.20	495.04	828.24	
25	Breslau	1	1	1	1	61	44.27	169.93	214.20	
26	Cologne a. Rh.	11	11	—	—	(11)				
27	Donauwörth	4	4	1	—	54		119.00	119.00	
28	Danzig	4	4,1	4	—	2 rooms				
29	Dresden (a)	5,4	5,1	5	—	1	19.99	184.21	204.20	
30	Dresden (b)	8	8	—	(1)	(150)	(13)			
31	Eisenach	4	4	1	0	72	1			
32	Frankfort	5,4	5,4,1	5,4	0	60	4.76	43.79	48.55	
33	Gleiwitz	4	4,2	4	1	240	142.80	166.60	309.40	
34	Gotha	4	4,1,2	4,5	0	—	13	4.05	4.05	
35	Hamburg (a)	1	1	1	1	686	142.80	1,210.46	1,353.26	
36	Hamburg (b)	4	4,1,2	4	0	200	7.62	53.07	60.69	
37	Hannover	8	8	—	0	(250)	(13)			
38	Hildesheim	11	11	11	11	144	11			
39	Jena (a)	4	4,1,5	4	0	60	23.80	133.75	157.55	
40	Jena (b)	4	1,4	1	1	100	34.27	152.32	186.59	
41	Kiel	4	4,1	4	0	80		63.30	63.30	
42	Königsberg	4	4,1	—	0	—	(1,13)			
43	Kolberg	4	4,1	—	0	—	14			
44	Leipsc (a)	6	6	6	0	136		39.03	39.03	
45	Leipsc (b)	4	5,1	5	0	136	1,337.56	357.00	1,694.56	476.00
46	Magdeburg	47	2,1	2	2	264	2	21.42	488.13	509.55
47	Munich	5	5,2	5	0	310	2	29.75	224.19	253.94
48	Oldenburg	4	4,1,2	4	1	108	17.14	20.46	37.60	
49	Posen	2	2,1	2	1	72	1	144	144	
50	Regensburg	8	8	8	0	64	13	4.76	43.79	48.55
51	Rixdorf	2	2	2	2	144	2	190.40	190.40	
52	Rostock	8	8,1,5,2	8	0	64				61.88
53	Stuttgart	8	8	8	0	(36)	(2)			
54	Wolfenbüttel	3	3	3	3	3				
55	London (a)	6	6	6	6	6				
56	London (b)	6	6	6	6	6				
57	Athens	1	1	1	1	2 rooms				
58	Genoa	3	3	3	3	12 rooms		380.80	380.80	
59	Rome	3	3	3	4		(3)			
60	Tokyo	6	6,8,1,2,3	8	2	Building	572.86	511.70	1,084.56	
61	Amsterdam	3	3	3	3	1,200	713.51	1,677.91	2,391.42	404.60
62	Hague	1	1	1	1	1		13.33	58.78	
63	Christiania	1	1	1	1	1				
64	Lisbon	1	1	1	1	1				
65	St. Petersburg	3	3	3	4	844	5,488.76	5,845.51	11,334.27	
66	Belgrade	4	4,1,2	4	1	150	1	22.85	45.69	68.54
67	Madrid	3	3	3	5		2,808.40	1,466.08	4,274.48	
68	Rein	8	8,1,2,3	8	8		493.13	1,375.88	1,869.01	955.09
69	Freiburg	(10),2	2,3	2	1	432	392.22	561.20	953.42	416.64
70	Lausanne	2	2,3,5	2	1	400	57.83	743.27	801.10	
71	Lucerne	2	2, (3), (1)	2	1	2				
72	Neuchâtel	2	2,3	2	2	2	168.97	696.39	865.36	
73	Zürich	4	4,3,1,2	4	3	Building	1,060.29	1,450.56	2,516.85	712.09
74	Montevideo	3	3	3	4	Building	3,590.70	1,170.96	4,761.66	

\* In columns 1, 2, 3 and 6 of Table III B, the following symbols are used: 1. City. 2. State or Province. 3. Nation. 4. City Teachers' Association. 5. State Teachers' Association. 6. National Teachers' Association. 7. International Teachers' Association. 8. Special Museum Association. 9. Group of Teachers. 10. A Teacher. 11. Institutional. 12. Private. 13. Rents Rooms. 14. Free Private Rooms. 15. Owns Building. Parenthesis indicates a past situation.  
† The data for expenditures (columns 7, 8, 9 and 10 of Table III B) are taken from Hübner. The amounts are for the year 1903 with six exceptions. Buenos Ayres, Madrid, Paris and Tokyo are for 1904; and Danzig and Sofia are for 1905.

## I. PURPOSES OF THE MUSEUMS

The purposes served by the museums may best be inferred from the statements of their organization, contents, and activities which are given on preceding pages in tabular form and will later be described. It will be interesting, however, to give first a survey of their original statements of purpose found in the "prospectus," "statutes" or "regulations," drawn up for each museum. This was done for thirty-three German and thirty-four non-German museums.<sup>1</sup> First be it said that a view of purposes thus gained is not entirely adequate to conditions at the present time, for many developments not mentioned in original plans have since come about; also, that these original statements vary greatly in fullness, some being very scanty, and others quite detailed. Nevertheless, from these statements of original plans, taken all together, one can make up a trustworthy account of the purposes most generally conscious in the museum movement. The facts found in these statements of plans are recorded in the following table under the four heads: Classes of persons to be served by the museum; character of the collections projected; the services intended; and the grades of schools included in the field of the museum. The numbers in the table indicate the number of museums, out of a possible sixty-seven, which mention the various services or functions listed.

Classes of Persons to be Served:	Foreign exhibits .....	14
Teachers .....	School architecture .....	5
Aid teachers' study.....	School furnishings .....	26
Teachers in training.....	School administration .....	1
Pupils .....	Pupils' work .....	3
School officials .....	Historical exhibits .....	17
Public .....	To illustrate education.....	4
Friends of schools.....	To improve education.....	8
Manufacturers .....	Library .....	24
Inventors .....	Historical library .....	3
Character of Collections Projected:	Archives .....	6
Teaching appliances .....	Text-books .....	4
New teaching appliances....	Children's literature .....	5
Teaching appliances in use..	Pictures .....	1
Old teaching appliances....		4

<sup>1</sup>The museums for which statements of purpose were not examined are: Eisenach, Schaeffer at Jena, and Leipsic Deaf-Mute Museum (in Germany), and Toronto, Lisbon, Santiago de Chile, Montevideo and Chartres.

Character of Services:		Publication .....	8
Information .....	28	Conferences and lectures for teachers .....	11
Aid in selection of teaching appliances (German) ...	18	Lectures for children.....	2
Research .....	1	Grades of Schools Mentioned:	
Loaning exhibits to schools	4	Elementary .....	21
Circulating exhibits .....	3	Secondary .....	4
Tests and criticism.....	6	Teachers' training .....	4
Improving appliances .....	4	Industrial .....	6
Sales agent .....	6	Schools for defectives.....	2
Temporary exhibitions .....	9	Continuation schools .....	3

Putting some of these facts into words, it is evident that the museums, as planned, were to be of service primarily to teachers. Several museums also mention specifically aid to teachers in their efforts at self-improvement, and aid to teachers-in-training. Services to school officials and to the general public are also given a prominent place; and services to manufacturers, publishers, and inventors of school materials are mentioned.

Teaching appliances are named most frequently among the prospective collections of the museums; in six cases exhibits of "new teaching appliances" are emphasized, in ten, exhibits of appliances which have been introduced into schools, and in four, exhibits of teaching appliances formerly used. "School furnishings," such as desks and other equipment of school buildings, form the next most prominent class of exhibits. The gathering of foreign exhibits, doubtless often with a view to introducing improved types of teaching appliances, is mentioned by fourteen museums. Four museums plan exhibits to "illustrate" education; and eight museums, exhibits to "improve" education. This distinction between merely representing conditions, and attempting to better them, is a vital one—the latter attitude seems desirable. Exhibits of a historical nature are mentioned by seventeen museums, showing that this many at least contemplated the historical services possible through museum collections. Other classes of exhibits planned, but less frequently mentioned, are those to illustrate school architecture, school administration, and the results of teaching as shown in samples of pupils' work. Only three museums mention the latter type of exhibits, which are so common in the United States. A library, or a collection of books, is proposed by twenty-four museums; and special mention

of historical collections of books, of children's literature, of textbooks, and of archives of educational pamphlets, is made in the plans of a limited number of museums.

Of the active services contemplated by the museums, the furnishing of information on educational matters was apparently considered the most important, being mentioned by twenty-eight museums; and eighteen German museums mention the giving of information in a special field, "aid in selecting teaching appliances." The arranging of conferences and lectures for teachers is mentioned by eleven museums; the issuing of publications by eight; and the arranging of temporary educational exhibits by nine. Other services mentioned are the circulation, loaning, testing, improving and sale of teaching appliances; the advancement of research; and the teaching of children.

The field of education to be occupied by the museum was stated by twenty-three museums and all except two mention elementary education primarily; in four cases without, and in seven cases with, other departments of education. Secondary education is mentioned by four museums; normal education by four; industrial education by six; the education of defectives by two museums; and continuation education by three. The exceptions to the rule that the museums are devoted primarily to elementary education are the Stuttgart and Frankfurt collections, which were dedicated to industrial education. Mention should also be made of three other specialized German museums which are not included in this tabulation: the Museum of Deaf-Mute Education at Leipsic, the Schaeffer Museum of Physical Apparatus at Jena, and the Froebel Museum of Kindergarten Education at Eisenach.

Again be it said that this view of the purposes of educational museums is partial since it is based on a brief prospectus or statement of preliminary plans. It does, however, represent with some accuracy the most conscious purposes of the museums when organized. A comprehensive view of present conditions can better be secured by the data given in Tables I, II and III, to which we now turn and which is presented in three divisions of discussion: 2. The Museums and Their Organization; 3. Their Collections—Objects and Books; 4. Their Activities.

## II. THE MUSEUMS AND THEIR ORGANIZATION

This section discusses the museums with regard to (1) location, (2) names, (3) dates of organization, (4) foundation, (5) present control, (6) support, (7) management, (8) quarters, and (9) expenditures. The data for this division is given in Table I and Table III-B.

1. *Location.* Of the seventy-four museums listed (including eight now closed), sixty-eight are in Europe, one in Asia, one in Canada, and four in South America (Table I, Directory). Of the sixty-eight European museums, ten have been organized in Austria, one in Belgium, one in Bulgaria, one in Denmark, two in France, thirty-five in Germany, two in Great Britain, one in Greece, two in Italy, two in the Netherlands and one each in Norway, Portugal, Russia, Servia and Spain, and six in Switzerland. The four in South America are located in the Argentine Republic, Brazil, Chile, and Uruguay. There is one in Japan, and one existed in Ontario, Canada, until 1881. Of the museums listed, eight have been closed: the Vienna City Exhibition, the Educational Museum at Toronto, the Educational Division of the South Kensington Museum at London, the Museum of Instruction and Education at Rome, and the following in Germany: Donauwörth, Frankfurt, Jena (Thuringian) and Leipsic (Exhibition of Teaching Appliances).

Besides the museums listed, mention should be made of these others: (1) At Rotterdam, Holland, an exhibit of appliances with commercial aims was started in 1880, then moved to Utrecht where it was later closed; recently it has been proposed to organize an educational museum in Rotterdam; (2) At Aarhus, Denmark, an educational museum started by a group of four teachers in conjunction with a book publisher existed from 1887 to 1889; and (3) at Palermo, Italy, an educational museum in connection with the university was authorized by royal decree in 1884 and closed by the same authority in 1891. (Hübner mentions a museum at Palermo established by a Professor Latino and gives as its date 1880-1894). (4) Mention is made by Hübner of additional German museums opened at Stade (1904), Straubing (1904), Potsdam (1905) and Würzburg (1905), of which details were not secured for this study. (5) Reference at least should be made to two other German institutions: (a) the School Museum

at Hamburg (1855-1903), a forerunner of the present educational museums in Hamburg, which by reason of its character as a loaning museum in the direct service of the schools is not properly to be enrolled with educational museums; and (b) the Pedagogical Central Library at Leipsic, the greatest educational library in the world, which though it has no affiliated educational museum, may be regarded as continuing the Leipsic Exhibition of Teaching Appliances since the book collections of the exhibition were added to the Central Library when the exhibition was closed in 1875. Further, the Leipsic Library just now affords temporary quarters to the recently organized German Museum for Deaf-Mute Education.

The seventy-four museums listed are located in sixty-six different cities, three museums having been organized in Vienna, and two in Berlin, Dresden, Hamburg, Jena, Leipsic, and London, respectively. The thirty German cities possessing museums include the national capital and fifteen cities which are centers of state or provincial government. Of thirty German museums, fourteen seem to serve cities, although five of these extend their services outside; fourteen attempt to serve a wider territory, a province or a state; one, the Deaf-Mute Museum, is national and one, the Froebel Museum at Eisenach, is international in scope. The thirty-six cities outside Germany possessing museums include twenty-one national capitals, and twelve capital cities of states, provinces or cantons. The cities in which museums are located vary in size from Donauwörth, Germany, with a population of 4000 (where a museum was maintained by a Catholic society, 1876 to 1884), to London with a population of 4,500,000. The cities grouped according to size give this result: seventeen are under 50,000; nine are from 50,000 to 100,000; twenty-seven, 100,000-500,000; seven, 500,000-1,000,000; and six over 1,000,000. The countries possessing museums vary from Uruguay with a population of 978,000, to Russia with a population of 143,000,000. The most striking item in population is that Switzerland, with 3,300,000 people, possesses six educational museums.

With regard to German museums, Hübner has pointed out that the museums have so far been largely confined to North Germany; there are two Prussian provinces, three grand duchies, three duchies, all the German principalities, save one, the Free

City of Lübeck, and Elsass-Lothringen, which do not yet possess museums.<sup>1</sup>

2. *Names* (Table I, Directory).

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
Data given for.....	35	39	74
Number using name:			
"Educational Museum" .....	21	21	42
"Educational Museum and Library" ..	..	3	
"Educational and School Museum" ..	..	1	
"Museum of Instruction and Education" .....	..	1	
"Museum for Advancement of Education" .....	..	1	
"Educational Museum and Exhibition of Teaching Appliances" .....	..	1	
"Museum of Deaf-Mute Education" ..	1	..	
"Fröbel Museum" .....	1	..	
Total using "Museum" as name...	23	28	51
"Educational Exhibition" .....	1	6	
"Exhibition of Teaching Appliances"	6	5	
Total using "Exhibition" as name..	7	11	18
"Collection of Teaching Appliances"	3	..	
"School-history collection" .....	1	..	
Total using "collection" as name..	4	..	4
"Depository" .....	1	..	1

The term "educational museum" is the most common, being applied to fifty-one of seventy-four museums, and forty-two times appearing in the form quoted. In nine cases, the word "museum" appears in some other form. "Exhibition" is the next most common term, appearing eighteen times, seven times as "educational exhibition" and eleven times as "exhibition of teaching appliances." Two other terms appear among the German museums: "Samm- lung," or "collection," which is used three times as "collection of teaching appliances" and once as "school-history collection"; and the term "depository" as applied to the "Depository for Teaching Appliances and School Furnishings at Munich."

A discriminating use of these titles would apply "museum" to systematic collections, historical or comparative in nature, and would confine "exhibition" and "collection" to less imposing attempts; "exhibition" also generally denotes a temporary display.

<sup>1</sup> Hübner gives a map showing the location of the 28 museums active in 1904, but the above statements are regarding the 35 listed.

It may be noted that among German museums there seems to be an increasing use of the term "Schulmuseum" (educational museum). Of the ten museums formed previously to 1882, only three were termed "Schulmuseum"; of the eight between 1888 and 1892, all used this title; of the fifteen since 1896, ten use this term.<sup>1</sup>

The translation of "Schulmuseum" as "educational museum," instead of as "school museum," may be questioned as pointed out in the Introduction. Distinguishing functionally all museums related to education one gets two classes: those serving in school work directly, and those serving educational progress through teachers and school officials in a professional or scientific way. The former are properly school museums; the latter educational museums. These German museums are of the latter type. Two of them combine the two functions, are both school and educational museums: Hanover and Rixdorf. The Hamburg School Museum, already referred to, was strictly a school museum.

3. *Dates of Organization* (Table I, Directory). The Toronto Educational Museum must be credited as the first museum of education, since its beginnings date from 1845. The first European exhibitions are those of Stuttgart, dating from 1851, and London, from 1857. If one will group together the museums chronologically, one finds that the German museums by themselves fall into the following groups: two were opened up to 1865; five from 1875-1877; three 1880-81; eight, 1888-92; six 1895-7; fourteen (including Stade, Straubing, Potsdam, and Würzburg) from 1900-1905. The thirty-seven non-German museums, for which date of organization is given, may be grouped as follows: three from 1845 to 1864; three from 1872 to 1875; twelve from 1877 to 1884; eight from 1887 to 1892; two in 1898,

<sup>1</sup>The next most common German term, "Ausstellung" (exhibition), has been borne (1) by four out of the five Bavarian institutions, where its frequency can possibly be explained by imitation; and (2) by two of the earliest museums, founded in 1865 and 1877; and (3) in only one case outside of Bavaria has it been used recently (Hamburg, 1897).

The other term, "Sammlung" (collection), which appears three times, is applied (1) in two cases very properly to collections which are just forming (School-history collection at Hamburg, and Collection of Apparatus, Danzig, the latter of which has as its organ "Schul-Museum") and (2) in one case (Cologne) not inappropriately to a small collection.

and nine from 1901 to 1905. It is evident from both groupings that the educational museum movement has not exhausted itself. On the contrary, both groupings show as great activity in the last few years as at any time.

4. *Foundation* (Column 1, Table III-B).

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
Data given for.....	34	36	70
Foundation by city.....	5	4	9
Foundation by state or province....	3	5	8
Foundation by nation.....	..	12	12
Total by government.....	8	21	29
City Teachers' Association.....	15	2	17
State Teachers' Association.....	1	5	6
National Teachers' Association.....	1	2	3
City and State Association.....	2	..	2
Total by teachers' ass'ns.....	19	9	28
By a group of teachers.....	..	2	2
By Museum Association.....	5	4	9
Total by special associations.....	5	6	11
Institution .....	2	..	2

Among seventy museums, twenty-nine were founded by the government, city, state or national; twenty-eight by teachers' associations; eleven by special museum associations; and two (Donauwörth and the Schaeffer Museum, Jena) by institutions. A striking difference between the origin of the German and non-German museums is apparent: of thirty German museums, eight (26%) were founded by government, and nineteen by teachers' associations; of thirty-six non-German museums, twenty-one (58%) were established by government, and nine by teachers' associations.

Tracing back each of the German museums where possible to the situation out of which it arose, one finds that fifteen at least of the thirty-five organized resulted from temporary educational exhibitions, the benefits of which it was desired to perpetuate, or from which came the needed impetus. In two cases, Stuttgart and Munich, international exhibitions abroad at London and Vienna respectively, were the stimulus; in five cases, the German Museum at Berlin, Cologne, Gotha, the Hamburg Exhibition and the Leipsic Exhibition, the museum resulted from exhibitions at general meetings of German teachers; in eight cases, Danzig, the two Dresden museums, Frankfurt, Gleiwitz, Kolberg, Magdeburg,

and Posen, there were provincial or local educational exhibitions. In three cases, Donauwörth, Rixdorf, and the Schaeffer Museum at Jena, the museums were based on a collection made by a teacher. In two cases at least, Kiel and Cologne, the inspection of museums already existing served as a stimulus to organization. Imitation has in a majority of cases doubtless been of more or less influence, frankly so in the case of the German Deaf-Mute Museum which resulted from a call for materials for a similar museum in Paris. The personal initiative to the organization of twenty-five of thirty-five German museums came from a teacher, or the director of a school; in one case, from a conference of teachers; in one case, from a teacher and a government official; in six cases from government officials; in two cases, Stuttgart and the Hamburg school museums, the personal source is not plain, though the former was doubtless governmental, and the latter a teacher. In brief, twenty-seven German museums may be credited to the initiative of a professional teacher, seven to a government official, and one to both.

In the case of non-German museums, going back to the beginning of thirty-three museums, it was found that fifteen owed their origin to teachers, ten to the action of government or school officials, and eight to suggestions arising from temporary exhibitions or international expositions. The Vienna Exposition of 1873 led to the establishment of museums at Budapest, Rome, Zurich, and Bern. The Rio Janeiro museum resulted from an international educational exposition held in that city in 1883. The educational section of the South Kensington Museum, which next to Stuttgart (1851) is the oldest European educational museum, was an effort to make permanent the temporary exhibition of teaching appliances organized in London in 1854 by the Society of Arts; just as the Stuttgart exhibition itself resulted from the London Crystal Palace Exhibition of 1851.

5. *Present Control* (Column 3, Table III-B).

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
Data given for.....	30	32	62
Control by city.....	8	6	14
Control by state or province.....	3	4	7
Control by nation.....	..	10	10
Total by government.....	11	20	31
Control by City Teachers' Ass'n.....	11	2	13

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
Control by State Teachers' Ass'n....	4	2	6
Control by National Teachers' Ass'n. ..	..	2	2
Total by Teachers' Ass'n.....	15	6	21
Control by Museum Ass'n.....	3	6	9
Control by institution.....	1	..	1

Of sixty-two for which data of present control is given, thirty-one are controlled by the government, twenty-one by teachers' associations and nine by museum associations (*i.e.*, thirty by associations); one is controlled by an institution. This represents some shifting from the original basis of organization, both among the German and the non-German museums.

Among the German museums, three now under a city were started by teachers' associations; one, the union of beginnings made by a city association and by a provincial association, is now controlled by the latter; and one other started by a city association is now controlled by a provincial association. All five changes were toward securing a more stable supporting body, the city government or a general teachers' association. Of the four German museums which have been closed, two were started by a special museum association, one by an institution, and one by a city teachers' association. In general, museum support from an association, either special or general, has not proved stable in Germany.

Among non-German museums, eight museums have changed from their original basis of control: four museums established by associations have passed to the public control (three to a city and one to a national government); three (two started by teachers' associations and one by a group of teachers) have passed to special museum associations; one organized by a national teachers' association is now controlled by a similar state association. The transition to government control is parallel to the tendency among the German museums; the change to special museum associations is contrary to the German experience. The six non-German museums controlled by special associations indicate that such an association may successfully conduct an educational museum when the government fails to do so; it is noteworthy, however, that only one museum (Wolfenbüttel, Germany) is exclusively supported by a special museum association, and the

exception is a small struggling museum; further, that only three museums controlled by teachers' associations are supported without government grants, or aid in furnishing quarters at least.

6. *Support* (Column 2 Table III-B). In general, the museums are supported by the bodies controlling them, but it is noteworthy that government encouragement and aid is given many of the museums not controlled by public authority. Of German museums besides the eight directly controlled by city governments, cities make grants to sixteen others; three are under state control, and state grants are given to seven others. In twenty of thirty-five cases there is some joint basis of support; private initiative with government aid is the most common basis of support. Of non-German museums, besides those supported outright by some single body or authority (six by a city, one by a state, twelve by a nation, two by a national teachers' association, and one by a special museum association), there are fourteen which receive grants or aids from city, state or national government: eight of these receive grants from cities; eight from state governments, and nine from national governments. In one case, Innsbruck, single grants were made originally by national, provincial, and city governments, from which a small capital sum was invested.

7. *Management*. The museums which have been developed by teachers' associations have depended largely upon the voluntary services of teachers for their direction. For responsible authority there is usually an elected committee or series of committees, composed of teachers, with one of their number or some other school man as director. In Germany, twenty-nine of thirty-three museum directors are school teachers or principals. In the government museums, a school inspector or other school official is often appointed director with responsibility to the educational authorities concerned, city, state or national. The public museums are also sometimes governed by a commission: the Breslau museum has a commission appointed by the city authorities and composed of the city school councilor, as chairman, a city school inspector, a teacher chosen by a cooperating teachers' association, two persons acquainted with the teaching appliance business and the director of the museum, who is the director of a Breslau school.

The following table gives data regarding paid staff in twenty-nine German and twenty non-German museums (Column 4, Table III-B) :

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
Data given for .....	29	20	49
No staff .....	16	4	20
One person .....	6	6	12
Two persons .....	4	3	7
Three persons .....	1	2	3
Six persons .....	2	4	6
Five persons .....	..	1	1

In Germany over half of the museums which are reported on, rely on voluntary help; elsewhere, one fifth. In part this reflects the fact that the German museums are creations of the professional spirit of the German teacher. The paid staff is often on a part time basis, and the provision is sometimes for the library instead of for the objective collections of a museum.

8. *Quarters* (Table I, and Column 5, Table III-B). The table states the nature of the buildings occupied, wholly or in part, by thirty-four German and thirty-five non-German museums :

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
Data given for.....	34	35	69
School buildings .....	15	12	27
Other public buildings.....	10	11	21
Rent free .....	3	..	3
Government pays rent.....	2	8	10
Rented quarters .....	3	2	5
In institution .....	1	..	1
Teachers' Association Building.....	..	2	2

Of the thirty-five German museums, twenty-five have had free rooms in public buildings, fifteen in schools and ten in other public buildings. Of the ten not quartered in public buildings, three enjoy free rent, two others receive city grants for rent charges, and information is lacking about one, Eisenach; the remaining four German museums are those which have been closed, and of these, three occupied rented quarters and the rent charges helped make existence impossible, and the fourth was in the Cassianum, a private institution. Two conclusions may be suggested: There is perhaps a rough measure of the vitality of German educational museums as at present organized, in the fact

that no museum which has had to pay rent has permanently prospered;<sup>1</sup> on the other hand, the fact that free rooms are furnished all existing museums but one, independently by different city and state governments, indicates that public officials regard them as proper objects of government encouragement.<sup>2</sup>

Among the twenty-four non-German museums, twelve are in schoolhouses and eleven in other public buildings, and one rents quarters. Government interest is shown by the fact that eight museums not controlled by the government occupy quarters in public buildings or receive grants for rent.<sup>3</sup>

The accompanying table gives the floor area occupied by twenty-seven German and nine non-German museums.

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
Data given for.....	27	9	36
Less than 100 sq. m.....	9	..	9
100-200 sq. m.....	9	2	11
200-300 sq. m.....	5	1	6
300-400 sq. m.....	1	..	1
400-500 sq. m.....	2	3	5
686 sq. m.....	1	..	1
844 sq. m.....	..	1	1
1200 sq. m.....	..	2	2

Of these museums, the non-German museums possess larger quarters than the German museums. The largest German museum has a floor area of 686 square meters; there are two non-German museums credited with 1200 square meters each. Besides provision for storing and displaying exhibits, and caring for books, some museums have a lecture room for explanations to visitors and for lectures and conferences. One German museum, Hamburg, has an entire building, a former school building which includes such a lecture room. The most picturesque installation is

<sup>1</sup> The School Museum of Local Science at Hamburg, which existed nearly fifty years, was no exception, for, from 1881 on, it received a grant of 500 M. for rent.

<sup>2</sup> Column 6 in Table III gives the situation regarding rent for the German museums; twenty museums have had rooms free from a city, and another did for a period, then rented rooms and was closed; six are given free rooms by the state or province; one has free rooms from private bounty; one was connected with an institution; and one is in a private institution (Schaeffer at Jena); four besides the one mentioned have had rented rooms, and of these, three have been closed.

<sup>3</sup> Comparison of columns 3 and 5, Table III-B.

that of the Tokyo museum, which occupies the buildings and grounds of a former temple; the Brussels museum occupies a former exposition building; and the Paris museum a house, formerly the property of a religious society.

9. *Expenditures.* Hübner furnishes for fifty museums data regarding total annual expenditures, distributed for salaries, and for other purposes exclusive of rent; and in addition the money paid for rent in the ten cases in which he finds that a money rent is paid.<sup>1</sup> This data is repeated in Table III-B (columns 7-10). Excluding the rent item, the following statements may be made regarding these expenditures:

The largest budget was that of the St. Petersburg museum, \$11,334, and that of Paris was almost as large, \$10,534.52. Two, Montevideo and Madrid, were over \$4000. Four, Brussels, Zurich, Sofia and Amsterdam, were over \$2000. The following seven were from \$1000 to \$2000: Bern, Munich, Hanover, the two Berlin museums, Copenhagen and Tokyo. The remaining thirty-five had budgets of less than \$1000 distributed as follows: 1, museum, \$900-\$1000; 6, \$800-\$900; 1, \$700-\$800; 1, \$500-\$600; 2, \$300-\$400; 4, \$200-\$300; 7, \$100-\$200; and 14 less than \$100. These budgets are for twenty-four German and for twenty-six non-German museums. Of the fifteen museums with budgets over \$1000, four are German and eleven non-German; of the thirty-five with budgets less than \$1000, twenty-one are German and fifteen are non-German. The percentage which the salary forms of the total expenses was ascertained for the fifteen museums whose expenditures were over \$1000 per year; it varied from 79% to 10%. With larger budgets there was a tendency for the percentage for salaries to increase; with small budgets to decrease. One remark might be made: the surprisingly small size of the budgets may belittle the importance of the museums in the reader's eyes; it should be added that probably every museum relies in good part upon voluntary assistance which is inversely proportional to the size of the budget. Many German museums of small means, for example, are achieving notable results through the disinterested professional services of teachers.

<sup>1</sup> Hübner, *Die Ausländische Schulumuseen*, pp. 9-11.

## III. THE COLLECTIONS: OBJECTS AND BOOKS

The attempt is made in Table II to give data regarding the contents of the museums and here as there it may be presented in two sections: Objects and Books.

1. *The Objective Collections.* The objective collections will be considered under the following topics: (1) total number of objects, (2) foreign objects, (3) teaching appliances, (4) exhibits of pupils' work, (5) school buildings, (6) building equipment, (7) historical exhibits, (8) school administration, and (9) special collections.

1. Total Number of Objects: In column 3, of Table II, there are given the total numbers for the objective collections in twenty-three German and twelve non-German museums. This figure of "total number," as Hübner suggests, may be ambiguous, meaning either individual objects, or individual groups of objects. The latter usage is more common, and the total number of objects in a museum is therefore larger than the number of exhibits reported. Among the twenty-three German museums, the numbers vary from 90 to 2134 "numbers": two museums have less than 250 numbers; six have from 250 to 500 and 6 from 500 to 750 numbers; three from 750 to 1000; and six range from 1000 to 2134. The "mode" of the distribution of these numbers, or the point where the bulk of them fall, is from 250 to 750, twelve museums having numbers between these limits;<sup>1</sup> the "median value" is 500 to 750, and may be taken as representative of the average size of their objective collections.

Of the non-German museums, exact figures are given for twelve only. One is between 500 and 750; two between 750 and 1000; two between 1250 and 1500; the remaining six have the following scattered values; 1800, 2680, 4000, 5000, 5188, 9716, 12,000. The median value for this distribution is between 1800 and 2680. For the two sets of museums compared at any rate it is evident that the non-German museums possess the larger objective collections.

2. Foreign Exhibits: Of twenty-five German museums on which data was secured, thirteen report foreign exhibits; twelve report none. Of twenty-nine non-German museums, twenty-four

<sup>1</sup>It is possible that two of the three largest numbers for German museums represent individual objects, not groups of objects.

report foreign exhibits and five report none. Such exhibits, most commonly of teaching appliances probably, are therefore more common in the non-German than in the German museums. All six Swiss museums report such exhibits. Of a total of sixty-four museums, thirty-seven (57.8%) have exhibits from foreign countries (Column 4, Table II).

3. Teaching Appliances: All of the museums (thirty-four German and thirty-seven non-German) from which data is presented report exhibits of teaching appliances (Column 5, Table II). For nine German museums, the number of exhibits of school appliances is stated numerically; in these cases it is possible to compute the numerical relation between the school appliance collection and the complete objective collections. The percentages are 68.8, 82.6, 89.6, 91, 92.3, 95.5, 96.9, 97, and 98.3. These figures are the best possible statement that for these nine German museums, at least, the school appliance collection is the museum, practically. The term "teaching appliance," as here used, is given a wide significance to comprise all apparatus, aids and teaching materials used in class-room instruction; it signifies "Anschauung" material, maps, charts, models, specimens, etc., used in teaching the various school subjects, and also generally includes text-books for pupils and teachers' manuals. Such collections of "Lehrmittel" form the center of the German museums, as shown by the percentages quoted. The Augsburg museum, according to Hübner, has the best collection of teaching appliances; its standard is "the apparatus (and books) officially introduced and recommended for use in the Bavarian common schools." The Hamburg exhibition of appliances has displayed equipment desirable for local schools, coöperating with the school authorities in improving the equipment of local schools. For non-German museums, the exact size of the teaching appliance collection is reported by only two museums, and for one only of these is it possible to state its relative importance; the appliance collection here comprises 947 of a total of 965. Other evidence indicates that in many non-German museums the appliance collection is not so important a part of the museum as in most of the German museums.

Many museums have taken a distinct position with regard to the manufacturers of school equipment, apparatus for teaching.

and other objective materials of education. In part this has consisted in giving manufacturers and publishers opportunity for displaying their products; sometimes the criticism of their products is undertaken, with a view to aiding selection, and to encouraging the production of improved appliances. Perhaps the most striking service, and certainly one of the most important functions of a museum, is the introduction of new manufactures into a country. This has been done with great success by the museums at Toronto, St. Petersburg, Tokyo and Copenhagen, and has been attempted, though with what success it is not plain, by many other museums. Such a service naturally is most needed in a country deficient in such appliances; but the international exchange of information might still be important between countries advanced in the manufacture of teaching apparatus.

4. Exhibits of Pupils' Work (Column 6, Table II). Ten of twenty-five German museums (20%) report such exhibits; in the other fifteen they are not present. Of thirty non-German museums, twenty-five (83%) have such exhibits and five have not. The non-German museums pay more attention to such exhibits than do the German museums. Of the fifty-five museums of both groups, thirty-five (63%) have these exhibits. The entire situation is in contrast to the experience thus far in the United States, where the majority of museums and exhibitions consist of pupils' work almost entirely.

5. School Architecture Exhibits (Column 7, Table II): Architectural exhibits consisting of plans of buildings, models, photographs, etc., are included in twelve of the twenty-four German museums; in twelve, not. Similar exhibits are included in twenty-nine of thirty-two non-German museums for which data on this point is presented; in three, they are not. Therefore, of the total fifty-six museums, forty-one (73%) have exhibits of school architecture.

6. Building Equipment (Column 8, Table II): Equipment and furnishings for school buildings, including such items as desks, furniture, blackboards, chalk, etc., are found as exhibits in twenty-nine out of thirty-one German museums; in two they are not found. Of non-German museums, twenty-nine of thirty-two report similar exhibits. Therefore, of a total of sixty-three museums, fifty-eight (92%) have this sort of exhibits.

7. Historical Exhibits (Column 9, Table II): Exhibits illustrating the history of schools or of education are present in eleven of twenty-two German museums, in eleven not; and there are similar exhibits in thirteen of eighteen non-German museums for which information is given. That is, of a total of thirty-nine museums, twenty-four (61%) have exhibits of a historical nature; and these exhibits are somewhat more common in non-German than in German museums. The "German Museum" at Berlin has a noteworthy collection of memorials of eminent educators, including portraits, medals, and autographs, as well as their works; Breslau has exhibits illustrating the development of teaching appliances in mathematics and in religious instruction; Gotha has a collection of 250 autographs and makes the representation of early education in the province one of its aims; the Hamburg School History Collection is a significant museum devoted to the history of schools and education in Hamburg and its vicinity; at Jena there was recently opened a memorial museum of physics appliances used by Professor Schaeffer, formerly of the University of Jena; Königsberg has a collection in memory of Dinter, founded in 1888; Rostock has exhibits in honor of famous educators; and the great Leipzig Library was founded in memory of Comenius and contains collections of his works, and various relics. Some of the more important historical collections in non-German museums are noted elsewhere under special collections (Section 9, following).

8. The organization and administration of schools are illustrated by such exhibits as administrative record and report blanks, charts showing statistics, etc., found in nine of twenty-one German museums for which data on this point is supplied; in twelve, not. Of non-German museums, nineteen of twenty-three reporting have administrative exhibits; four have not. That is, of forty-four museums, twenty-eight (63%) possess such exhibits. Judging by the data given, these exhibits are more common in non-German than in German educational museums. (Column 10, Table II).

9. Special Collections: Besides summarized data as to definite types of exhibits, Table II in the eleventh column gives information as to certain special exhibits in some twenty-one German and twenty-three non-German museums.

Of the German museums seven have smaller or larger science collections, often representations of local science in connection with them; one of these, the Schaeffer museum at Jena, is entirely devoted to physics apparatus; seven museums are mentioned for special collections bearing on the history of education. The following other special collections are present in one or more museums: school art and schoolroom decoration; school hygiene; pictorial collections; exhibits of local industry; special collections of materials for lower grades of the school; special collections for certain school subjects—as religion, arithmetic, drawing (Stuttgart), etc. One should recall here, too, the specialized educational museums: of Froebel and the kindergarten at Eisenach; of local educational history at Hamburg; of industrial education at Frankfurt; of physics, at Jena; and of deaf-mute education at Leipsic.

The more important special collections in the non-German museums are: six historical collections, including memorial collections in honor of Comenius, Pestalozzi, and Father Girard, at Prague, Zurich, and Freiburg respectively; two collections illustrating industrial products; two collections of natural science objects; two special collections, at least, illustrating technical education, those at Zurich and Bern to which the Cantonal government makes special grants; and the collections illustrating military education at the St. Petersburg Museum. In addition, mention should be made of exhibits in twelve non-German museums regarding the hygiene of school buildings and school life: and, in five museums, exhibits of art for schoolroom decoration.

2. *Book Collections* (Table II-B). The book collections of the museums are presented under six topics: (1) total number of books, (2) educational books, (3) text-books, (4) pamphlet collections, (5) special library collections, and (6) catalogues of objective and book collections.

1. Total Number of Books (Column 2, Table II-B).

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
Data given for.....	20	18	38
Less than 500 books.....	2	1	3
500-1000 .....	3	1	4
1000-1500 .....	3	2	5
1500-2000 .....	2	0	2
2000-3000 .....	1	1	2
3000-4000 .....	0	1	1

	<i>German</i>	<i>Non-German</i>	<i>Total</i>
4000-5000 .....	1	2	3
5000-10,000 .....	4	6	10
10,000-20,000 .....	3	3	6
35,000 .....	1	0	1
72,000 .....	0	1	1

Thirty of thirty-one German museums for which data is given, and thirty-two non-German museums report educational libraries. One German museum reports no book collection. The number of books in these museum libraries, German and non-German, is distributed in the tabulation above. Half the German libraries have less than 2000 books each; half the non-German libraries have less than 6000 books each. Of libraries of over 5000 volumes, there are eight in the German, and ten in the non-German group. On the whole the libraries outside of Germany are the larger. Of the total number of libraries, thirty-eight, for which data is present, the "mean" number of volumes is 5000, and this number may be taken as an average size for the educational libraries connected with educational museums. Among German educational libraries, mention should be made of the library of 35,000 volumes, connected with the Berlin City Educational Museum, the largest in Germany so related to an educational museum. Still larger, though not given in the table, are the following three German libraries: the library of the Cassianeum at Danauwörth, 70,000 volumes including a large educational section, with which an educational museum was associated from 1876-1884; the library of 68,000 volumes in science and art, including education, at the National Industrial Museum at Stuttgart, with which an exhibition of teaching appliances is connected; and (to be mentioned, though not connected with a museum) the greatest of all educational libraries; the *Pedagogische Central-Bibliothek* (Comenius Foundation) at Leipsic, with its 122,000 volumes (including 40,000 pamphlets). The largest library connected with an educational museum is that of *Musée Pédagogique* in Paris, of 72,000 volumes.

2. Educational Books (Column 3, Table II-B): Collections of books bearing strictly on education are reported by twenty-three of twenty-five German museums, on which data is presented, and by twenty-seven of the non-German museums. Doubtless there are some educational books in all the libraries. Data was

given by twelve German and by six non-German museums which make possible the statement of the relative importance of these collections of educational books in the individual libraries concerned. (Comparing Columns 2 and 3, Table II-B.) For the twelve German museum libraries the educational books form the following percentages of the total number of books: 9.3, 11, 13.3, 14.7, 20, 23.1, 24, 25, 27.7, 41.3, 54.2, and 83, respectively. For the six non-German libraries, the percentages are 4.1, 7.1, 12, 12.5, 33.8, and 67.3 respectively.

3. Text-books (Column 4, Table II-B): Collections of school text-books, *i.e.*, pupils' books and teachers' manuals, are reported by twenty-three German and by twenty-seven non-German museums. The number is stated definitely for eleven German and for ten non-German museums. For the German museums the text-book collections vary from 50 to 15,000; the largest collections are: Rixdorf, 3,000; Gotha, 5,000 and Berlin German Museum, 15,000. The text-book collections form the following percentages of the total book collections: 8.3, 8.8, 8.8, 12.5, 21.4, 23.3, 26.9, 28.5, 42.8, 50 and 60, respectively. Of the ten non-German museums, three have 350, 500, and 900 text-books; four have from 1000 to 3000; and three have from 6000 to 7193. One reports none. For four museums the text-book collection, stated in percentages of the total library, is as follows: 9.2, 30, 75, and 85.7 respectively.

4. Pamphlets (Column 5, Table II-B): Educational pamphlets, *i.e.*, school programs, regulations, reports, etc., are reported as present in fourteen German libraries; in five not present; of non-German museums, twenty report such a collection, and one reports none. Altogether, therefore, of forty museums, thirty-four (85%) have collections of educational pamphlets.

5. Special Library Collections (Column 6, Table II-B): Notes are given regarding special collections. Among the German museums in six libraries, there are special collections of literature for children; there are two historical collections; Professor Schaeffer's library of science, in connection with the Schaeffer Museum at Jena, should be mentioned; one museum restricts its collection of books to those bearing on teaching appliances; and in one other case (Kiel) the library is intended to include books written by teachers of the province, or books

bearing upon its schools. Among the non-German museums, four report collections of children's literature; three report associated educational libraries under independent management; Buenos Ayres, Montevideo and Chartres have an educational library and museum combined, as expressed in their titles; Athens has a collection of catalogues of foreign schools for parents who desire to send their children abroad to be educated; and several museums maintain reading rooms with educational journals on file in connection with their libraries.

6. Catalogues: The organization of museums and libraries is indicated somewhat by the situation regarding catalogues (Columns 7-8, Table II-B). Among German museums twenty-six seem to possess catalogues of their objective collections; of these, twelve have catalogues in written form only; five, printed catalogues only, and nine have both. Twenty-two libraries seem to possess catalogues of their book collections, eleven having written catalogues only; two, printed catalogues only; and nine, both written and printed catalogues. Among non-German museums: (1) ten report printed and one a written catalogue of objective collections; three report no museum catalogue; (2) sixteen museums report library catalogues, fourteen having printed catalogues and two both printed and written; three report no library catalogue. Altogether, thirty-seven at least have catalogues for objective collections, and thirty-eight at least have library catalogues. Doubtless these numbers are too low.

These catalogues vary in value. Of German catalogues, the library catalogues of the Leipsic Library and Berlin City Educational Museum are noteworthy. Among the better German museum catalogues are those of the Schaeffer museum at Jena, and of the Breslau Museum, and the Hamburg Exhibition circulars. Of non-German catalogues those of Zurich and Amsterdam are two above the average and may be described briefly. The Pestalozzianum at Zurich has issued a separate library catalogue (1880-3d edition 1899, with many supplements) and a separate catalogue of the objective collections (1897, with many supplements). There are also two special catalogues: "The Division for Industrial Improvement Schools," and the catalogue of "Children's and Popular Literature." The catalogue of the collections is of 252 pages and includes illustrative material, text-

books, teachers' manuals, practice books, school architecture and school furniture. It has seven main divisions: (1) natural objects; (2) models; (3) apparatus; (4) reliefs, globes, charts and maps; (5) pictures, tablets and printed works; (6) text-books, teachers' manuals, and practice books; (7) the school building, its surroundings and furnishings. The entries give a description, the price and the publisher's name. The Amsterdam catalogue, dated 1898, is of 252 pages; it is divided into twenty-two sections according to subjects of instruction, with one or two other topics, as school architecture and furniture; text-books and apparatus are classed together under one heading instead of in separate parts of the catalogue as in some museum catalogues; the entry gives a brief description, with the publisher's name and often the price. The catalogue in both cases makes plain to persons living at a distance possible materials of instruction in the various school subjects. The experience of the Paris museum regarding catalogues of its library should be quoted: a general printed catalogue was projected and two volumes printed about twenty years ago, but the effort to issue a complete printed catalogue was given up; instead, a manuscript catalogue of over 100 volumes has been made; recently, the museum has undertaken to present, in individual printed catalogues, lists of certain valuable parts of the library.

#### IV. ACTIVITIES OF THE MUSEUMS

The data regarding the activities of the museums (Table III-A) is presented, in turn, as regards (1) loaning of exhibits, (2) loaning of books, (3) visitors, (4) hours open, (5) temporary exhibitions, (6) publications, (7) lectures for teachers and for the public, (8) information bureau, and (9) other special services rendered.

1. Loaning of Exhibits (Column 2, Table III-A): Of twenty-six German museums, fourteen report that they loan objects from their collections, and twelve that they do not; of twenty-six non-German museums, seventeen report such loans and nine report negatively. That is, of fifty-two museums, thirty-one (59.6%) report that such loans are made. For thirteen museums, the number of loans is given; seven are 100 or less a year; the others are 150, 500, 1100, 2000, 2263, and 18,000 (Bern). These loans

of objects go in a few cases (Kiel, Stuttgart, Lisbon, Genoa and possibly others) to schools to be used directly in teaching; in so far, the collections serve the purpose of a school museum. Kiel receives a grant of money on condition that the exhibits bought be so used; Stuttgart loaned 2916 educational objects and books in 1895, which were sent carriage free one way and were largely used in instruction in drawing. The loans in other cases go to teachers, school officials and other individuals for inspection and study, and to teachers' meetings and conventions for public exhibition. The most noteworthy plan is the practice of the Rostock museum, which sends parcels of new teaching appliances over four different circuits, including forty-two different places of exhibition and inspection. The Copenhagen museum has circulated exhibits and arranged public meetings with lectures on school architecture, hygiene, etc., to accompany them; indeed the museum began in such exhibits. The Paris museum manages a large circulating service of lantern slides throughout France which amounted to 32,060 loans in 1904-5. The St. Petersburg museum and that of the London Guild also maintain loans of slides. The Genoa museum has performed a useful service in loaning models of school desks to school officials in other cities.

2. Books Loaned (Column 3, Table III-A): Of twenty-six libraries in connection with German museums, all but one report that books are loaned; of twenty-five non-German museums, twenty-four report book loans. That is, of fifty-one museums, forty-nine (96%) loan books from their libraries. For twenty-seven, the number of book loans per annum is given: three loaned 100 or less per annum; eight loaned from 100 to 250; four loaned 400 each; six from 800 to 1640; and the remaining ones as follows: 2000, 3500, 7200, 8000, 9000, and 18,775 (Paris). The Leipzig Library loaned 15,538 books. A comparison made for twenty-one libraries of annual circulation with total number of books (Column 3, Table II-A, and Column 2, Table III-B), gives the following results: for nine museums, the percentages vary from 2% to 9.3% of the total number of books: for one, it is 14.6%; for six it varies from 20.6% to 26%; two are 36.3% and 37%; two are 41.6% and 44.4%; one is 52.9% and one is 123.6%. For the Leipzig library, the factor is 12%. Of fifteen reporting regarding loans by mail, thirteen make such loans and two do not;

the Berlin German Museum makes large loans by mail (Column 4, Table III-A).

3. Visitors (Column 5, Table III-A): Sixty-three museums report visitors, and for twenty-three German and twenty-three non-German museums the number of visitors is given. Of the German museums, five report 100-200 visitors; six report 227-400; one reports 596; five report 1000; five report 2000-3000, and one reports 4000. Of the non-German museums, four report 100-200; two, 300-400; three have 600 each and three, 900-1000; three, 1200-2000; two, 2500-3000; two, 3300-3800; two, 4000; one, 8000; and one (Tokyo) has 49,775. Comparing the two series, the non-German museums have the larger attendance, as might be expected from institutions the majority of which are national. It should be said that these figures in many cases are too small, since the number is often taken from the register in which visitors are asked to sign their names. The large number for the Tokyo museum represents in part the general public, and it includes, too, groups of public school pupils with their teachers. Teachers and teachers-in-training are in general the most significant visitors; Belgrade, Zurich and other museums mention regular visits by classes from normal schools, and the Breslau museum in 1905 was visited by twenty-two seminar classes (also seven classes from middle and higher schools), and from certain seminars, classes come annually; the Hamburg Exhibition has similar visitors and provides a small lecture room for explanations.

4. Hours Open (Column 6, Table III-A): Data regarding the hours open per week is given for twenty-four German and twenty-four non-German museums. Twenty-six are open from one to six hours respectively; five, from nine to seventeen hours; three from twenty-three to thirty hours; four from thirty-five to thirty-eight hours; nine from forty-two to forty-nine hours; and one is open fifty-four hours. Comparing the German and the non-German museums, seventeen German museums and nine non-German museums are open six hours or less per week; five German and twelve non-German museums are open over twenty-five hours per week. That is, the non-German museums, are in general open for the longer periods. Besides those listed, four other German museums are opened irregularly or on request.

5. Temporary Exhibitions (Column 7, Table III-A): Of German museums, twenty-one report that temporary exhibits have been held and six that they have not; fifteen non-German museums report such exhibitions and seven report negatively. That is, of forty-nine museums, thirty-six (73.4%) report temporary exhibitions. Some of the subjects represented in temporary exhibitions are: children's literature, history of schools and education, pictures and art for the school, art for the home, manufacturers' exhibits of special groups of teaching appliances as for geography, drawing, and other subjects, exhibits of pupils' work as in manual training and other lines. These temporary exhibitions are often held by the museums in connection with the meetings of teachers' associations; and are occasionally organized at distant points. They are sometimes planned with great care, if one may judge by the printed catalogues issued. Temporary exhibitions are also employed by the museums to bring the newest products of the trade to the attention of teachers; such exhibits often become permanent accessions through the generosity of publishers. The Paris museum has a definite plan of a section of temporary loans from publishers in each of its departments. The Amsterdam museum has a set of regulations governing loans from manufacturers and publishers. The Rio de Janeiro museum has as one feature an annual exhibit of pupils' work. Temporary exhibitions on a large scale are sometimes made by the museums at expositions; that of the Russian museum at Philadelphia in 1876 was a striking example.

6. Publications (Column 8, Table III-A): Of German museums, sixteen of twenty-five, and of non-German museums, nineteen of twenty-nine seem to have issued some form of publications other than catalogues and reports. The publications are of three distinct types: (1) Many museums (ten outside of Germany, at least, and several in Germany) issue a periodical publication or journal which may be a general educational journal, as the French *Revue Pédagogique* which is related to the Musée Pédagogique, though not its organ; or an organ of publicity for the museum, as that of the *Pestalozzianum* at Zurich. Such a medium reports accessions, exhibitions, reviews of exhibits and other items relating to the museum. Sometimes a section in a teachers' paper, or a supplement to such a paper, serves as the

organ of the museum; the Hildesheim museum owns an educational paper which is at once a means of publicity and a small financial asset. (2) Monograph studies have been issued by at least six museums: Paris, Madrid, Copenhagen, Rio de Janeiro, Breslau and Eisenach. Those of the Musée Pédagogique of Paris are among the most important of educational monographs; Breslau has a series of important publications, now numbering seven, including its catalogues, reports on special collections, and four invaluable numbers on the history of educational museums; and the Froebel Museum at Eisenach is publishing original Froebel documents, eight of which are already prepared. (3) Several museums have published or issued school materials, usually in countries not yet well supplied with them: the St. Petersburg museum has published a number of books for the use of soldiers; the Rio de Janeiro museum has issued modifications of French illustrative material; one of the Vienna museums secured the publication of charts by the government; the society which organized the Athens museum has issued a large number of books for school use and popular reading, and has secured the introduction into Greece of foreign charts for school use. Among German museums, the one at Augsburg publishes books (fourteen listed in 1904), report-forms, and has brought out apparatus for arithmetic, a school desk, and other equipment, especially the productions of local teachers.

7. Lectures for Teachers and Public (Columns 9 and 10, Table III-A): Seven of twenty-four German museums and twenty of twenty-six non-German museums have arranged occasional lectures and conferences of a professional nature for teachers. Three museums at least, Berlin, Paris and Madrid, have given continuous series of lectures or instruction for teachers. The Berlin city museum and the Madrid museum have offered regular instruction in physics and chemistry, with laboratory practice; the Paris museum has given lectures on school administration and other subjects. This instruction of rather a formal nature has been intended to assist teachers already holding positions, or those preparing for examinations. Lectures are sometimes held in connection with special exhibits; more frequently "conferences," or meetings to discuss some set topic, have been held at the museum. Breslau gives a considerable number

of public lectures which have grown naturally out of explanations of the physics apparatus collection; the Hamburg exhibition (and others similarly) is visited by groups of teachers-in-training who receive lectures on teaching apparatus; Hannover gives occasional lectures in physics and chemistry, and has a large lecture-hall which will be used systematically by both pupils and teachers. A tendency is noticeable toward joining educational museums to institutions which train teachers: the Tokyo museum, once independent, has been annexed to the Higher Normal School; the Director of the Paris Museum, in his report for 1904-5, suggests that the museum should find its real function, in connection with the higher normal schools and the University of Paris, in the preparation of secondary teachers.

Eight museums report lectures for the public; twenty-eight report none. It may be said, therefore, that the educational museums do not generally attempt to furnish lectures for the general non-professional public.

8. Information Bureau (Column 11, Table III-A): Twenty-two of twenty-eight German museums and twenty-six of twenty-eight non-German museums undertake to furnish information regarding teaching appliances and other matters of educational interest. This is to be regarded as one of the most important functions of the museums.

9. Special Services (Column 12, Table III-A): A few unclassified functions of certain museums may be noted: Six museums mediate sales of the teaching appliances which are on exhibition; one of these further publishes certain appliances itself; two museums undertake to test and approve teaching materials, and all probably exert a critical influence in the sale of appliances. The function of museums in introducing appliances, especially into countries deficient in such aids, should be noted: the Japanese museum formerly supplied thousands of sets of illustrative material annually; the Russian and Canadian museums were especially successful in encouraging domestic manufacture of objects of school equipment and appliances for teaching. Four museums at least loan collections of lantern slides. One arranges art exhibits and holds illustrated lectures of general educational bearing as a means of popular education; in one, lectures for school children have been held, and in another they are

contemplated. The Breslau museum has organized a system of exchanging duplicate exhibits among the German museums; and the Swiss museums have an active Union for furthering their common interests. The permanent collections and temporary exhibitions devoted to children's literature indicate an effort to set standards in this field; this is true among the museums both in Germany and elsewhere; the Oldenburg museum has a special committee on children's literature, acting in coöperation with a national committee; and Hildesheim has issued lists of children's books.

## CHAPTER IV

### MUSEUMS OF EDUCATION: THEIR ORGANIZATION AND WORTH TO AMERICAN EDUCATION

In previous chapters references were made to the educational museums and exhibits which have been organized in America, and the general characteristics of the educational museum movement elsewhere were presented. In the present section, the question of the usefulness of such museums is discussed, and there follows a systematic statement of the principles of their organization. This procedure involves some restatements in the systematic section, but clearness will be served thereby.

#### I. THE UTILITY OF EDUCATIONAL MUSEUMS

Education is a personal process and as such may be directly represented by museum methods only as regards the objective means and other material factors which condition it, and the material results which it produces; personal phases, whether of aims, means, methods or results, can be so represented only in terms of symbolic devices. The utility of such museums is here examined by considering (1) some collections possible in an educational museum, and (2) certain types of educational museums.

1. *Possible Collections.* There are three principal objective groups which are open to direct museum representation: (1) The buildings used for educational work, and their surroundings, furniture, furnishings, and fixed equipment—in brief, the school plant; (2) the equipment for teaching, including (a) the materials, apparatus, maps, charts, and other appliances for instruction, and (b) printed means including pupils' text-books and teachers' manuals—forming together what may be called the tools of teaching; (3) the results of teaching, in so far as they can be expressed in samples of pupils' work, records, tests, or other objective

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forms. Other groups of possible collections might be named: as those of school administration, school hygiene, history of schools and of education, representations of aims, methods, and other phases of education. But in demonstrating the usefulness of educational collections we will refer especially to the three groups cited, and leave all others for mention in the proper section on Principles of Organization.

A general justification of collections might run as follows: Educational libraries are admitted to be necessary for progress in the science of education, to furnish printed sources and records for research study. The museum of education will be just as necessary for the objective sections cited, school plant, tools of teaching, and objective results of instruction. It may be objected that collections of objects are cumbersome, difficult to manage and expensive. To this it may be replied that nevertheless a comparative study of objects is necessary where the final reality is of objects. Or it may be urged that books discussing school plant, tools of teaching, etc., are convenient and are sufficient. But to be valid these books must be based on the real objects, and objects should also be present for verification and illustration. Schematically, one may say that the progress of educational science as regards these topics requires (1) the study of first-hand objects, as they might be presented in museum collections; (2) the publication of results, which become available in printed form for distributing knowledge; (3) the conserving of typical material, at least, of that written up in books; (4) the constant gathering of new material for fresh generalizations. In brief, the progress in organized knowledge regarding these important objective sides of education will necessitate the maintenance of collections of appropriate material at centers of research, quite as much as is necessary in natural science. On the next level, that of diffusing knowledge already known, such collections would be invaluable in illustration of principles and in endowing information with the vitality of first-hand experience.

In particular, it may be urged further: (1) as regards the problems of the school plant: A center of collections and research would accumulate data on vexed points, as types of school desks, laboratory desks, lighting of schoolrooms, playgrounds, locker schemes, and the hundred other details that arise for solution with

every new building; would advise school boards and architects; and would record progress as made, in printed form, lantern slides, sets of plans, etc., and thus make it widely available. Historical exhibits showing the evolution of the school house would be of public interest in museums open to visitation, and as well vital and striking topics of present moment in school administration, like ventilation and playgrounds. Research collections on buildings and furniture would be needed perhaps only in a national museum of education and a few centers of advanced study; but small teaching collections, partly of real objects, and partly of illustrations coming from these larger centers, would be useful in every place where teachers are trained. (2) As regards collections illustrating teaching appliances, or the teacher's tools: An example of historical research is afforded by Hübner's study of all the series of charts issued for religious instruction in Germany, which form a complete section of the Breslau Educational Museum. The subject of teaching appliances, both as a whole and in the individual school subjects, offers rich returns for study in its relation to school practice. It would not be an impossible undertaking to gather together the appliances, apparatus, maps, etc., of all kinds, and as well the text-books, for all subjects and grades of public education, as material for research. For, first, the proposal is less sweeping than it appears since in many cases a sample would represent a series; second, and more important, one needs to be free of the museum superstition that all material must be exhibited in glass cases—really it should largely be stored away in cupboards, compactly and in classified order, much as books go on shelves. Such a series would offer opportunity for most significant research and experimentation. For public visitors, historical and comparative exhibits would again be interesting, as the teaching equipment of an Ichabod Crane compared with that used to-day; or, if the museum were in a teaching institution, periodical displays drawn from storage to illustrate instruction, interspersed with manufacturers' and publishers' exhibits of the latest books and productions. With complete collections in reserve, public displays of a systematic character would be possible as occasion demanded; for example, the materials for teaching of mathematics could be exhibited for a meeting of

mathematics teachers. Again, much material would be worked up into printed form, illustrations, and lantern slides, making possible its use in less favored centers of teaching where only small typical collections of appliances would be maintained. If the one or more central collections became over-large, series which had been written up could be reduced and only typical exhibits of historical significance retained (the "types" of natural history collections, *i.e.*, objects or specimens which are representatives of new species). Such collections would not only give rise to critical studies, and to definite instruction regarding teaching appliances as they are, but it would react on the production of better appliances, and on the international exchange of ideas. To-day, Germany leads the world in "Lehrmittel," and America suffers from a dearth of useful aids in teaching. One would hope for no less improvement in text-books, both as concerns subject matter and form of publication. (3) As regards collections of the objective results of teaching: It is to be noted that they may be particularly complete in the expressive subjects—writing, mathematics, manual training and the fine and applied arts—and that in no school subject do objects register all the results sought or achieved in education. Such samples of pupils' work may prove useful in two ways: (*a*) as measures of school work and (*b*) as illustrations of school work. If pupils do tasks under set conditions, uniform through a series, the results may be made to "measure" the ability and attainments of pupils, grades, school systems, or other items desired. In cruder ways, one may say that samples of pupils' work serve as "illustrations" of courses of study and of school systems, and on this level are most of the exhibits of children's work so far held. In these samples of pupils' work, however, resides an accurate agency for examining school performance and as "measures" they offer a wide and promising field of educational research. Museums of education could gather this data, and with it of course all other school records reducible to measures, and elaborate it by their own staff or through other scholars and students. The accumulation of intelligible data capable of statistical treatment (and as rapidly as possible its reduction and publication) would be one of the most evident services of museums of education. In the training of teachers, too, it seems that samples of pupils' work

have an illustrative use not yet appreciated. It should be said here that the almost exclusive attention in exhibitions to samples of pupils' work, often unmeaning if not misleading, has been a limitation to educational expositions and annual school exhibits. On the other hand, these occasions have furnished rough measures of educational progress and have contributed to the consciousness of education as a public function.

2. *Certain Types of Educational Museums.* The utility of educational museums will take on substance if, before we pass to our systematic statement of the principles of their organization, we sketch concretely the following types of museums: (1) An educational museum in an institution for training teachers; (2) a city educational museum; (3) a state museum; and (4) a national museum of education.

1. A Museum in an Institution for Training Teachers: In such an institution there are three essential material means which may be employed in training teachers, (a) a model school for observation and practice teaching, (b) a library of educational books, and (c) a museum which contains types of school equipment, the objective tools of teaching in kindergarten and grades, and selected examples of results of children's work as in handwriting, constructive activities, etc.<sup>1</sup> Practice school and library are doubtless the more important, as their earlier development attests; but museum collections of a professional character have a great, and little appreciated, value. Many institutions already have school museums, *i.e.*, collections of illustrative and teaching materials to be loaned for instruction in the schoolroom. These collections could, in part at least, serve at the same time as an educational museum if they were but utilized in the professional instruction of the method courses. This suggests two points: (a) normal schools and higher training institutions might without delay take advanced ground by including in their courses reflective, critical study of equipment, teaching materials, samples of pupils' work and other objective material now at hand but as yet with unrecognized possibilities; (b) institutions with school museums might catalogue and organize the collections also for professional teaching, and in such cases museums with double

<sup>1</sup>For this comparison, credit is due Professor Bergström of Indiana University.

tions, a school museum and an educational museum, might be developed, with certain collections common to both purposes and certain pertaining to each exclusively. The educational museum in such institutions would serve partly as a storehouse from which material could be taken out for lecture purposes and class discussion.

Consider, for example, the following list of detailed exhibits possible in a single typical field,—handwriting in the schools, and the utilities inherent in them for class-study and individual examination: I. Materials for writing: (1) historical—wax tablet, stylus, ink horn and reed pen of the East; quill pen; writing slate and pencil, etc.; (2) present-day materials: (a) writing with paper and ink, samples of papers, inks, penholders, points, blotters; (b) writing with paper and pencil, similar exhibits. II. Methods of teaching: (1) teachers' manuals, (2) sets of copy books in various systems; (3) charts, model alphabets, etc., for copying; (4) sets of exercises; (5) historical collections. III. Results of instruction, samples of work: (1) facsimile copies of blackboard writing; (2) samples of the child's first writing in large free hand on large sheets of paper; (3) systematic displays of copy books, illustrating progress of children under slant, vertical and other systems, year by year, or through a school, if possible for identical children; (4) writing as taught in connection with composition; (5) results of writing taught under various conditions, as to place in curriculum and time devoted to it. With such collections feasible, it seems likely that a utilization of even a part of them would add force and accuracy to instruction in methods of teaching writing. Or, consider the topic "appreciation of literature." Can it be represented in a museum collection in a way to add usefully to instruction regarding the teaching of literature? Possible collections might be: I. Means: (1) books for children's reading, selected and graded according to the best standards; (2) supplementary books, as biography, travel, etc.; (3) illustrative material, as maps, pictures, stereograms (German schools, for example, have a special map showing the scene of the play of *Wilhelm Tell*). II. Methods: (1) teachers' manuals; (2) samples of children's notebooks and composition work, drawings, records of dramatic work, and other means of expression; (3) courses of study showing place of literature in course

of study, its relation to other studies, etc. Reviewing this, one recognizes it as machinery for cultivating literary appreciation; the real vital center of the study, the ripening and widening of experience on the part of the pupil, and literature regarded as a treasure house of human experience which through the teacher's life enters into that of the pupil—all this is personal and cannot be directly expressed in the objective. The objective machinery of literature teaching can be shown, however, and this as an aid in explaining method has its use for the young teacher.

Enough is said to show that training institutions might gradually accumulate collections which would be a valuable adjunct to professional teaching, and that an educational museum would be effective, as Goode has it, "for the training of specialists."<sup>1</sup> In the higher professional institutions, museum collections would assist research. They would provide material for the study of the objective side of the school buildings, equipment, teaching appliances, text-books, systems of records, samples of pupils' work in the different subjects of the various grades, etc. The museum, too, could gradually accumulate some historical sections of such material. The museum would also be the place for publishers' and manufacturers' displays of books and apparatus; for selected temporary exhibits of pupils' work; and for itinerant exhibits sent out from some central state or national museum; and the institutional museum itself might loan out such exhibits to less favored institutions, or to teachers' institutes.

2. *City Educational Museum*: A city educational museum may conceivably be organized either in connection with a school museum, or separately. (a) It should serve the teachers-in-training in city normal schools precisely as the educational museum of an institution does its students. (b) It should furnish exhibits of pupils' work to illustrate points in theory in the instruction given the city's teaching staff at teachers' meetings and conferences, and especially during changes in the curriculum and the introduction of new lines of work, as manual training, or art. Selected exhibits of pupils' work illustrating definite problems or topics exhibited in some central place, or, if the city is large,

<sup>1</sup> The person who has a general interest in museums will find the articles by G. Brown Goode, formerly in charge of the U. S. National Museum, very suggestive. (See Bibliography.)

moved about from point to point, with accompanying conferences and discussions, would be invaluable in setting up definite, plainly understood standards for teachers and in furnishing motive power to carry them into practice. The clearness and the appeal of the concrete is too little taken advantage of in such situations. In the single problem of bringing new teachers into harmony with the system, illustrative exhibits would be justified. (c) A city museum should preserve as records typical samples of pupils' work in the standard subjects, selected so as to be truly representative. A definite number of test papers in arithmetic, composition and spelling, say, written each year and filed away, would in large cities at least have decided value in measuring progress and results, and would furnish material for educational research. (d) Such museums, in some cities at least, should emphasize the research work of an educational laboratory. The schools of one American city have had a psychological laboratory. Such research work, whether psychological, hygienic, architectural, educational or otherwise, that concerns education, might in time center about the educational museum of a city. Research so far has been largely a function of the university. There is no basis for belief that it must remain there alone. Attempt to conduct scientific studies of a city's schools from outside, say from a university, are always at a disadvantage; the cities already play at research in part of the functions of the city superintendent of schools; as this office comes to be filled with men trained in scientific methods of investigation, accurate knowledge will be sought regarding the efficiency of school methods, and measurements instead of opinions will dictate policies. Then in the museum-laboratory will be located the controlling mind of a city's educational work. In this respect the museum should in time come to guide the hands of school administration. (e) The educational museum should have a very positive and definite relation to the greater public, the taxpayer and the parent. Education is a conscious process—at least the most significant education is; and this consciousness is individual and social. A city museum of education should exhibit all the educational resources of the city, all the schools, institutions for technical training, art and other museums, and all centers for specific or general education. It should be a place where the parent can be informed

of what the schools are doing for his children; where the parent (and the child too) can come for guidance at the critical time when a girl or youth leaves school and goes to work, and yet often might go on to a better education if he knew the facilities his own community offered. The need of a better-informed social consciousness regarding education is urgent in even the smallest community. The taxpayer has a right to know about the schools. The annual school exhibit of American schools contributes to this end once a year now. The museum should by special exhibits inform the public on live educational questions *e.g.*, "What are fads and frills?" "Equal work for equal pay," "What is meant by 'Industrial Education'?" Certainly, through itinerant exhibits shown in various schools in the city with accompanying lectures, conferences, and discussions, the policies of a school board could be cleared of the charge of autocracy. A school museum could thus aid in educating the public regarding education.

3. State Educational Museum: An educational museum organized by a state might advance education in the following ways at least: (a) By loaning exhibits to school boards which would give information regarding school architecture and equipment, as photographs of buildings, models of school desks, etc. (b) By loaning exhibits which would tend to secure the introduction of desirable subjects of study, as art, manual training, industrial education, etc., or which would give suggestions to local teachers regarding these subjects when introduced; and by similar exhibits loaned to teachers' institutes, normal schools, teachers' association meetings, and shown on other public occasions. (c) By displaying fixed exhibits of desirable equipment for teaching with reports available for distribution; especially exploiting new and promising ideas appearing elsewhere and securing their introduction into the schools of the state. (d) By arranging exhibits which show the educational resources of the state, for the purpose of informing legislators and the general public always drawn to the capital as a center of interest. (e) By forming, in connection with a state educational library, the archive for record of educational work in the state; and to this end, cumulative objective records carefully selected for the light they will throw on educational methods and results should be

preserved as measures of educational progress. (f) By encouraging the scientific study of education, if possible by research carried on by its own staff.

4. A National Educational Museum: The possibilities of a national museum of education for the American states is foreshadowed by what has already been said. Whether local museums are established or not, a national museum of education surely should be, and it might gather up many of their functions and add others. It should, together with the library already existing at the Bureau of Education in Washington, come to serve American education in the following ways at least: (a) It should furnish a display of selected exhibits illustrating the typical educational institutions of the country, from kindergarten through the university, with regard to aims, organization, equipment for teaching, methods, and results. With especial propriety, series of exhibits could be shown illustrating the place of education in the history of civilization and the development of education in America from the first; and, finally, other objective displays could doubtless be devised which would make plain in a vital way the function of education in a democratic society. Such a museum would attract countless visitors and would help very much to give education consciously its rightful place of high national importance. (b) The museum should be a national clearing house of educational information, especially in all that concerns comprehensive views of national education and the exchange of educational ideas between states and between foreign countries and our own. In such a movement as the present influx of the ideas of European industrial training, the Bureau is the partial means of transfer. A national museum of education could specifically aid in this transfer by fixed exhibits in Washington and itinerant exhibits throughout the country, which would illustrate industrial education by photographs, charts and small displays of pupils' work. Sets of lantern slides, presenting the same material for widespread use, would give a more flexible basis of operations. Printed reports there are always in abundance, but there is in question here only means specifically germane to a museum. Such a national museum should be actively united with other educational museums, state and city, in the circulation of exhibits, in gathering material for

scientific study, and in other coöperation. (c) The national museum and library of education should advance scientific study by collecting material, printed and objective, for the use of students and scholars; and by the investigations of its own staff. A single study of school desks (which lies in the museum field) sufficiently thorough, painstaking and unflinching to set standards for the whole country would justify a decade's expenditures for the museum. (d) The museum could become a national bureau for standardizing school supplies, building equipment and teaching appliances for the whole country. This function could rest on two premises: (1) education is a function of state government, and states possess the right, though largely unexercised up to the present, of determining such standards; (2) practical considerations demand single standards for the whole country, set by disinterested and competent authority, and these a national museum could furnish subject to approval and enforcement by individual states. This really amounts to a proposal that the consumer shall exercise a control over production by consciously setting standards, which the producer is expected, if not compelled, to meet. Society seems consciously forming a new means of control at this point at present, as illustrated by the recent Federal Pure Food and Drug Law. Whether or not in regard to material goods required for educational purposes, we were ever to go to the point of standards approved and enforced legally, the suggestion is not far afield that a national bureau which would determine standards regarding such points, say, as school furniture and type, paper, illustrations and bindings in school textbooks, would very speedily effect reform and achieve great economic savings in these regards; and this would result even if the program were to rely entirely on the cupidity of competition, and the force of public opinion.

From these considerations of the usefulness of educational museums, we will pass now to the second division: a statement of the principles which seem to underlie their organization.

## II. ADMINISTRATIVE PRINCIPLES FOR MUSEUMS OF EDUCATION

The educational museum may be defined as the institution which conserves objective collections related to the schools and to education, including objective material of all kinds, and as well

text-books, teachers' manuals, and the other books which may be proper museum materials, and which utilizes them for the increase and diffusion of knowledge regarding education. The administration of the educational museum is presented under topics: A, Relationships; B, Types of museums; C, Functions; D, Collections; E, Management.

A. *Relationships of the Educational Museum*: The educational museum has certain relationships to other institutions: the school museum, the educational library, the educational laboratory, the model school, the school exhibit and educational exhibition, and the manufacturers' exhibit; and relations to other points of organized society will be mentioned in Section B, on Types of Museums, below:

1. The school museum exists for the schoolroom; its collections are employed directly in teaching children. The educational museum exists for education as a profession, a science, and a social institution; its collections are to aid in training or improving teachers, in informing the public about education, and in advancing educational science. The contents of the two will agree in part, in that both contain teaching materials and appliances. They differ in this, that the school museum contains only the material means of teaching and these as fully and completely as possible; the educational museum contains these means of teaching, but only in typical illustrative exhibits, not necessarily in complete sets, and in addition it contains all manner of other objective exhibits regarding education (Section D, below). The educational museum and the school museum may properly exist in institutions and in city school systems, as a single organization.

2. The educational library contains all printed material related to education; the educational museum contains all objective collections. The museum, however, includes all printed material more properly treated as exhibits for inspection or as gross data for elaboration, than as books for circulation: namely, collections of school text-books, teaching manuals, archives of school catalogues and reports and perhaps bulky works on school architecture. Besides this printed material which goes into the collections of the museum, the museum should have a working library of its own, to include catalogues of school appliances, text-books, and other materials germane to the museum, and especially all

printed books which will throw light on the museum's collections and aid in their care and utilization. Educational books, as such, are not germane to the museum. An educational library and a museum, it is evident, are supplementary agencies and could best be joined in a single institution; or where either exists alone, it should undertake something of the work of the other.

3. The educational laboratory would undertake advanced investigations in the science of education, and would gather books and objective collections as demanded by the investigations undertaken. It would have no function of public visitation, as the museum, or circulation of its resources, as the library. Its activities are centered in the studies of its staff. A laboratory might be organized as an adjunct to a library, but there would be required a separate staff, as librarians are not trained to research; this "separate research staff" is present in the case of a higher teaching institution, as the college, where the faculty with its scholarly projects takes on this function. A laboratory is an essential part of a modern museum, since in the museum the staff is a scientific investigating body, quite as much as it is a body of curators.

4. The model school or practice school of an institution for training teachers might be called a dynamic museum of education. Together with the educational library and educational museum, it comprises the material means of representing the work of education to prospective teachers, and of the three it is by far the most fundamental and important.

5. The school exhibit, in American schools, is a temporary display of results of pupils' work, together with the school building and its equipment, usually opened to the public for one or more days at the end of the school year. The school exhibition or exposition is a centralized display of such exhibits, chiefly including samples of pupils' work, brought together for a whole city for a longer or a shorter time; or, it is the display of exhibits from a section of a country, a whole country, or from various countries, organized independently or in connection with some industrial exposition. Such educational expositions often include manufacturers' exhibits of teaching appliances, school furniture, text-books, and other materials. In so far as these exhibitions bring together samples of pupils' work, and exhibits of city and

state systems of schools and of institutions, or other displays which have been prepared disinterestedly, so far they do temporarily part of what educational museums do permanently. In so far as manufacturers' exhibits enter in a pure spirit of business competition, the exposition is of a different genus from that of the educational museum. The temporary exhibit has most frequently limited itself to exhibits of pupils' work.

6. Displays of goods made by manufacturers and publishers at expositions or in their own establishments are on a commercial basis. For this reason Dr. Goode has sharply set off expositions from museums (save so far as educational aims and methods of display enter). Educational museums, however, have so far leaned heavily upon manufacturers in securing free samples of their goods as museum exhibits. Museums must not tie their hands by accepting favors; they must be free to criticise, evaluate, reject. Entire freedom of action for a museum can only be assured by an independent financial basis.

B. *Types of Educational Museums.* Educational museums may be classified as to purposes and contents, following Goode's treatment in *The Principles of Museum Administration*. As to purpose, one may distinguish: (1) teachers, (2) institutional, (3) city, (4) state, (5) national and (6) international museums of education. In these cases the "purpose" is derived from the particular external conditions under which a museum exists, as serving a city, a state, an institution, or other definite organization. Some writers on educational museums have classified museums as "practical" or "ideal," according as they attempt practical reforms, as in schoolroom equipment for example, or simply aim to represent education in objective displays. Here, such a distinction would be classed under "functions" (Section C, below). With regard to their contents, one might distinguish those museums of specialized contents, such specialization being either (1) vertical with regard to education, including some limited subject throughout the whole range of the schools; or (2) horizontal, including the entire range of education in some limited stratum; or again, some combination of vertical and horizontal specialization. Examples of vertical cleavage are school exhibits of pupils' work only, a museum of teaching appliances only, special museums for industrial education and for deaf-

mute education, etc.; an example of horizontal cleavage is a museum for elementary education only, or for kindergarten education only.

1. A teachers' educational museum is one organized by a teachers' association, or a special museum association composed of teachers, to be of direct aid to teachers. Such museums are the common type in Germany.

2. An institutional educational museum is one located in a normal school or other institution for the training of teachers and finding its chief purpose in contributing to the professional training of new teachers. In higher institutions such a museum would also aid in advancing research.

3. A city educational museum represents the educational work of a city, aids young teachers in their work of preparation, and assists teachers on the staff, preserves records, advances research, and makes for popular intelligence regarding education. Educational libraries already exist in beginnings at least in many American cities, and upon these might be grafted branches of museum work. Those cities which maintain a bureau of supplies might secure one function of a museum from it, viz., an exhibition of all teaching appliances used in the city, and with these could be added temporary displays of new appliances and historical and comparative exhibits. The city museum should include, where possible, a laboratory for measurement and investigation of local education.

4. A state educational museum represents the educational history and present educational resources of the state in exhibits of interest to visitors; loans circulating exhibits to teachers' institutes, city schools, and normal schools; is a bureau of information for the objective side of school work and a means for introducing new ideas into the schools of the state; preserves records and aids research. A state educational museum might be organized in connection with the office of the state superintendent of education, the state museum of science and art, or the state educational library. The normal relationship would seem to be that of an educational library and educational museum in connection with the state superintendent's office; on the other hand, two states, New Jersey and Louisiana, have made progress with educational museums as part of the general state museum.

5. A national educational museum in a similar way represents national educational history and resources; acts as the agency for furthering information between different parts of the country, and for introducing ideas from foreign countries; aids research; and especially is in position to exert control over the production of material equipment for schools, and to establish standards for them. The proper place for a national educational museum in America is without doubt in Washington in connection with the United States Bureau of Education, where a beginning, as we have seen, has been made. National museums have in several cases been a strong influence in introducing better equipment from abroad,—as the Russian, Japanese, and Greek museums; and in this respect alone an American museum might do valuable service in improving American schools.

6. International museums of education may be formed under some favoring circumstance, to represent an international educational movement, or possibly to provide for international exchange of educational ideas. The former is illustrated by the Froebel Museum at Eisenach; the exchange of information alone can be effected by national museums.

7. Educational museums specialized as regards contents, are illustrated by the former Museum of Industrial Education at Frankfurt, the Museum of Deaf-Mute Education at Leipsic, the Froebel Museum at Eisenach, and the emphasis on elementary education in certain general museums of education.

C. *Functions of the Educational Museum.* The functions of the educational museum concern: (1) teachers in training; (2) teachers in service; (3) persons concerned with the administration of schools; (4) manufacturers and publishers of school materials, equipment and appliances; (5) the general public; and (6) the advancement of the science of education. The manner of its services in these various respects may be briefly suggested.

1. Teachers-in-training: Exhibits of equipment to show the learner the tools of teaching; exhibits illustrating aims, methods and results of schoolroom work, school administration, and other topics, to reinforce the theoretical instruction received.

2. Teachers-in-service: Exhibits to illustrate innovations in equipment and courses of study, and to illuminate principles in teachers' meetings and in study for improvement.

3. **School Administrators:** Exhibits, investigations, reports of school architecture and building equipment; record keeping and new methods in administration; and especially educational progress.

4. **Manufacturers and Publishers:** Comparative exhibits of their goods; reports on facts that can be established, thus setting up standards; organizing juries or commissions to judge; suggestions to manufacturers of desirable lines to introduce, as from abroad, or of desirable improvements.

5. **The General Public:** Inform parents about schools, and aid young people inquiring as to educational opportunities; present disputed questions; represent education in its historical development and its present relations to society; in general, help make education a conscious social process.

6. Advance the science of education by furnishing objective material for study; by studies by its own staff; by publication; by preserving records of researches, historical material, and cumulative matter which can become the subject of future study.

D. *The Collections of Educational Museums.* Besides the limitation that education can be represented directly only in its objective phases, and that symbols must suffice for indicating its personal facts, there is one other limitation at least: education is a process, *i.e.*, something going on, and can only be exhibited by snap-shot pictures as it were, that is by cross-section views of conditions at the beginning or end or at some definite stage in the process. With these limitations in mind, it may be said that the collections of an educational museum comprise objective material related to: (1) the aims of education; (2) school children as the subjects of education; (3) material means of instruction; (4) the school subjects and teaching methods; (5) school activities, (6) the results of instruction; (7) teachers as agents of instruction; (8) the administration of education; (9) the external relations of education.

1. **The Aims of Education:** In general these can be expressed only through symbols; for example, the aim "to socialize the child" might be given expression in a diagram showing the relation between the child and society; another diagram might be conceived to express the relation of education to the past, present

and future; such symbolic diagrams might help the popular visitor at the museum to get some glimpse of a philosophical view of the work of education in the world; and might not be useless to students. Certain aims of education are practical, *e.g.*, the acquiring of the school arts, or the gaining of skill, and these could be expressed objectively in the results achieved by the children, though such exhibits might be classified under 6 (below).

2. School children, the subjects of education, might be represented by anthropometric records, mental, photographic and metric. This would include phenomena of growth, racial differences, common postures in different school exercises, mental capacities measured at all possible angles, etc. Such records would be gathered and preserved by museums conducting research or aiding research. Popular exhibits would include photographs of school children of various nationalities, and striking facts represented in diagrams.

3. The Material Means of Instruction: These may be divided into: (1) building, grounds and plant; (2) building equipment; (3) teaching equipment. (1) The buildings and grounds, including school gardens, playgrounds, plants for heating, lighting, ventilating and cleaning, may be represented by photographs, drawings, floor and ground plans, and to some extent by models. (2) Building equipment includes the permanent fixtures of a school building, as school desks and seats and other furniture, blackboards, laboratory furniture for science, manual training, and cooking, library and museum cases, etc.; they can be illustrated by samples, catalogues, reports of tests, etc. (3) Teaching equipment includes all movable objects and materials used in instruction, whether books or objects. Such equipment could be classified most advantageously according to school subjects, with a further classification according to place of use in the school. Such an arrangement would bring together all of the teaching material used in geography, such as text-books, maps, globes, charts, pictorial representations, models, materials for expressive work in geography, as sand tables, maps for drawing, etc.; it would further classify this material as far as possible according to the grade or division of the school in which each piece is most useful. A similar classification would hold for appliances and material in arithmetic, history, reading, writing, art, religion,

literature and other fields of instruction. The material could then be studied either by subjects or by grades. Besides actual samples, there should be catalogues, lists of materials used or recommended, reports on tests and experiments, and the literature of teaching appliances.

4. **The School Subjects and Methods of Teaching:** These would be represented by catalogues, school programs, courses of study, syllabi, text-books, teachers' manuals and other printed matter illustrating the organization of the subject matter of study and the methods of teaching. This material might either go to the library or to the museum, but as crude matter for elaboration it belongs to the museum. Here would belong data for investigations of courses of study, *e.g.*, measures of the time devoted to school subjects and effect on relative efficiency. Actual classroom procedure could be illustrated by photographs; the phonograph and cinematograph have already been successfully utilized for this purpose.

5. **School Activities:** Constructive and expressive work in materials, gymnasium exercise and play, social life in the school as reflected in athletics and societies, and other procedures in which personal activity or doing is the essence, rather than organization of knowledge or instruction. These could be represented as regards constructive work by the material results achieved; as regards organized activities, by school programs and allotments of time, reports, student year-books, photographs, invitations and program cards, etc. Records by photograph and phonograph would be useful.

6. **Results of Instruction:** As far as they are material things, —as writing, composition, constructive work,—results can be quite fully represented in the museum. Mental and personal results can of course only be expressed symbolically. As was noted when discussing the utility of such collections, they can be divided into those collected especially as "measures," *i.e.*, the results of tests, which are of the utmost significance for educational science; and "illustrations," or samples of routine work.

7. **Teachers:** Whatever objective records could be compiled regarding teachers; *e.g.*, their classifications, preparation, salaries, etc., might be expressed graphically in charts and diagrams and

brought to the attention of the public in an educational museum. The sources of such information would be conserved as material for research. Biographical collections regarding individual teachers and famous educators would be classed here.

8. Administration of schools, *i.e.*, schools in regard to their management and inner relations, could be shown in public museums by diagrams illustrating these relationships; by charts of statistical character; by displays of methods of record keeping; etc. Cumulative archives of sources of information, as school reports and catalogues, would be of the greatest importance. These might subdivide as to elementary education, secondary education, training of teachers, professional and technical education, and other administrative groups.

9. External Relations of Schools: The educational institutions of society, the function of each, and the relation of the school to them and to society itself, might conceivably find objective representation in public museums in diagrams or other striking symbolic form.

E. *Management of Educational Museums.* The management of educational museums involves the following conceptions:

1. Financial Support: Except in the case of teachers' or institutional museums, expenses should be met by the public purse, as the museum is an adjunct to the work of the schools. In Germany the city or state commonly subsidizes teachers' museums.

2. Quarters Needed: There should be provided exhibit halls for permanent exhibits, permitting special classification of exhibits in alcoves if not in separate halls; one or more halls for temporary changing exhibits; ample storage for research data and exhibits not on display; laboratories for mechanical, chemical, microscopical and other methods of testing and examination, and for the studies of the staff and the use of scholars; preparing and shipping rooms; offices, and finally one or more lecture rooms. A building to fit the needs of a national or city educational museum would require special designing to meet the purpose required; and the wealth of architectural experience regarding general museums would help determine plans. Parts of school buildings have often been the first home of educational museums. No educational museum as yet occupies a specially designed building.

3. **Staff:** A paid trained staff is essential, varying from part time of one person in a small museum, to a large number of persons in a national institution. Knowledge of education and of museum administration and technique, of statistical and other methods of research, and of mechanical and other forms of testing, would be required in a large museum, and could be found only in an assemblage of experts in these various lines. The small museum might grow out of an educational library, and employ library methods and staff at first. Many museums have developed through the free services of devoted teachers.

4. **Classification of Collections:** The collections would fall into two classes,—the exhibition material, and the study material. The former, arranged for public inspection, would include the striking displays and synoptical series, giving summary views of schools and education present and historical in exhibit halls; the latter, which in some museums would soon form the larger and richer part, would include all detailed records and series, reserved in accessible storerooms for scientific study. In making study material available would lie one of the greatest functions of a national museum. All specimens, whether exhibited or in storage, should be fully labeled.

5. **Catalogues:** Complete card catalogues should render all material available; guide books should be provided for the benefit of visitors, and labels with full, popular information.

6. **Publications:** Reports of investigations and studies should be published. A periodical journal or organ should be published with news of accessions, reviews, brief reports of studies, tests, etc. Even the smallest museum could command a column in some educational journal, as is the practice of German museums.

7. **Conferences and Lectures:** The museum should be the seat of conferences, meetings of teachers, and occasional lectures. It should not attempt formal courses of instruction; but only such verbal instruction as can either gain effectiveness from the museum's collections, or add effectiveness to them. Special exhibitions should be arranged in connection with large teachers' meetings at the museum or elsewhere.

8. **Bureau of Information:** The museum should be administered as a bureau of information for all that concerns education, by answering inquiries made in person or by letter; by circulating

its reports; by gathering information upon mooted questions and forestalling requests; by sending out specially prepared exhibits for display at opportune times throughout the country; by coöperating with state and city educational authorities as need requires. It may be objected that this is at present partially the function of our higher educational offices, as those of the state superintendents of education, and the United States Commissioner of Education. Be it said that to this extent they already fulfill the functions outlined, and it is only proposed, by adding more distinctive museum features to these centers of educational administration, to increase their possibilities of service to American education. The gathering of information would require a cumulative archive for filing away clippings, fugitive printed matter, references and other data under classified headings, giving immediate reference to available information. As occasion demanded, material should pass from this nebulous stage into organized articles for publication.

### III. IN CONCLUSION

It should be said distinctly that no one educational museum would attempt so varied a program as that outlined. It represents rather the first plotting of a field as yet unorganized, by many unrecognized: a field that embraces those monuments, records, measures, and objective means and manifestations of education which cannot be conveniently conserved and utilized by library methods. In closing, one cannot better enforce the worth of educational museums than by recalling in a general way the results of experience. Museums of education have proven their utility beyond question in international transfers of educational ideas: the history of the Canadian, Russian and Japanese museums alone would be sufficient to quote. These, it is true, are all cases in which such museums served as a prominent agency in the influx of new ideas into a barren field. The series of German educational museums, however, shows that in a country most advanced in educational resources, local or city museums of education perform a real function in the professional life of teachers. Germany has no national museum of education, but one is sought by German educators; and the history of the Musée Pédagogique in Paris shows that a national museum of

education in an advanced country is a practical undertaking. The most intimate relation is doubtless that between educational museums and the professional training of teachers, and its significance is urged by the experience of the German museums and those at Toronto, Tokyo, and, most recently, Paris.

The beginnings in this country, halting as they are, indicate a real faith in the usefulness of objective collections organized to represent education. The hope of a national museum of education at Washington, long cherished though still deferred, is one index of the situation; the combined school and educational museum of the St. Louis schools, and the projected educational museum of the New York City schools are another; the annual school exhibit common in American schools, permanent exhibitions of local education in certain American cities, and as well the state educational exhibits in a few capital cities, are all indications of beginnings. Perhaps most significant is the real need felt in the universities and other centers for training teachers for collections of objective exhibits which shall assist in making plain the nature, methods, means and results of education, and which shall supply new kinds of material for the advanced study of education. The time seems not far off when education, personal process that it is, will seek out all objective means of making itself and its purposes increasingly evident; when the museum of education, especially when combined with laboratory methods of investigation and when joined with its complementary institution, the library of education, will afford control and insight in the forward educational progress of the country.

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# THE PROBLEM OF ADAPTING HISTORY TO CHILDREN IN THE ELEMENTARY SCHOOL

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# TEACHERS COLLEGE RECORD

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## THE PROBLEM OF ADAPTING HISTORY TO CHILDREN IN THE ELEMENTARY SCHOOL

### I

#### SOME CURRENT CONCEPTIONS OF THE PROBLEM

The faith of educators in the utility of history is attested by programs in the subject for every grade of instruction from the kindergarten to the university. The extent to which such programs have been actually incorporated in American curricula below the high school is not readily ascertainable. The data at hand relate mainly to the practice in representative cities. A conservative statement would be that in a considerable fraction of our larger public schools children are now introduced in the first grade to some kind of material which is either called "history" or regarded as a preparation for history. In the work of the first grade, and in that of the grades immediately following, are found myths, fairy tales and fables, simple biographies, stories connected with historical anniversaries, stories of primitive life, stories of inventions, and various studies of a sociological character. With or without this preliminary instruction, it is agreed, quite generally, that, after four years in the elementary school, average children have acquired an experience sufficient to justify more or less systematic accounts of at least some periods and phases of history. The list of text-books designed for fifth and sixth grades is already imposing, and publishers are making generous provision for supplementary reading. But, here and farther on, in some cases, indeed, to the very end of the high-school course,

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there is a tendency to keep the subject literary or sociological or ethical rather than historical.

"History," wrote Professor Laurie a dozen years ago, "cannot be reasoned history to a boy; even at the age of seventeen it is only partially so, but it can always be an epic, a drama and a song." The inference is obvious: "We must teach history to the young as an epic, a drama and a song." At the beginning of the course outlined by Professor Laurie, with boys of ten, "it is a story to be told and the wandering minstrel of old is our model teacher." Even at the end, with boys of eighteen, the historians especially to be commended for collateral reading are, apparently, Shakespeare, Browning and the historical novelists.<sup>1</sup> That the history which can be learned from poets, novelists, and dramatists is more suitable for children than the history which can be learned from professed historians, and even that it is more valuable as history, is a theory that finds many advocates. According to a recent paper, the subject, when thus conceived, "is so rich that it makes a strong appeal to capable and original teachers in the direction of wholly abandoning the text-book in history and basing the work upon the drama, the historical romance and lyric and epic poetry."<sup>2</sup>

Professor Dewey, in a widely quoted article, has suggested a way of preventing history from being swamped in "merely literary renderings," but he does not hesitate, apparently, to subordinate the subject to other considerations. "Social life," he says, "we have always with us; the distinction of past and present is indifferent to it. Whether it was lived just here or just there is a matter of slight moment. It is life for all that; it shows the motives which draw men together or push them apart, and depicts what is desirable and what is hurtful. Whatever history may be for the scientific historian, for the educator it must be an indirect sociology—a study of society which lays bare its process of becoming and its modes of organization."<sup>3</sup>

Sometimes emphasis upon sociological or ethical considerations leads to conclusions that are subversive of the very conception "historical." "In support of virtue and in rebuke of vice,"

<sup>1</sup> *School Review*, IV, 656, 659, 660.

<sup>2</sup> *Report, Association of History Teachers of the Middle States and Maryland*, 1908, p. 40.

<sup>3</sup> *Elementary School Record*, I, No. 8, pp. 199, 201.

declares Professor Jackman, "the lessons of history are absolutely independent of time. Freed from chronology, the near and the remote may become equally potent in the life of the child."<sup>1</sup>

When history is approached in this spirit by educators who know what history is, it is not surprising to find others exercising rather large liberties. To a superintendent of city schools who had submitted a plan in history for the grades worked out from what he was pleased to call the "sociologico-psychological point of view," a friendly critic suggested that the most remarkable feature of the plan was the apparent absence of any history. "Oh, well," said the superintendent, with perfect frankness and good nature, "I don't pretend of course to know anything about history." Not only is special preparation in history regarded by many as of slight importance for purposes of elementary instruction,—it is even regarded by some as a positive disqualification. Recent evidence of this was furnished by the principal of a normal school, who, in seeking a head for the department of history in his school, set forth at some length his objections to any teacher trained in historical study.

The theory that history as conceived in higher grades of instruction and in scientific histories is thus practically without application to the problem of elementary instruction is based in part upon a belief that history in this sense has no elementary aspects, that it cannot, like arithmetic or reading, be graded, and in part upon a belief that, even if grading were possible, the materials supplied by scientific history would not be of a character to promote the ends which have been prescribed by educators for history as a school study. The first consideration is more formidable than the second. If history does not admit of elementary treatment, there is, of course, no occasion for any further discussion. But, if the subject can in any real sense be made historical to children, decrees concerning educational ends are not unalterable. It would be a strange paradox that should prescribe for historical instruction ends which could not be realized through instruction in history. This is not to urge that there should be a place in the elementary curriculum for history just

<sup>1</sup> *Educational Review*, IX, 470.

because it is history. Its claim to consideration in a scheme of education, like that of any other subject, must rest upon the response which it can make to the needs of the time. It is, however, a characteristic of the discussion of educational aims and values that it proceeds, almost habitually, as if *a priori* standards were necessarily final and as if the results in human life and conduct of this or that kind of instruction could be predicted, not only with confidence, but with accuracy. If such assumptions were valid, the fruits of educational reform should, on the whole, be more apparent. The claims for the potency of school history alone are at times sufficient to suggest the regeneration of the world. The problem is not so simple. It involves questions of fact as well as questions of ideals. Are the ends prescribed by the makers of history programs in fact promoted by a given kind of instruction? Are they promoted as effectively as they might be by some other kind of instruction? Are they the most useful of the possible ends that history might serve? Before intelligent and really conclusive answers can be returned to these questions, there is need of more careful observation and experiment than have yet been generally attempted. Under existing conditions, the easy expedient of getting up a quarrel on educational grounds with the historian's conception of history is no more conclusive than the equally easy expedient of getting up a quarrel on historical grounds with current ideas of teaching history in the elementary school.

The kind of history that can be presented to children is a matter to be determined by experiment. That obvious course is, however, greatly impeded by certain estimates of the elementary school capacity for history which seem to limit the scope of experiment. There is the culture epoch theory. When it is observed that the natural tastes and interests of children unfold somewhat after the manner of their unfolding in the race, the conclusion seems reasonable that the history first presented to children should be the kind of history that was first developed by the race, and that the kind of history which came late in the experience of the race must come late also in the experience of children. This conclusion has been happily phrased by Professor Laurie. "The childhood of history," he says, "is best for the child, the boyhood of history for the boy, the youthhood of history

for the youth, and the manhood of history for the man."<sup>1</sup> A Chicago teacher once added that "an ideal history for children would be a history written by a child." By the same token, no doubt, an ideal history for boys would be a history written by a boy, an ideal history for girls would be a history written by a girl, and histories written by college professors should be read by college professors, a fate, perhaps, at times deserved.

Another estimate of the elementary school capacity for history is based upon the reading vocabulary of children. To judge by some of the history programs, nature apparently intended that the ability to comprehend should grow no faster than the ability to read. In translating history into the experience of children there is, in consequence, some evidence of conscious effort to keep the ideas as childish as the reading vocabulary. The degree of success attained in this undertaking is not infrequently attested by such remarks on the part of the children, as, that a certain story is "silly," or "foolish."

Again, there is the argument from children's blunders. These, at intervals more or less regular, some one takes the trouble to catalogue as the basis of a plea for simpler history. This is an argument of the kind that may easily prove too much. A year ago, an elementary teacher who had been sitting for some weeks under the instruction of a college professor wrote, in her examination paper, that "a gerrymander was an animal with beak and claws which an artist named a salamander." Yet who would argue from this that the writer of the paper did not have the capacity to understand a gerrymander?

Finally, there is the argument from the nature of the textbooks provided for the last two years of the elementary school. These are accepted as "adult history" in its most elementary form. Whenever, therefore, the residuum left by them in the minds of children is particularly unsatisfactory, the inference is natural that history in any serious sense is not a subject which can be presented to children. It is easy to fall into the error of condemning the subject matter even when it is the method of presentation that is at fault.

There is room for serious inquiry concerning the extent to which it may be possible and proper, in adapting history to chil-

<sup>1</sup> *School Review*, IV, 650.

dren, to take counsel of history as now conceived by historians. The very fact that history in this sense is an artificial product, that we do not come by it naturally, even in manhood, argues in favor of such an inquiry. "Historical mindedness" comes to most of us, if it comes at all, by conscious effort. We do not grow into it simply by growing up; we are trained into it. If we were to wait for it in the regular course of following our natural tastes and interests, it might take us as long to reach the goal as it took the race. There is a clear distinction to be made between the natural tastes and interests of children and the cultivated intelligence of children. The fact that a certain kind of history cannot be built upon the former as "pedagogical bed-rock" does not prove the impossibility of building it in a form to be interesting upon the latter. In their efforts to reconstruct the past, many adults are still in the boyhood of history. To them the past reflects little more than a vague feeling that "there were giants in those days." But that does not necessarily prove a lack of capacity for history. It may prove only that some adults need instruction in history. The historical gropings of children may prove as much, and no more.

On general principles it might be argued that what is taught in school as history should, if possible, be historically true and historically significant; that the way to future progress in the study should not be impeded by unnecessary misconceptions of the past and by natural but erroneous habits, indulged simply because the race once had them; that no instruction, in short, which does palpable violence to the essential integrity of a branch of serious learning can ultimately be good, however aptly it may seem to meet the passing needs of the educational movement. It might be urged that it would be bad economy at best for children to learn in school a kind of history that must be unlearned in the world beyond the threshold of the school when realities begin to press for explanation and action. Children may, of course, outgrow their school history much as they outgrow their Santa Claus; but one of the declared objects of elementary historical instruction is to cultivate a taste for serious history. Is that to be done on the principle that children learn to like a thing by being kept away from it? So much of what has been written about the educational value of history is based upon the assumption of a

relation between history in school and history in histories, that, if the assumption lacks validity, some of our fundamental ideas concerning the purpose to be served by history as a school study will need revision. From the standpoint of education no less than from the standpoint of history, it is desirable to discover the conditions, if such conditions exist, under which history as now conceived by historians may furnish material for history in the elementary school.

## DEGREES OF DIFFICULTY PRESENTED BY HISTORICAL FACTS

When the facts of history are examined with a view to discovering some principle of gradation based upon the degree of difficulty in apprehending them, it appears that the simplest problems are those connected with forming conceptions of how men looked and what their material environment was like. These problems are simple because they admit, in many cases, of a direct appeal to the senses and because the outward circumstance of life in the past is, in general, of a character to be readily imaged. The eye can still rest upon a house that George Washington lived in, a hat that Napoleon wore, the food that some Pompeian was about to partake of when the great calamity came, the very features of an ancient Egyptian king. The ear, too, may have its part. The clocks of our grandfathers are still striking for us; church bells heard in the Middle Ages are still ringing for Europe; "voices of the past" now literally speak through the phonograph. The sights and sounds of nature, the odors of wood and field, repeat themselves from generation to generation. To the extent that appeals of this character are possible, it must be apparent that no simpler approach to conceptions of what the world was like before we became a part of it can be provided. In the absence of actual material remains, the way may still be kept relatively simple by the substitution of casts, models, and pictures, such as are now being supplied in ever increasing variety for every country within the pale of general human interest.

The problems connected with forming conceptions of what men did in the past are less simple. No one can now actually see or hear Julius Caesar dictating his *Commentaries*, or Henry IV going to Canossa, or William Penn talking with the Indians. The only actions which can be directly observed now are actions which are in progress now. Doubtless many acts are habitually performed in the present very much as they were performed in the past—going to school, greeting guests at a reception, saying

mass. Doubtless others can by conscious effort be performed more or less after the manner of former times—kindling a fire with primitive apparatus, spinning with an antiquated wheel, brandishing a tomahawk. An elaborate illustration of this type of reconstruction, whatever the originals might think of it, is afforded by the numerous characters that walk and talk before the footlights in the historical drama. From actions in progress in the present, those elements are supplied that make it possible for the mind to construct images of actions in progress in the past. But the past actions themselves are manifestly not supplied. Nor does action lend itself to pictorial representation in quite the way that material objects do. Moving pictures, it is true, suggest possibilities for eras ushered in by the twentieth century that do not exist for earlier eras. The correlation of moving pictures with the phonograph suggests possibilities that are almost startling. But these belong to the fortunate future. For the past that we of to-day are trying to conceive, deeds in the doing are on exhibition almost exclusively in verbal description and narration. The words, preserved in written or printed form, can of course be observed. We can see how the writing or printing looks, whether the words are long or short, how they are spelled, how many appear on a page. But, since the words themselves are mere symbols, mere "signs of psychological operations," special complications arise the instant the mind turns from these externals to the *meaning* of the words. The familiar but difficult problems involved in passing from facts to words and from words to facts are at once introduced. No doubt an act may be more readily imaged from a verbal description than a material object. The advantage enjoyed by the latter is that it may be there to see; a past act never can be. There are direct physical traces of how men looked and what their material environment was like. What men did can only be inferred from these and from words.

Still more difficult problems are encountered when it comes to forming conceptions of how men thought and felt in the past, of the motives that moved them to do and to say. These are revealed, so far as they are revealed at all, in deeds and words. But it is one thing to reconstruct from the Scripture narrative the Temple of Jerusalem and the process of building it; it is

quite another thing to reproduce in ourselves the state of soul with which Solomon contemplated the finished work. It is one thing to image the crimes of Clovis as catalogued by Gregory of Tours; it is quite another thing to attain the good bishop's general point of view so that we can exclaim sympathetically with him, at the end of a particularly atrocious list: "Thus daily God caused the enemies of Clovis to fall beneath his hand, because he [was a man who] walked with a pure heart before him and did those things which were pleasing in his eyes."<sup>1</sup> It is so much the habit of our daily lives to place an "emotional interpretation" upon the words and acts of those with whom we come in contact, to look for motives, and to find them, that we naturally carry the habit into history, often without consciousness of any special difficulty. It is well to ponder a little, in this connection, over the occasions on which we seem unable to represent to ourselves our own motives and those of our nearest friends, even in very simple matters. Who has not despairingly remarked after some act that seemed anything but complicated: "I wonder why I did that?" or, "What could have prompted him to do it?"

Another stage of difficulty is reached when we pass to conceptions of collective facts, facts relating to social conditions and activities; to men acting together, deliberating, making laws, electing a president, going to war, organizing a church; to those habits and usages which are called institutions. How shall we represent to ourselves a wave of prosperity? a panic? a revolution? public sentiment? society itself? A slave we can image, but what was "the slave power in America?" The money in our pockets we can see, but what is "the money power?" Groans we have doubtless heard, but what is "a groan from the heart of France?" Such expressions, because of our familiarity with the words that compose them, often give the impression that it is easy to conceive the facts to which they apply. Yet a three-volume history of the *Slave Power* may fail to furnish material sufficient for resolving that expression into its elements of reality.

Of a similar character are the problems connected with forming conceptions of facts relating to cause and effect in history. In their simplest aspect, these problems have to do with the question of how one particular event led to another particular event.

<sup>1</sup> *Historia Francorum*, Book III, Chap. 40.

That a letter involving the treasurer of a "campaign committee" in dubious past associations should call forth a letter of explanation, protest, denial, and counter charges, and that this should be followed by a general controversy, is readily understood. The relation between a Stamp Act and a Stamp-Act Congress is sufficiently apparent. The theories of government behind a Stamp-Act Congress, how those theories originated, and just why they should come into conflict over a Stamp Act at this particular time are matters less easily conceived. Still less easy to conceive are those laws in human affairs which various philosophers profess to have discovered and applied in "organizing" history.

A characteristic common to all historical facts is that they are localized. They belong to particular times and particular places. If these relations are suppressed, the facts cease to be historical. A fact may be localized in a general way: once upon a time, long ago, before we were born, on an island in the sea, in a far-away country, in the southern hemisphere. It may be localized in a more particular way: Columbus sailed from Spain in 1492; from Palos, Spain, in August, 1492; from the bar of Saltes at eight o'clock, Friday, August 3, 1492. The degree of definiteness with which a fact should be localized depends upon a variety of considerations, some of which are quite arbitrary. Sometimes an event is so famous that it is a part of common information to know when and where it happened. The event may not be really important, but that does not matter. Romulus Augustulus must have his 476 A.D. Sometimes historical characters must be kept where they really belong to avoid embarrassment to grave conclusions. A St. Louis newspaper, some years ago, by putting Thomas Jefferson into the Convention of 1787 succeeded in getting the Declaration of Independence into the Constitution. Just what events shall be localized very definitely and what events shall be localized in a general way only is a part of the larger question as to what facts really are significant in history. However this question may be answered, facts must be localized to be historical. The question of when and where is something more than an arbitrary device; it is more than a convenience; it is a part of the very conception "historical."

### III

#### APPLICATION TO HISTORY FOR CHILDREN

The kind of progression in degree of difficulty that has been indicated would suggest the material aspects of the past as a natural foundation for elementary history. It is here that differences in conditions affected by the presence of man are most apparent, and that the idea of change in the world, so fundamental in the development of the historical sense, can be most readily appreciated. Here also a certain sense of proportion may from the outset be cultivated. There is a temptation that is almost constant, in dealing with history for children, to build a past peopled only by the very fortunate and the very unfortunate, a past of palaces and prisons, of Fields of the Cloth of Gold and Gallows Hills. It is human nature to linger with special fondness over the exceptional, the extraordinary, the bizarre. Floods, cyclones, earthquakes, battles, murders, accidents, and scandals are the spice of life. The rest is too much like our own daily drudgery to interest us deeply. History thus tends to become sensational and to mirror the past much as the "yellow" journals mirror the present. It is among the merits of the externals of normal human life in the past—buildings, clothing, food, tools, roads, bridges, conveyances, weapons—that they are, as a rule, sufficiently different from those of the present to produce, without over-emphasis upon what is exceptional and extreme, that effect of picturesqueness which is deemed essential in arousing the interest of pupils. This makes it possible to look in a serious way for facts that are really characteristic of former times, and to seek in characteristic facts for the really characteristic elements.

The existence in every neighborhood of some material remains would point to local history as the field in which to make the first clear distinction between past and present. The units must at first be kept small—an old-fashioned rail fence contrasted with a modern barbed wire, a pioneer's cabin with a modern farmhouse, a *New England Primer* with the latest *school reader*.

For most neighborhoods in America the supply of suitable material remains would soon be exhausted. Casts, models, and pictures would have to be substituted. With present resources, this must mean pictures mainly, but these, with the aid of the lantern, the improved stereoscope, and other similar contrivances, may be made highly effective. There is need of historical albums for children. The illustrations in some of our elementary history books are good as far as they go. But they do not go far enough. An album of concrete problems to be solved by reference to the pictures is what is needed as an introduction. We are only beginning to understand the value for historical purposes of work of this character. Here is an open field for missionary service on the part of our great publishing houses. Let not, however, the ways of the makers of lantern slides be imitated. The latter have already sufficiently supplied the land with "historical views" that are purely fanciful. When the foundations of history are laid in the material aspects of the past, there is no reason in psychology or pedagogy for not laying them correctly, so that the impressions carried away may be of a nature to support later historical study and not serve merely as an obstruction. There is here primarily no question of inspiration to right living, but only a question of suitable means for awakening the historical sense in children. Facts relating to the material past provide a simple beginning. Their further justification is that they are indispensable to any proper appreciation of "higher things" in the past. Merely to visualize a few of the conditions under which the men of former times did their work would dissipate many a preposterous notion now afloat about the glory or the shame of past ages.

The first year of the elementary school is not too early to begin filling in this background of history, and the last year is not too late to be still largely occupied with the task. Of course, no one would think, at any stage of instruction, of devoting himself exclusively to the background. Better that, however, as a basis for understanding the past, than a mere procession of disembodied acts or sentiments. A little girl was once asked if she could tell what sort of a looking man Alexander the Great was. "Why, no," said she, "I thought he was just one of those historical

characters." There are too many of "those historical characters" in elementary history.

Particular objects and particular men must furnish the basis for early impressions of how the world looked. Similarly, particular acts must furnish the basis for early impressions of what men did. Since the present is the starting point, it is a sound procedure consciously to direct the attention of children to their own particular acts and to particular acts of their elders for elements to be used in constructing images of past acts. There is a suggestion in the methods of instruction pursued at "Dotheboys Hall" of some significance for elementary history. The plan of relating occupations to the study of history is consciously followed in some schools to-day and has a bearing on the problem of visualization, as well as upon the problems which it is more commonly designed to meet. Building houses, making furniture, sewing, weaving, cooking, gardening clarify images of acts performed in these processes in the past. It should be remembered in the history period that many children have never been fishing or hunting or canoeing or sailing and that even very simple acts may be meaningless. If history from the beginning is to be anchored in realities, there is need of constant concrete illustration. This must not, however, on the one hand, be allowed to degenerate into formal lessons in what is hopelessly obvious, nor, on the other hand, be so ordered as to project the complications of the highly organized present into the simpler past. That children of six sometimes play horse with a stick is scarcely in need of elaborate illustration in school. What a policeman does in a modern village is not, on the other hand, to be treated as a necessary clue to village life among the Indians that Champlain met. While every journey to the past must start from the present and return to the present, there is a sense in which, if we carry too much knowledge out, we may bring little more than the same knowledge back with different labels.

With the experience acquired in the present, children, like the rest of us, must turn to words, mainly, for impressions of what men did in the past. Whatever the nature of the deeds regarded as suitable for presentation to children, the difficulties inherent in passing from words to facts must be consciously recognized. Every effort must be made to tell the story concretely. The

primary condition of concreteness in verbal description and narration is abundance of detail for visualization. Precisely here lies the root of many troubles in adapting history to children. We deal in summary notions, in abstractions, in figures of speech, often without being aware of it, and under the delusion that short headings of short chapters made up of short sentences of short words shorten the difficulties of historical instruction. We tell the children that "the king hurried to London," or that "the admiral anxiously paced the deck," or that "all Portugal rang with applause" and congratulate ourselves on our success in making the past vivid. But ask the children what they see. Did the king hurry on foot, on horseback, in a coach, in a railway train? Did he have his crown on, and his royal purple? Such details may be utterly insignificant as facts. But that is not the point. The aim is to strengthen the sense of reality.

How the world looked and what men did in it naturally go together. Stories of the latter are, of course, to be introduced from the beginning. Since these stories are to be related to particular men, the method is in a sense biographical. But, when biography is mentioned, we think at once of men who are famous, and possibly of no others. This is the usual form of the biographical theory and is open to the objection that it introduces us to the exceptional and the extraordinary. Great men are often no doubt in a sense representative. Many who figure in school history as representative are, however, thoroughly unrepresentative. We need to extend our acquaintance in history with past. And not of the past only, but of the present. There is a good deal in school history well calculated to leave the impression that good men and great and true, like good Indians in pioneer tradition, are, for the most part, dead. Furthermore, there is often a kind of applause of acts performed by "those historical characters" which tends to confuse one's sense of moral values. It is, on the whole, perhaps fortunate that children do not take the "lessons of history" altogether seriously. If they did, there might be some new problems in discipline.

While particular objects, particular men, and particular deeds are to be kept prominent in the early stages of historical instruction, it does not follow that there is no place for generalization.

There must be summaries. There must be general statements. There must be discussions of matters only vaguely imaged, or perhaps not imaged at all. There is a place even for pictures painted in generalizations, and the time comes when these give pleasure, when, if they do not call up images of particulars, they do convey an impression of atmosphere which is quite as valuable. Ask the children in a sixth or seventh grade to close their eyes and follow, for example, a description like that in the introduction to the *Pioneers of France in the New World*, by Francis Parkman.

"The French dominion is a memory of the past; and when we evoke its departed shades, they rise upon us from their graves in strange romantic guise. Again their ghostly camp-fires seem to burn, and the fitful light is cast around on lord and vassal and black-robed priest, mingled with wild forms of savage warriors, knit in close fellowship on the same stern errand. A boundless vision grows upon us; an untamed continent; vast wastes of forest verdure; mountains silent in primeval sleep; river, lake, and glimmering pool; wilderness oceans mingling with the sky. Such was the domain which France conquered for civilization. Plumed helmets gleamed in the shade of its forests, priestly vestments in its dens and fastnesses of ancient barbarism. Men steeped in antique learning, pale with the close breath of the cloister, here spent the noon and evening of their lives, ruled savage hordes with a mild, parental sway and stood serene before the direst shapes of death. Men of courtly nurture, heirs to the polish of a far-reaching ancestry, here with their dauntless hardihood, put to shame the boldest sons of toil."<sup>1</sup>

Parkman has here painted a remarkable picture of a kind proper to place before children, but not at the beginning of historical instruction.

What has been said about concrete details in simple description and narration applies with equal or greater force to accounts of the thoughts and feelings of men in the past. It would be a stupid sort of history that should stop with externals—material environment and acts. Children begin, whether we wish it or not, to represent to themselves in some form the thoughts, feelings, sentiments, of other times, about as soon as we begin to introduce the people who lived in those times. Here, again, the rule

<sup>1</sup> P. xii.

as to particulars is to be observed. The more clearly a particular man in a particular act in a particular situation is visualized, the more readily shall we be able to represent to ourselves his mental states. It is undeniable that the power to enter into a certain sympathy with the past is fundamental to an appreciation of history. We must to some extent put ourselves in the places of the people we are trying to understand. To what extent can we do this? "The primary condition of historical perception," says Professor Jäger, "is the readiness to think or to feel the past as present."<sup>1</sup> In one sense, the fundamental difficulty is that we do think or feel the past as present and that we do not think or feel it as past. The problem is not so much to get Paul Revere down to us in 1908 as to get ourselves back to Paul Revere in 1775. Whether we gallop with him into Concord town at "two by the village clock," in Longfellow's spirited lines, or whether we are stopped on the road by British soldiers in some cold history, it is a difficult journey for the average imagination in 1908. Educators of known valor in the fight to exclude "university methods" and "adult history" from the elementary school do not, in dealing with this aspect of the problem, leave the impression of any extraordinary psychological or pedagogical tenderness for children. They may construct history programs without reference to historical canons. They may provide material at times well within the "effortless understanding" of children. But, if some of them discover the need of nurturing the historical sense by formal instruction in such elusive facts, as, that children nowadays live in houses, eat at tables, sleep in beds, have fathers, mothers, brothers, sisters, friends and toys, there are those among them who take less account of the mental limitations of children. A writer who has laid great stress upon the indisputable principle that "the stories which children study should be those which they can interpret on the basis of their own experience" introduces a list of "historical problems" with an account of a caravan of gold-seekers bound for California in 1849.

"One evening, worn out with travel, they reached the headwaters of the Humboldt River, where they found a camping place and grass for their animals. While the others slept, four men were appointed to guard the camp. But, weary with travel, the

<sup>1</sup> *Report, Committee of Seven, 187.*

four men, one after another, fell asleep, and a prowling band of Snake Indians from the north crept into the camp, cut the ropes of the horses and mules and drove them all away. Some three or four hours later the men awakened and discovered their loss. The Indians, on horseback, had a four hours' start. Behind the weary travelers, toward the east, lay the salt desert, which they had crossed with difficulty. To the west the trail stretched away six hundred miles to California and the gold mines, without a settlement between. The wagons were heavily loaded with all their goods. What should the gold-seekers do under these circumstances? Leave this for the children to decide."<sup>1</sup>

The experience of college classes with this particular problem has been of such a character as to suggest that if the expectations of the author who propounded it are a reasonable indication of the abilities of children in the elementary school, the possibilities for elementary history are distinctly favorable. But there are others with distinguished pedagogical equipment who expect and demand even more. In the "emotional interpretation" of an event like the Battle of Lexington, the pupil, we are informed, "must identify himself completely with the thought, passion and resolution of the time."<sup>2</sup> The philosopher who said this began to doubt it in his next sentence, but the statement may stand as fairly representative of the kind of emphasis frequently laid by educators upon the general idea of "living the past." The nature of the confidence thus manifested toward children may be more fully appreciated if it is recalled that historians are sometimes on the verge of despair when they contemplate this aspect of historical study. "Nothing," says Professor Morse Stephens, "is more difficult than to realize existence in a bygone era. The perspective which years, as they roll by, give to past ages, emphasizes certain salient points and leaves the background vague, and it is only by saturating the mind in contemporary literature, diaries, and letters, that an idea can be formed of the ordinary life during a past period. But even then it is difficult to convey to a reader an impression of a time in which one has not lived; it is more—it is almost impossible."<sup>3</sup> Of similar import are the lines in

<sup>1</sup> McMurry, *Special Method in History*, 68.

<sup>2</sup> Tompkins, *Philosophy of Teaching*, 171.

<sup>3</sup> *French Revolution*, II, 361.

Goethe's *Faust* declaring the past "a book with seven seals" so far as "the spirit of the times" is concerned.

There are serious limitations at best. Any device that helps in any measure here is to be welcomed. One such device that has had, and is having, some vogue, is called "dramatizing history." In its best form the children write the "drama" themselves and afterward act it. When this is done under proper safeguards, it is a valuable exercise, well worth the time which it takes. It compels, through the demands of stage setting and costumes, attention to the very materials that are needed for imaging properly. One class in preparing a drama on Alfred the Great found at once difficulties in the way of having the traditional prince wear every day "his crimson velvet suit." That led to a new sense of reality. We all know how boys especially delight to play Indian. Schools have given plays on Indian life that are really illuminating. The Pilgrims lend themselves well to this treatment and Bradford furnishes the material in abundance.

Another device for "living the past" is to have children write letters. Let them imagine themselves in Tarrytown, for example, at the time of the capture of Major André, and let them write to some imaginary friend in New York an account of the incident and how it might have affected them. This arouses a lively interest. One enthusiastic teacher, some years ago, found the plan so effective that she proposed to keep a seventh grade in history occupied wholly with letter writing.

An exercise very similar to this is to have the children keep diaries. Let them imagine that they were living in Boston in April, 1775, and let them record what they might have seen or heard during that time. Such an exercise will make even official records absorbingly interesting to a seventh or eighth grade.

It is a good exercise also to have children write a little paper, say at the end of the survey of colonial history, telling which of the colonies they would have preferred to live in and why.

An exercise formerly more in vogue than at present and somewhat influenced by the old-fashioned *school reader* consisted in learning and reciting famous speeches. It was an event, when, with a proper historical setting given by the teacher, one boy came forth to speak the part of Hayne and another that of Web-

ster in selections from the great debate. American history is rich in materials of this character and a convenient collection with suitable notes is found in Johnston's *American Orations*, four volumes.

There is much also in the writings in which men have expressed their beliefs and convictions on questions of the day that is available. Take that difficult conception of the separation of church and state. Just what did Roger Williams teach? Can a more concrete statement of his view be made than that which he himself made in his letter to the town of Providence in 1654?

"There goes many a ship to sea with many hundred souls in one ship, whose weal and woe is common, and is a true picture of a commonwealth, or a human combination or society. It hath fallen out sometimes, that both papists and protestants, Jews and Turks, may be embarked in one ship; upon which supposal I affirm, that all the liberty of conscience, that ever I pleaded for, turns upon these two hinges—that none of the papists, protestants, Jews or Turks, be forced to come to the ship's prayers or worship, nor compelled from their own particular prayers or worship, if they practice any. I further add that I never denied that notwithstanding this liberty, the commander of this ship ought to command the ship's course, yea, and also command that justice, peace and sobriety, be kept and practiced both among the seamen and all the passengers. If any of the seamen refuse to perform their services, or passengers pay their freight; if any refuse to help, in person or purse, towards the common charges or defence; if any refuse to obey the common laws and orders of the ship, concerning their common peace or preservation; if any shall mutiny and rise against their commanders and officers; if any should preach or write that there ought to be no commanders or officers, because all are equal in Christ, therefore no masters nor officers, no laws nor orders, nor corrections nor punishments;—I say, I never denied, but in such cases, whatever is pretended, the commander or commanders may judge, resist, compel and punish such transgressors, according to their deserts and merits. This if seriously and honestly minded, may, if it so please the Father of lights, let in some light to such as willingly shut not their eyes."<sup>1</sup>

<sup>1</sup> *Narragansett Club Publications*, VI, 278.

Many, perhaps most teachers, would here give a high place to historical poems, dramas, and romances. A distinction should be made between those that are contemporary with the conditions and incidents treated and those that represent later attempts at reconstruction. The historical value of the latter is in many cases easily overestimated. Some novelists have more genius than some historians, but historical novels as a class are scarcely such miracles of reconstruction as the claims often made in advertisements, in book reviews, and in papers read at teachers' gatherings might lead one to infer.

Collective facts, facts relating to social units, to general social conditions, to general principles of organization, to general causes that operate in history are more largely represented in elementary instruction than they should be. If they are to be made intelligible, there must be the same persistent appeal to concrete particulars that has been suggested for other facts, the same kind of attention to concrete presentation. That is only another way of saying that history for children should be essentially a succession of concrete examples rather than a body of generalized knowledge. One kind of concreteness in dealing, for example, with the commercial situation created in the United States by the British Orders in Council and Napoleon's Decrees is illustrated by the statement that "thus was the commerce of the United States being crushed as between an upper and a nether millstone." That scarcely meets the conditions. There is a better kind of concreteness. "The Baltimore *Evening Post* in September, 1808, calculated that if an American ship bound for Holland with four hundred hogsheads of tobacco should decide to meet England's requirements and touch at London on the way, its owners would pay one and a half pence per pound on the tobacco, and twelve shillings for each ton of the ship. With a hundred dollars for England's license to proceed on her way, and sundry other dues, the total would come to about thirteen thousand dollars. On the way home, if the neutral vessel wished to avoid the chance of capture by an English cruiser, she might pay, perhaps, sixteen thousand five hundred dollars more to England for the privilege of returning to Baltimore with a cargo of Holland gin. This would make the total contributions paid

to Great Britain for a single voyage about thirty thousand dollars."<sup>1</sup> This does meet the conditions.

Occasionally a general statement can be given some appearance of vitality for children by an appeal to statistics. "Cotton is King." How did this appear in the situation created in England by the outbreak of the war between the states in America? The following table of cotton imports into England helps to answer the question.

COTTON IMPORTS INTO ENGLAND<sup>2</sup>

	FROM THE UNITED STATES	FROM OTHER COUNTRIES	TOTAL	PRICE PER POUND
1861	1290 million lbs.	392 million lbs.	1682 million lbs.	14c.
1862	920 " "	597 " "	989 " "	28c.
1863	36 " "	722 " "	758 " "	54c.

Why did imports from the United States fall off so rapidly from 1861 to 1863? Why did the price rise? Who bought cotton in England? What was done with it? Why were some people left without work when the supply of cotton fell from 1682 million pounds to 758 million pounds? How did this affect other people? What reason was there for thinking that "King Cotton" might bring help to the southern states from England? This exercise may be tried in an eighth grade.

Even that vague expression "the slave power" may derive some meaning from statistics. Pupils often get an impression that everybody in the South owned slaves, and that there were many plantations on which slaves could be counted by the thousand. That impression can easily be corrected, and some idea can also be conveyed of the effect of counting slaves as a part of the population in apportioning representation in Congress, by a simple appeal to figures. In 1850, the white population of the slave states was about six and one half million. How many slave holders were there and how many slaves did a holder have? The following table shows.

<sup>1</sup> Robinson and Beard, *Development of Modern Europe*, I, 324.

<sup>2</sup> Cf. M. B. Hammond, *Cotton Industry*, 261; Mulhall, *Dictionary of Statistics*, 476; R. A. Arnold, *Cotton Famine*, 26, 30, 209, 216.

Number of holders of	1 slave	68,820
" " "	2 to 5 slaves	105,683
" " "	6 " 10 "	80,765
" " "	11 " 20 "	54,595
" " "	21 " 50 "	29,733
" " "	51 " 100 "	6,196
" " "	101 " 200 "	1,479
" " "	201 " 300 "	187
" " "	301 " 500 "	56
" " "	501 " 1,000 "	9
" " "	over 1,000 "	2
Total number of slave holders		347,525
" " " slave owners		186,551

How could there have been more slave holders than slave owners? How did slaves help in giving the southern states more representatives in Congress? Find out how many representatives the free states had in Congress in 1850 and how many the slave states had. How many did the slave states have that they would not have had, if slaves had not been counted in apportioning representatives?<sup>1</sup> This exercise also may be tried in an eighth grade.

The time sense in children at the age of entering the elementary school is rudimentary. "Yesterday," "last week," "last month," "last summer," have a meaning. "One hundred years ago" has not. The sense develops slowly. Even children of twelve or thirteen often measure short periods of time very vaguely. From this an argument is sometimes advanced that proves too much. "Twenty-five hundred years ago," is, it is urged, a useless expression anywhere in the elementary school. It can mean to children only "a long time ago." But that is about what it means to most of us, even after we cease to be children. The argument against dating events in the distant past for children is an argument against dating them for most of their elders. It is true that the time sense needs at the beginning "much objective assistance," charts, rolls, knotted cords, and other concrete devices by which time may be reckoned visibly. The standard of measure must obviously be the reach of the children's own memories. By the age of ten or eleven they have counted enough of days and of experiences to realize the

<sup>1</sup> See Lalor's *Cyclopadia*, Article on "Slavery in U. S. History."

difference between the long ago to George Washington and the long ago to Herodotus sufficiently to justify the use of the dates. As an illustration of the sort of aid to the imagination which, at this stage, seems desirable, a simple blackboard device may be mentioned. A line may be drawn to represent ten years. With this as a unit, draw a century; extend it to two centuries; to five; to twenty-five. The pupils may then look down this line, extending, perhaps, across the blackboards of three sides of the room, past the place at which their own lives are represented as having begun, past the place where Washington would be, to Herodotus at the very end.

Dates, suffering from a reaction against admitted abuses of an earlier régime, have, in many places, fallen into undeserved disrepute. The energy sometimes spent in circumventing them would fix permanently as many as even an ardent advocate could wish. Many adults cherish the illusion that they "never could remember dates." With some it is almost a point of pride. What is true, probably, is that they have never made a sufficient effort. If, from the time dates begin to have some meaning for children, proper attention is devoted to them, it is a task by no means Herculean to make those that are of first rate importance a permanent possession. Experiment has shown that five conscientious minutes a week for a school year will fix more dates than the average teacher would dare to require.

What has been said of the time relation applies also, in a general way, to the place relation. The degree of exactness to be required in the geographical setting of facts is dependent upon similar considerations. Children learn in their study of geography how to read maps and this is naturally turned to account in the history lesson. The connection between the two is held by many to be of such a character as to demand systematic correlation. In practice, this may result in subordinating history to geography. When the geography of Africa happens to be under discussion the scene in history must then forthwith be shifted to Africa, and so for any other general geographical division. On the other hand, there has been of late, from the standpoint of history and for purely historical ends, a growing recognition of the need of more definite geographical background. Its influence on text-book writers is shown, sometimes

in an introductory chapter descriptive of the region whose history is to be told, sometimes in a conscious effort to weave the description into the body of the narrative so as to show specifically how events were affected by the geographical theater in which they were played. The place relation may have reference to geographical conditions as we now know them or conditions as the men of former times conceived them to be. In the first case, we have only to locate a fact on a modern map, with proper recognition of the change of names, and that is what text-books for the most part aim to do. We are made aware that France and Austria have not always been on the map of Europe; that Virginia did not always look as it looks to-day. This is a legitimate kind of historical geography. There is another kind that is also receiving some attention and is entitled to more. The charters by which the kings of England conveyed to their subjects rights to territory in America were not based upon the sort of map of America which we have to-day. Seventeenth century land grants need seventeenth century maps to make clear the relations which seventeenth century Englishmen saw.

The place relation, like the time relation, should, for facts of the first importance, be definitely and permanently fixed. The treatment of man's material environment has already been indicated. We have come to it again by another road. Historic places should be visited, photographed, visualized. The use of outline maps should be greatly extended. The publishers now provide them in such abundance and at such trifling cost that no history class need be without them. They make possible a great variety of exercises: tracing a campaign, traveling through New England behind a pencil and telling what once happened along the way, tracing the boundaries of a land grant from a verbal description.

## IV

### HISTORY AS DETERMINED BY TEXT-BOOKS FOR THE UPPER GRADES

In the later years of the elementary school the character of the history presented is determined very largely by the standard text-books. While these have in some respects been greatly improved of late, most of them still carry the earmarks of failure to overcome the dread of leaving something out sufficiently to afford space for something to be put in. With their keen sense of responsibility for the whole story, text-book writers are reminded at every turn of the four hundred odd pages which tradition has allotted to a "grammar school history," and so they continue to pour their general and more or less vague statements into the familiar mold, constructed, long ago, apparently on the principle that the way to make a thing particularly elementary is not to say much about it. If a story is inherently simple, like the story of the Pilgrims and the settlement at Plymouth, it seems safe to devote three or four pages to it, and even to descend to details. If it is inherently difficult, like the story of the founding of the Massachusetts Bay Colony, it must, apparently, be simplified by reducing it to a paragraph; for, surely such an apportionment of space cannot be justified by the relative importance of the stories alone. The plea most likely to be made, that the children are sure to like the Pilgrim story and that they ought, therefore, to be given as much of it as possible, is only another way of confessing that it is less difficult to manage than the Massachusetts story. But whether text-book writers seek simplicity in brevity of treatment, or whether they allow their perspective to be determined by the interests of children, the result is the same: a series of exercises in words, essentially, for the more difficult aspects of life admitted to school histories. In one of the newer books, the work of a competent and distinguished historian, New England is introduced as follows:

"The Puritans.—The New England colonies were founded by English Puritans who left England because they could not do

as they wished in the home land. All Puritans were agreed in wishing for a freer government than they had in England under the Stuart kings and in state matters were really the liberals of their time. In religious matters, however, they were not all of one mind. Some of them wished to make only a few changes in the church. These were called Non-Conformists. Others wished to make so many changes in religion that they could not stay in the English State Church. These were called Separatists. The settlers of Plymouth were Separatists; the settlers of Boston and neighboring towns were Non-Conformists."

The pupils are thus prepared for the story of the Pilgrims to which the author devotes about three and a half pages. His next topic is "The Founding of Massachusetts, 1629-30." Of this he writes:

"Unlike the poor and humble Pilgrims were the founders of Massachusetts. They were men of wealth and social position, as for instance, John Winthrop and Sir Richard Saltonstall. They left comfortable homes in England to found a Puritan state in America. They got a tract of land extending from the Merrimac to the Charles, and westward across the continent. Hundreds of colonists came over in the year 1629-30. They settled Boston, Salem and neighboring towns. In the next ten years thousands more joined them. From the beginning Massachusetts was strong and prosperous. Among so many people there were some who did not get on well with the rulers of the colony."

The words are simple. Children even in a sixth grade can read them and give them back in the class recitation. The routine teacher, content to rest the matter there, will get the impression that the book is admirable, and perhaps write a testimonial for the publishers. The teacher accustomed "thoroughly to expound the text" may find it a convenient summary. Teachers of the latter type are, however, in the minority. Routine results will be those most in evidence. Thoughtful observers, perceiving these, will ask if the children see or feel anything except words. Do they see any Puritans? Do they see anything that the Puritans might change or any reason for changing it? Do they see anything that happened in America? What are Stuart kings and liberals in state matters to those who never heard of either before? What are comfortable homes, wealth

and social position? One thing to children in the crowded tenements of lower New York, another thing to children in the mansions on Fifth Avenue, still another, to children at the cross-roads where "comfortable board and lodging" may be had for eight dollars per month. But what do the words actually tell about the circumstances of the Puritans? What is gained in the narrative by naming John Winthrop and Sir Richard Saltonstall, when nothing further is said about either of them? Is it a distinguishing characteristic of Puritans that they "left England because they could not do as they wished in the home land," or that "in religious matters they were not all of one mind," or that "among so many people there were some who did not get on happily with the rulers of the colony"? Do these statements, individually or collectively, differentiate the Puritans from people who are leaving even the United States to-day because they cannot do as they wish, who in religious matters are not all of the same mind, and who do not get on well with the rulers, here or elsewhere? Can any one think that such statements really convey information about the Puritans to one who is being introduced to them for the first time? Text-book writers evidently do think so, even when they are not, like the author just quoted, scientific historians. In a book of similar grade, by a historian of a different type, intent, among other ambitious aims, upon making children see why Americans are "the bravest men and the most successful of inventors, explorers, authors, and scientists,"—in a word, why the United States is "the greatest nation of history,"—the Puritans are introduced as follows:

"The Puritans.—Bitter religious persecution prevailed in England at that time. Many thought the Church of England so corrupt that they withdrew from it. They were called Separatists or Independents, while those who aimed at reform within the church were called Puritans."

The story of the Pilgrims is then told in about four pages, including the pictures. This brings the author to the Massachusetts Bay Colony.

"The Massachusetts Bay Colony was formed of Puritans, some of them wealthy, and all of high character. They made a settlement in 1628 near Salem. Boston was founded two years later by Governor Winthrop, and between the years 1630 and

1640 twenty thousand people settled in Massachusetts. The various colonies scattered throughout the province all seemed to be on the road to prosperity."

Even professional educators have been known to attack the situation without improving it. A superintendent of city schools, who evidently felt the need of a little more background in the treatment of Puritans and Separatists, has inserted between a six-line paragraph, headed, "The Plymouth Company," and a fifteen-line paragraph, headed, "What is a Puritan? a Separatist? a Pilgrim?"—the following:

"Religious Awakening of the Sixteenth Century.—If the times are propitious, any reform, as it proceeds, gathers strength from causes without, as well as within, itself. Luther's protest in 1517 became a great religious awakening, and in time changed the established lines of religious thought. Its success was enhanced by the fact that an awakening was also in progress in educational, scientific, and all other lines of thought. In England the movement resulted in the establishment of the Church of England, whose ritual retained much of the formal method of worship used by the Catholic Church."

In point of concreteness this paragraph may be taken as fairly representative of what the author says farther on about the founding of the Massachusetts Bay Colony, except that there is nothing quite comparable to the figure of "Luther's protest" becoming "a great religious awakening."

It is strange, after all the years of protest against making history for children a collection of names and dates, that books filled with statements so general, so vague, so empty, as some of those that have been quoted, should continue to be published. It is not at all strange that those who are alive to the results, and who accept them as the normal fruits to be expected of historical instruction in the upper grades of the elementary school, should consider history quite beyond the mental horizon of children in the lower grades. There are, of course, teachers, as has already been intimated, who correct this defect of the text-books, who hold it their business as teachers to supply the particulars behind the authors' generalizations, and who would even resent the idea of turning text-books into repositories of concrete examples. Yet that is exactly what most teachers need. There is neither time

nor opportunity in general training schools for grade teachers to acquire the necessary knowledge of details, or even the knowledge of where to find them, and there is neither time nor opportunity to extend preparation in the midst of the active duties of teaching all the subjects prescribed for a given grade. The extension of the departmental system to the elementary school promises relief in favored localities. But the unfavored localities are likely long to remain a majority. What shall be done for them? Is it enough to sprinkle the pages of text-books with references to other books, some of which contain details of the kind needed, and more of which do not? It is curious to observe the extent to which text-book writers rely on each other for supplementary material. It is not an uncommon procedure for a member of the guild, after composing his own paragraph or page on a topic, to refer to the work of a fellow member in which the same topic is disposed of from the same point of view in half a paragraph or page. As for the other books, those which really contain additional material, the extent to which they are not represented in school libraries, and the extent to which they are not used when they are represented, is not, on the whole, encouraging. There is the practical question of duplicate copies of books. A library of single copies only, for a class of thirty or forty children, is next to no library at all. While text-book writers are not to be held directly responsible for conditions of this character, they ought to be willing to take account of them. The penalty for not doing so is to leave their own books largely unintelligible.

But what ought a text-book to contain about a topic like that of the founding of the Massachusetts Bay Colony? It is easy to find fault. What is the remedy? A general answer has already been suggested. A text-book for the average elementary school should be a repository of concrete examples. The Puritans left England. What did they leave in the way of material circumstance, of worldly advantage? Not generalized Puritans, not the social group, but particular, individual Puritans; men like John Winthrop and Sir Richard Saltonstall, of course; but also men like John Baker and Nicholas Knapp. Just what did these men wish to do in England and just how were they prevented from doing it? A single concrete instance is worth a page of vague description. After the Puritans decided to go to America what

did they do? What did they talk about at their meetings? Naturally about vessels and men to go to New England, for one thing. The first minutes contain a carefully itemized statement of "apparel for 100 men." Among the articles specified are 400 pairs of shoes; 100 waistcoats of green cotton bound about with red tape; 100 black hats lined in the brow with leather; 50 rugs; linen for towels, table cloths, and napkins. It is also recorded that measures were on foot to send to New England ministers; a seal; wheat, rye, barley, oats, beans, peas, stones of various sorts of fruits, such as peaches, plums, filberts, cherries; also pears, apples, quince kernels, pomegranates; licorice seed; potatoes; tame turkeys; brass ladles and spoons; and copper kettles of French make, without bars of iron about them. At one of the meetings James Edmonds offered his services as sailor, fisher, and cooper, but the company considered his demand of £10 for the first year, £15 for the second year, and £20 for the third, as "too dear." At another meeting Robert Morley was engaged as barber and surgeon for three years, to serve the planters or their servants, on occasions belonging to his calling. Attention was also invited to Thomas Graves, "a man experienced in iron works, in salt works, in measuring and surveying of lands, and in fortifications, in lead, copper, and alum mines, and, as stated in the agreement afterward made, "in finding out all sorts of lime stones and materials for buildings, in manufacturing," and other things. It was a busy time. There was the question of how to divide the lands among settlers; there were beaver skins to be sold; there were reports from the colony to be examined; there were boys sent back to England to be punished for misbehavior in the colony; there were private letters from colonists to friends in England, to be read in open meeting and held for use against the writers as occasion might require. A secretary had to be appointed to keep accounts, make warrants for money, and give notice, at every meeting, of such persons as had not paid their subscriptions. Great care had to be taken to keep undesirable people from joining the colony. On one occasion, a French physician asked for leave to settle in the colony. He came commended for his "godly life and conversation." A Dr. Gardner also wished to go, "an able and expert man in divers faculties," but the company deferred action pending further inquiry into the

character of the two men. In spite of such precautions, it appears, quite early in the history of the colony, that Dr. Clarke was ordered to pay to John Baker thirty-eight shillings for cheating in a cloth bargain; Bartholomew Hill was sentenced to be whipped for stealing a loaf of bread from John Haskins; John Baker received similar punishment "for shooting at fowl on the Sabbath day"; and Nicholas Knapp was ordered to be fined or whipped "for taking upon him to cure the scurvy by a water of no worth." It is characteristic of the enterprise that the first business transacted in America was to provide for the ministers. Houses were ordered to be built for them "with convenient speed at the public charge," and their salaries were fixed. It was ordered that one of them should receive yearly three hogsheads of meal, one hogshead of malt, four bushels of Indian corn, one bushel of oatmeal, half an hundred of salt fish, and £20 in money, or if he preferred "to make his own provisions," £40 in money.<sup>1</sup>

The point is not that all history for children must be reduced to individual details. There must be summaries, there must be generalizations. In a great many cases these will have so many elements in common that when one summary or one generalization has been properly founded on its supporting particulars, there will be other similar summaries and generalizations for which the process need not be repeated. They will have a meaning sufficiently definite without it.

<sup>1</sup>*Records of the Governor and Company of the Massachusetts Bay in New England*, vol. I.

## V

THE RELATION OF ELEMENTARY HISTORY TO THE QUESTION OF  
HOW HISTORICAL FACTS ARE ESTABLISHED

Up to this point history has been treated as if it represented a body of assured knowledge, and as if the problem of historical instruction in the elementary school were confined to interpreting selected portions of this knowledge. Such is the general conception of school history. Here and there, in discussions of the subject, it is hinted that doubts may, with profit, occasionally be raised in the minds of children as to the unerring accuracy of books. But anything that savors of "historical criticism" is likely at once to be relegated to a domain reserved for special investigators, whose explanations of how they know what they know about the past, and why they do not know more, are not to be considered a part of history at all. Doubtless there is a residuum of assured historical knowledge. Eighteenth century Johnson apparently thought so and, with the instincts of a literary man, found historians less tolerable on that account. According to Macaulay's representation of his sentiments, Johnson held that "the historian tells either what is false or what is true: in the former case, he is no historian: in the latter, he has no opportunity for displaying his abilities: for truth is one and all who tell the truth must tell it alike."<sup>1</sup> In a vein not altogether different, it is recorded of Fustel de Coulanges, nineteenth century historian, that, one day when he was lecturing and his students broke into applause, he stopped them with the remark: "Do not applaud me, it is not I who address you, it is history which speaks through me."<sup>2</sup> Writers of school books and of a certain type of popular histories have a way, consciously or unconsciously, of allowing history to speak through them. That is what gives to such works their general atmosphere of completeness and

<sup>1</sup> Macaulay's *Essays*, Three Volume Edition, I, 276.

<sup>2</sup> *St. Louis Congress of Arts and Sciences*, II, 158.

undisputed fact. In a well-known and deservedly popular school history, in a passage taken almost at random, we read:

"Christopher Columbus, the great discoverer, was born in Genoa, Italy, about 1436. He spent most of his early life at sea, and became an experienced navigator. He was a man who read widely and intelligently. When on shore his trade was the designing and making of maps. This occupation led him to think much about the shape of the earth, and he came to agree with those men who held that the earth is round like a globe. This belief led him to conclude that Asia could be reached by sailing westward, and that a new route to India could be opened." By the side of this passage is a picture, labeled "Christopher Columbus."

This is a very simple and reasonable kind of history. A child can understand it, as it is intended that a child should. It is very interesting to know how Columbus looked, where he came from, and how he made up his mind that India could be reached by sailing westward. The same kind of knowledge is furnished by other writers of text-books. This is all very well. But what are the grounds for our assurance? A larger and more critical history informs us that, while a number of portraits exist with claims to the honor of representing Columbus, "there is no likeness whose claim to consideration is indisputable."<sup>1</sup> Concerning the other matters set forth so clearly in our school history another critical historian writes:

"Christopher Columbus was born at some time between 1430 and 1456, the precise date of this event being of slight importance nowadays, save to him who seeks to conjure up a picture of the great seaman as he paced the deck of his flagship off San Salvador on that pregnant October night in 1492. Henry Harisse and Justin Winsor unite in giving the date as 1446-47, and when these two agree one may as well follow them without more ado. Eighteen places claim Columbus as a native, but scholars unite in giving that honor to Genoa or its immediate vicinity. At an early age he shipped on his first voyage, and kept on sailing the seas until, some years later, he found himself in Portugal, the fifteenth century meeting place of adventurous and scientific seamen."

"Exactly how or when Columbus made up his mind as to the shape of the earth, the feasibility of sailing westward to India,

<sup>1</sup> Winsor, *Narrative and Critical History*, II, 69.

and determined to do it, is not clear. Ferdinand Columbus, for instance, tells us that the Admiral was influenced by the works of Arab astronomers and by Ptolemy and the ancients; but whether this should be taken in more than a general sense may be doubted. Another theory is that Columbus, studying the *Imago Mundi* of Pierre d'Ailly, Bishop of Cambray, came across the old ideas which that compiler had borrowed from Roger Bacon. The first printed copy of the *Imago Mundi* was made at Louvain not before 1480; but Columbus thought that the earth was round, before that time, and there is no evidence that he ever read the Bishop of Cambray's work in manuscript. It is true that in the report of his third voyage (1498) he quoted a sentence from this book, and there still exists a copy of it with marginal notes in his handwriting, or in that of his brother, Bartholomew, for the writing of the two was much alike. But none of these things proves that he had read the work in manuscript, nor is there reason to suppose that the theories of the ancients had much, if any, direct influence upon him. If he had known of the Bishop of Cambray's book before 1492, it is most probable that he would have used it as an authority to reënforce his ideas; but there is no evidence that he did this. Another way to account for Columbus's opinions is to attribute great influence to the letters of Paolo dal Pozzo Tosconelli of Florence. Sir Clements R. Markham even goes so far as to print them as 'the sailing directions of Columbus.' A more recent writer, Henry Vignaud, has gone to the other extreme and has denied that such letters ever existed."<sup>1</sup>

Which kind of history does the average reader who scans these passages prefer? Doubtless that in which the author writes as if he really knew. To be told, in substance, that there was once a man by the name of Christopher Columbus who made up his mind that India could be reached by sailing westward, and that considerable energy, most of it vain, has been expended in trying to discover when and where he was born and how he arrived at his epoch-making conclusion is confusing and generally unsatisfying to that large class of persons who want something to believe about the past, not balanced opinions and argument. "It's all in confidence," says a delightful essayist, protesting, on behalf of the

<sup>1</sup> Channing, *History of the United States*, I, 14-15.

"Gentle Reader," against the ways of the critical historian, "speak out as one gentleman to another under a friendly roof! What do you think about it? No matter if you make a mistake or two, I'll forget most that you say anyway."<sup>1</sup> A protest of a different character was voiced by Washington Irving when he wrote at the end of his own account of the early years of Columbus and the origin of the idea that India could be reached by a westward voyage: "There is a certain meddlesome spirit, which in the garb of learned research, goes prying about the traces of history, casting down its monuments, and marring and mutilating its fairest trophies. Care should be taken to vindicate great names from such pernicious erudition. It defeats one of the most salutary purposes of history, that of furnishing examples of what human genius and laudable enterprise may accomplish."<sup>2</sup>

But there are doubts. What shall be done with them? Shall they be ignored? Shall they be covered by the dogmatism of the author? Suppose the assurance is in the writer and not in the knowledge, that what he writes is history only in the sense of *his story*, with the emphasis upon the *his*? Is it wholly beyond the province of elementary instruction to take any account of what *histories* really are, of how they are made, of what is involved in reading them intelligently?

Here is a teacher of a fourth or fifth grade, let us say, who is called upon by the course of study to discuss with her class some of the peoples of antiquity. She has discovered that for certain subjects Herodotus seems to be a mine of information, and that, somehow, he has mastered the art of telling a story so as to be interesting, even in a translation. Shall the teacher content herself with merely telling or reading the stories? Will the children's interest be lessened by raising, here and there, the question of how Herodotus got his information and the likelihood of its being true? The rôle of "Father of History," which Herodotus has played so long, lends, it may be, a peculiar sense of fitness to the idea of raising such a question first with him. How shall it be managed so as to avoid the suspicion of "more university work for the grades?"

In treading ground such as this the obligation to be concrete

<sup>1</sup> Crothers, *Gentle Reader*, 173.

<sup>2</sup> *Columbus*, Book I, end of Chapter 6.

is as binding as ever, and more so, if possible. A lesson like the following meets the conditions.

Preliminary questions: What people are there in the world besides Americans? How do you know? Where do they live? Who are the oldest people in the world?

On one occasion a girl knew that there were Germans in the world because she had heard her mother speak of a German woman. The teacher wrote on the blackboard: "We may know of people by hearing about them." A boy knew that there were Indians in the world because he had read about them in a book. The teacher wrote: "We may know of people by reading about them." Another boy knew that there were Chinamen in the world because he had seen a Chinaman. He spoke with an air of conviction that seemed to express disapproval of hearsay or books as evidence, and a new look of intelligence swept over the class. They had all seen a Chinaman. The teacher wrote: "We may know of people by seeing them." Before this last statement had been put on the board, the children were discussing the relative merits of the three ways that had been suggested of knowing about people. It was unanimously agreed that the Indians were the oldest people in the world, on the ground, as one member of the class put it, that "they are the first people we read about in school." This was the crudest piece of reasoning developed during the lesson. The children were told that the question was one which appeared to have been raised a long time ago down in Egypt; for a traveler who went there has told us a story about it. The device described earlier in this paper was used to convey some impression of the lapse of time. The children had already heard of Egypt and had some conception of where it was. The story as told by Herodotus was then read:

"The Egyptians before the reign of their King Psammetichus believed themselves to be the oldest of mankind. Psammetichus, however, wished to find out if this was true. So he took two children of the common sort and gave them over to a herdsman to bring up, charging him to let no one speak a word in their presence, but to keep them in a cottage by themselves, and take to them food and look after them in other respects. His object herein was to know, after the first babblings of infancy were over, what word they would speak first. The herdsman did as he was

told for two years, and at the end of that time on his opening the door of their room and going in, the children both ran up to him with outstretched arms and called, 'Becos.' When this first happened, the herdsman took no notice; but afterwards when he observed on coming often to see them that the word was constantly in their mouths, he told the King and by his command brought the children into the King's presence. Psammetichus himself then heard them say the word upon which he proceeded to ask what people there were who had anything they called 'Becos.' Hereupon he learned that Becos was the Phrygian word for bread. The Egyptians then gave up claiming that they were the oldest people in the world and agreed that the Phrygians were older than they."

Children, even in a fourth grade, will readily anticipate most of the steps in this story, if given the opportunity. In a fifth or sixth grade they are almost sure to raise on their own motion objections to the conclusion which the Egyptians are alleged to have drawn from the experiment. Discussion is almost sure to lead some one to suggest that the story is probably not true, and to ask if Herodotus really thought it was true, or expected anybody else to think so. This raises naturally the question of where Herodotus got the story anyway. The reading is resumed:

"That these were the real facts, I learned at Memphis from the priests of Vulcan. The Greeks told other stories of how the children were brought up, but the priests said their bringing up was as I have stated it. I got much other information from conversation with these priests while I was at Memphis and I even went to Heliopolis and to Thebes expressly to try whether the priests of those places would agree in their accounts with the priests at Memphis."<sup>1</sup>

The children thus see at once that Herodotus knew of the experiment credited to Psammetichus only through "hearing about it." With this introduction, children so fortunate as to be allowed to travel for some weeks afterward with Herodotus, are found to be more or less on the alert to discover when he is talking about things that he has really seen and when he is talking about things that he has merely heard or read. They acquire

<sup>1</sup> Herodotus, Book II, 2. Slightly adapted.

a personal liking for the man and his ways that seems to deepen their interest in his stories.

Those who are accustomed to slay ideas with epithets will doubtless detect in all this an attempt to discuss the "sources of Herodotus" with children. When the idea is expressed in that form it scarcely needs killing. It will die without assistance at the first glimmering of self-consciousness. The danger of attack from pretentious terminology is always present. The best that can be done about it is probably to follow one's plow and watch the furrow. That leads, in the present instance, to the remark that the work begun with Herodotus may be easily extended to materials of a different character. Any one who will take the trouble to turn to a chapter like that in Ragozin's *Chaldea*, on certain buried cities and how they were found,<sup>1</sup> can scarcely fail to perceive the nature of the possibilities. A skilful teacher once went before a fourth grade with this chapter and developed such enthusiasm over the idea of digging into the earth and finding evidence of vanished peoples, that, although it was the last period of the morning session, the children begged and pleaded to have the lesson go on after the striking of the 12 o'clock bell. This particular class, in the course of the year, received impressions of the kind of material on which our knowledge of Greece and Rome and their oriental neighbors is based. They had some acquaintance with Herodotus, Thucydides, Xenophon, Plutarch, Livy, Tacitus. In the work of George Smith, and others like him, they found ideals distinctly not commercial and not military. Yet all this was but an incident of the year's work. The main purpose was to form some conception of the manner of life among the ancients. The sources were often used because they furnished the most concrete material. But the idea was not to study history in the sources. Without sensible loss of time and without interference with the main purpose, the other element was introduced, incidentally, but systematically, at places that naturally and obviously invited it. The presentation was oral. The children had no text-books and they were not required to do any regularly assigned reading.

For those who may prefer some subject in American history, the adventures of the manuscript of Bradford's *History of Ply-*

<sup>1</sup> Pp. 12-35.

*mouth Plantation* furnish material of similar grade for devising an introduction to Bradford's work, which may then be followed, somewhat after the manner proposed for Herodotus. The story of the manuscript is told in detail in the edition of Bradford published by the state of Massachusetts, now unfortunately out of print, but likely to be accessible in a good library. The latest reprint of the *History* is in the series of *Original Narratives*, published by Scribner's Sons, and sold at three dollars a volume.

When the stage is reached at which children begin to use formal text-books, these may serve as the point of departure for occasional illustration of how *histories* are made. It is the duty of teachers to point out recognized errors. Incidentally this may be turned to account in showing what is really involved in getting at the truth about a matter in history. In the seventh grade the colonial period of American history is usually treated for the first time with some degree of seriousness. Probably no subject of equal importance in that period has been dealt with so carelessly by text-book writers as that of colonial boundaries. This subject is as likely as any to furnish ground in need of being cleared up by the teacher. It may therefore be allowed to supply an illustration.

A well-known text-book, one of the two or three books most widely used for seventh-year history, and, on the whole, one of the most admirable, has the following account of the boundary provisions of the charter of 1606.

"To the London Company the king granted the coast of North America about from Cape Fear to the mouth of the Potomac; to the Plymouth Company he granted the coast about from Long Island to Nova Scotia. These grants were to go in straight strips, or zones, across the continent from the Atlantic Ocean to the Pacific (for so little was known about North American geography that a good many people believed the continent up here to be no wider than in Mexico). As for the middle strip, starting from the coast between the Potomac and the Hudson, it was open to the two companies, with the understanding that neither was to plant a colony within 100 miles of any settlement already begun by the other. This meant practically that it was likely to be controlled by whichever company should first come into the field with a flourishing colony. This made it worth while to act promptly."

An average seventh grade can read and interpret this paragraph. Several text-books have maps showing the parallel strips running across the continent. If the particular text in use does not contain such a map, pupils can readily work one out on the board with the assistance of the teacher. How did the writer of this paragraph know that the boundaries were as he has described them? Let the class make suggestions. A little discussion will prepare the way to the charter itself. The charter was granted by King James I in 1606. The portions essential for the present purpose follow.

"That Part of *America*, commonly called VIRGINIA, and other Parts and Territories in America, either appertaining unto us, or which are not now actually possessed by any *Christian Prince* or People, situate, lying, and being all along the Sea Coasts, between four and thirty Degrees of *Northerly* Latitude from the Equinoctial Line, and five and forty Degrees of the same Latitude, and in the mainland between the same four and thirty and five and forty Degrees, and the Islands thereunto adjacent, or within one hundred Miles of the Coast thereof."

This should be read very slowly and imaged step by step. What was "That part of America commonly called Virginia?" Recall the origin of the name. What was the grant to Raleigh? His charter, granted by Elizabeth, gave him "Free libertie and licence from time to time, and at all times for ever hereafter, to discover, search, finde out, and view such remote, heathen, and barbarous lands, countreis, and territories, not actually possessed of any Christian Prince, nor inhabited by Christian People, as to him . . . shall seeme good, and the same to have, hold, occupie and enjoy . . . ." How did Raleigh know this meant America? What lands had been "viewed" by him or for him? What lands had been occupied? This line of questioning will bring out the vagueness from which Virginia is now about to emerge. Returning to the extract from the charter of 1606, what lands in America were at that time possessed by Christian princes or peoples? What is meant by the "Equinoctial Line"? Find "four and thirty Degrees of *Northerly* Latitude" on the sea coast; "five and forty Degrees." Draw lines on the blackboard to represent the parallels of  $34^{\circ}$  and  $45^{\circ}$ . Mark the points where the sea coast would be. Sketch the general trend of the coast line between these

parallels. Draw a line one hundred miles from the coast. How much of the land can thus far be definitely located?

Teachers must allow a sufficient time exposure in work of this character. The charter continues:

“And to that End, and for the more speedy Accomplishment of their said intended Plantation and Habitation there, are desirous to divide themselves into two several Colonies and Companies; the one consisting of certain Knights, Gentlemen, Merchants and other Adventurers, of our city of *London* and elsewhere, . . . . And the other consisting of sundry Knights, Gentlemen, Merchants, and other Adventurers, of our Cities of *Bristol* and *Exeter*, and of our Town of *Plymouth*, and of other Places, . . . . That the said . . . . Adventurers of and for our City of *London*, and all such others, as are, or shall be, joined unto them of that Colony, shall be called the *first Colony*; And they shall and may begin their said first Plantation and Habitation, at any Place upon the said Coast of *Virginia* or *America*, where they shall think fit and convenient, between the said four and thirty and one and forty Degrees of the said Latitude; And . . . . that . . . . [the] others of the Town of *Plymouth* . . . . or elsewhere, . . . . shall be called the *second Colony*; and that they shall and may begin their said Plantation and Seat of their first abode and Habitation, at any Place upon the said Coast of *Virginia* and *America*, where they shall think fit and convenient, between eight and thirty Degrees of the said Latitude, and five and forty Degrees of the same Latitude;”

The line of questioning indicated after the first extract from the charter should be followed, step by step. The word “Adventurers” needs explanation. The children can find it in the dictionary. Thus far in the charter, has any land actually been granted to anybody? What is granted? Be sure that this is clear. Add to the blackboard sketch lines to represent the parallels of  $38^{\circ}$  and  $41^{\circ}$ . Write in “First Colony” and “Second Colony.” Now turn to what is actually granted.

“And they shall have all the Lands, Soils, Grounds, Havens, Ports, Rivers, Mines, Minerals, Woods, Marshes, Waters, Fishings, Commodities, and Hereditaments, whatsoever, from the first Seat of their Plantation and Habitation by the Space of fifty like *English Miles*, . . . . all alongst the said Coast of

*Virginia* and *America*, towards the West and Southwest, or towards the South, as the Coast lyeth, and all the Islands within one hundred Miles, directly over against the said Sea Coast; And also all the Lands, soils, [etc.] . . . from the said Place of their first Plantation and Habitation for the Space of fifty like Miles, all alongst the said Coast of *Virginia* and *America*, towards the *East* and *Northeast*, or towards the *North*, as the Coast lyeth, and all the Islands also within one hundred Miles directly over against the same Sea Coast; and also, . . . from the same fifty miles every way on the Sea Coast, directly into the Main Land, by the Space of one hundred like *English* miles; . . .

"Provided always, and our Will and Pleasure herein is, that the Plantation and Habitation of such of the said Colonies, as shall last plant themselves, as aforesaid, shall not be made within one hundred like *English* Miles of the other of them that first began to make their Plantation, as aforesaid."<sup>1</sup>

Where was the first plantation of the "first colony"? Block out on the blackboard its land grant. Where was the first plantation of the "second colony"? Block out its land grant. Suppose the "first colony" had first settled in latitude 39°, could the "second colony" have settled in latitude 40°? In latitude 38½°? Why? The study will naturally conclude with a comparison of the two maps. Can both be right? Which one is wrong? Compare with the map, if there is one, in the text-book that may be in the hands of the class. It should be said that the text-book quoted has a footnote explaining that the sea to sea provision was added by the charter of 1609. But even that charter did not provide for "straight strips, or zones." Whether a text-book is right or wrong in the matter, the difference, in any event, between taking the text-book conclusions ready made and taking our own conclusions worked out from the charter itself is the difference between *learning* an answer to a problem and *working* the problem. A single exercise of this kind, by giving an impression of the nature of the problem, makes any later reference to boundary questions in the colonies more intelligible.

In dealing thus with a charter we ask only, "What does it mean?" For exercises that involve the question "Is it true?" some of the familiar stories in American history offer inviting

<sup>1</sup> *American History Leaflet*, No. 16.

material. Did Pocahontas save the life of Captain John Smith? Did Paul Revere come at "two by the village clock" to "the bridge in Concord town"? Did George Rogers Clark tell the fiddler at Kaskaskia to fiddle on under the flag of Virginia? Did Thomas Jefferson ride on horseback to the Capitol on inauguration day?

It is not at all necessary or even desirable that every look behind a history should inspire skepticism. It may be quite as valuable to discover that a story is true; its facts often become much more interesting after a little glance at the materials from which they were derived. The incidents must be simple: the signing of the Mayflower Compact, the flight of Roger Williams from Massachusetts, how Lafayette was welcomed at Boston in 1824. Both kinds of exercises should be represented.

Facts worked out in this way in the form of answers to simple problems, carefully restricted and clearly defined, make a deeper impression than the mere reading of answers. They are therefore remembered longer and more definitely. Our conception of historical facts in general is clarified after thus earning a few instead of merely learning them. We have a new kind of respect for facts. The work makes for habits of accuracy. It makes us look at words more closely. Such results can readily be observed in children. But the general purpose of the exercises, as has already been remarked, is to convey some impression of how histories are made. The exercises should on principle be limited in number, even though there were no conditions imposed by the time allowance for the history recitation. Half a dozen carefully developed in class in the course of the year's work will sufficiently serve the main purpose.

## VI

### THE USE OF HISTORIES

Most of those who have written about the aims of historical instruction in the elementary school have mentioned, at least incidentally, the cultivation of a taste for history, which, by implication, must mean a taste for histories. At the same time, the impression is often specifically conveyed that children are not to read histories. "Our learned and more exhaustive historical works," says a writer who has himself rendered valuable service in providing interesting material to supplement text-books, "are beyond the reach of most busy people, nor are they adapted to use in schools. Between these two extremes, the condensed text-book and the ponderous volumes of the historian, we find many books of great value—biographies, memoirs, histories of limited periods, or of particular localities—but none of these, as far as the author knows, is fitted for the use of schools or was prepared with that end in view."<sup>1</sup>

That the end in view was not to reach children may be readily granted. The question of fitness is debatable. The matter can be tested in a very simple manner by putting this author's own account of Lafayette's visit to America in 1824 by the side of the account in Josiah Quincy's *Figures of the Past*, or his account of the first inauguration of George Washington by the side of the account in Schouler, or McMaster, or even Maclay's *Journal*. Einhard's *Charlemagne* can be read almost entire by a fifth grade. Parkman read by the teacher will hold the attention of a fourth grade and can be read by a sixth grade. Bradford's *Plymouth Plantation* will drive other accounts from the field in a seventh grade. There is much even in Henry Adams that can be read by an eighth grade. Many important and extended biographies can be turned to account for particular episodes. It is a mistake to assume, as it often is assumed, that the larger and more special histories lose availability for school purposes in proportion to

<sup>1</sup> Elson, *Side Lights on American History*, I, p. vii.

their size and scientific value. There is the problem of getting the money to buy them. But that is a different matter. There is the problem of selecting what is suitable. But that is simply a matter of pedagogical discretion. The main difficulty is a lack of conviction on the subject among teachers.

The lack of conviction is due in part to a lack of acquaintance with histories of the better sort, and with historical literature proper, for which, teachers, under present conditions of training, can scarcely be held responsible, and in part to a prevalent belief that material confessedly not historical, in any strict sense, possesses, in addition to its other merits, the virtue of instilling a taste for serious history. At the proper intellectual stage, therefore, children may be counted upon to pass easily and naturally from romance and poetry dealing with historical themes, for example, to histories. History is thus, in effect, brought within the circle of school influences without the trouble of applying historical canons to the construction of school programs. Historians have themselves delivered encomiums upon the romantic treatment of history. Thierry, it is said, got his inspiration for the *Norman Conquest* from Sir Walter Scott, and Parkman, it is said, got his inspiration for *France and England in North America* from James Fenimore Cooper. Why, then, should not children, in due time, turn eagerly from *Evangeline* to Parkman, or from *Standish of Standish* to Bradford's *History*?

The extent to which this may be true is not easy to determine, because so many other influences begin to play upon life at the close of the elementary school period. Of those who close their school career at this stage, some undoubtedly become readers and students of serious history; but information concerning the particular source of their inspiration is not readily available. The character of what passes for history in popular discussion would hardly indicate that the number of such readers and students is great. For those who go on with their studies in school or college, simple tests are possible; but it is difficult to distinguish between results properly to be credited to elementary instruction and results properly to be credited to secondary instruction. So far as acquaintance with histories is concerned, there does not appear to be much to credit in any event. An inquiry carried on for a dozen years among graduates of high schools and normal

schools representing a considerable part of the entire country, and including many teachers of long experience in the grades, has, in several thousand instances, elicited the important information that Barnes and Montgomery are the chief American historians. Bancroft, Parkman and Prescott are mentioned rather frequently, but, among those who have come within scope of the inquiry, it has been a rare occurrence to find a person who could tell what any of these historians wrote.

The principle of the easy passage from the romantic to the serious treatment of history, if sound for children, ought to be sound for teachers too. The vogue of historical novels ought, then, to argue, among teachers, a widening interest in histories. Within the period and the group embraced in the inquiry already mentioned, it has been found that about seventy teachers in the grades will testify to a belief that historical novels cultivate a taste for histories where one teacher will profess actually to have been led in that way to histories. But whether the latter were large or small volumes, whether they were bound in black or in blue, whether they were text-books or encyclopedias, the professing teacher has rarely been willing either to assert or deny. In the case of the others, it has been fairly apparent that historical novels often do cultivate a taste for historical novels. While the condition is not one to warrant sweeping generalization, it may at least be allowed to inspire a certain attitude of skepticism toward the claim, so often made, that an easy and natural bridge to histories may be built from materials supplied by myth, romance, and poetry.

As early as the sixth year children may with profit begin to find some things for themselves. They may be instructed in the use of tables of contents and indexes and told how to follow bibliographical hints in the margins of books and in the footnotes. Their first quests should be for answers to very specific questions: Was gunpowder used at the battle of Crécy? What was a "free-man" in early Massachusetts? What did John Adams give as the reason for asking Jefferson to write the Declaration of Independence? Such questions should grow naturally out of class discussions. The children will raise many questions themselves which can properly be disposed of in this way. With four or five books—the number should not be too imposing—so placed that

children can conveniently get at them, the problem of finding things will be attacked with zest. This is one way of sampling books not intended primarily for consumption in the elementary school. For the gunpowder question, for example, a sixth grade may be allowed to look in Froissart, Robinson's *Western Europe*, Kitchin's *History of France*, and Green's *Short History of the English People*. On one occasion when this was proposed, the teacher of the class protested somewhat violently against such a task for "poor little minds." "But," she added, "it won't do any great harm, for you can't get them to do it." Some days later the teacher had a different grievance. The children, she complained, had become so interested in the gunpowder question that they were neglecting more important work.

When the seventh grade is reached, assigned readings outside of the text may be made a regular feature of the history work. They should be definite and not too long. For the standard histories, the references should be to special incidents and episodes. The table of contents in a work like McMaster's *History of the People of the United States* suggests these in great variety. Where library facilities are limited, it is well to divide a class into sections, each section to have the use of the books during regular study hours on certain days of the week only, and, on certain other days to have the privilege of taking books home over night. The extent to which books are taken home will furnish a ready test of the interest that may be aroused. Readings may be assigned by the week. To avoid unnecessary loss of time in the recitation, the readings should be posted near the place where the books are kept. The children are then to look for their assignments without any further directions. There should be talks about the writers of the more important books. Contrary to a general theory, children can be interested in men like Petrarch and Parkman and the problems that confronted them in writing books as well as in John Smith and Miles Standish and the problems that confronted them in killing Indians. Children appreciate Petrarch's complaint that, in his day, it was easier to write a book than to get one properly copied. "Such," he said, "is the ignorance, laziness, or arrogance of these fellows," referring to copyists, "that, strange as it may seem, they do not reproduce what you give them but write out something quite

different."<sup>1</sup> Children are interested in learning about the first printed books and the feverish demand for them that was sometimes manifested. "Do you wish any of them?" writes a scholar, in the early days of printing, to a friend, after informing him of a wagon load of classics expected in Basle. "If so, tell me immediately and send the money, for no sooner is such a freight landed than thirty buyers start up for each volume, merely asking 'what's the price?' and tearing each other's eyes out to get hold of them."<sup>2</sup> The circumstances under which Parkman wrote his books make a ready appeal. Talks about books and bookish men add to the interest in books.

More history can be read to children from histories and more history can be read by children in histories than is generally suspected. Many of the larger works are more readily followed than the school books, because of their greater concreteness. The selection of history books from which to read to children may be an important factor in forming their historical tastes even before they begin to read anything for themselves. There are some books that should not be made over. A protest recently voiced against this tendency in dealing with literature applies also to history. "The noble heritage of great books that awaits every cultivated person is dealt out ahead of time in shreds and patches, in ineffective lumps, in diluted extracts. The publishers' catalogues are filled with the titles: tales from this master, a child's version of that, vignettes from the other. . . . All that has made the book delightful has been left out, the personal equation, the living presence of the writer as perceived in his immortal words, for these have been displaced by two syllabled imitations. The spark of the divine has been quenched. And there is really no stopping place. As writers multiply, new incursions will be made. We may have *The Child's Own Faust*, *Machiavelli for Little Tots*, *Rebelais in Simple Words*, *The Westminster Confession in Easy Rhymes*, *Little Dramas from Aeschylus*."<sup>3</sup> History like literature, may be spoiled by bringing it "down to the child's effortless understanding." It must be a matter of common observation among teachers that the ability of children to comprehend.

<sup>1</sup> Robinson and Rolfe, *Petrarch*, 28.

<sup>2</sup> Janssen, *German People*, I, 19.

<sup>3</sup> *Educational Bi-Monthly*, February, 1908, p. 225.

in the early years of the elementary school, is considerably in advance of their ability to read. It would be an abnormal fourth grade that could read with ease and certainty the works of Francis Parkman, but any one who has tried it knows that a fourth grade by no means abnormal will listen with pleasure to a teacher's readings from Parkman. When a better course is so obvious, it is unfortunate that the dull hand of pedagogy should persist in its efforts to rewrite for children an author like Parkman.

Numerous lists of books suitable for supplementary reading in elementary history have been published. From the standpoint of history, it is somewhat unfortunate that a reasonable degree of historical accuracy has, in many cases, not been considered a necessary quality in the books admitted. Conditions are now improving and it may be hoped that the forthcoming *Report* of the Committee of Eight will contain more discriminating lists.<sup>1</sup>

<sup>1</sup>For representative lists of general scope already published, see Gordy and Twitchell, *Pathfinder in American History*, Part I, 101-102, Part II, 235-251; Mace, *Method in History*, 309-311; McMurry, *Special Method in History*, 271-291.

For a critical appraisal of many of the books thus listed, see Larned, *Literature of American History*.

For a short list, see the last section of this paper.

## VII

### THE PROBLEM OF FINDING WHAT IS SIGNIFICANT IN HISTORY

The question of what is really important to know in history must always be with us. Each age looks at the past in its own way and records itself from the standpoint of its own dominant interests. The first historians told stories. Their interest was mainly æsthetic. They wrote to please themselves and their public. Whether the stories were true or not was a matter that did not worry greatly either the historian or his public. Another stage was reached when history became didactic. The aim was then to be instructive, to teach, especially to kings and other mighty men, "historic lessons." Doubtless there were times when a few grains of truth about the past would have spoiled the "lessons." The scenes are shifted, the moral changes, but histories of these types are produced in every generation. With scientific historians, the all-absorbing purpose is to find out what the past was, how it came to be what it was, and how the present grew out of it. This introduces a new standard by which to judge of the significance of facts. But even the scientific historians are not agreed as to what particular things are significant. That one thing rather than another is retained in the world's memory may, after all, be due only to the personal curiosity, or caprice, or peculiar interest of some observer in the past, who, perhaps, did not even take the trouble to tell the truth, and to the accident which preserved one record and destroyed another. Some periods have long histories, not because they are important, but because the records are abundant. Some periods have short histories, not because they are unimportant, but because the records are scarce. Often the best reason that can be given for keeping a fact alive is that some Herodotus or Livy once gave it a place in a narrative which the world refuses to forget, or that some bit of nameless parchment, sole survivor of its day, happens to contain it. One recorder in the past may have wanted to know only how statues were made, another how a city was governed, another

how an army was managed, another how reading was taught, another how a fortune was made, and another may have wanted only inspiration, or a good story. Of all these, perhaps, only the good story survives. Thus, in one way or another, it often happens that we can know a good deal about matters that seem to us quite unimportant, and nothing at all about matters that seem to us really essential to an understanding of the past.

From a mass of knowledge so largely permeated by what is arbitrary and accidental, so dependent for relative emphasis upon changes in taste or point of view, it is difficult at best to select facts for presentation in school which shall not, at the first gathering of educators called to view the selection, appear to be in chronic need of revision. Education and history both impose conditions. The first demands the exclusion of everything in the past which has not left traces sufficiently enduring to be found in the life of the present. But when a condition in Ancient Greece is approached because it seems to throw light on a condition in modern America, we are at once confronted with the need of understanding the Greeks to understand the condition in Greece. This introduces a series of facts many of which immediately fall under suspicion on the ground of not being themselves directly related to the present. On the other hand, the same facts are almost sure to create a demand for fresh explanations which must, perhaps, be sought outside of Greece itself. It was once a fashion to begin the history of one's own time with an account of the creation of the world, and there is still something to be said in favor of the principle. That the present is the goal we all agree. That the influences which have been most enduring and the facts which explain them should be set forth in school we all agree. But that is not enough. The principle must be applied. There is need of doing for the elementary school from the standpoint of American conditions what M. Seignobos has undertaken to do for the French Lycées from the standpoint of conditions in France, that is, to provide a series of properly graded text-books which shall tell in a connected way the story of what is most significant in man's experience in the world, from the time that history introduces him, to his latest development in the United States. The possibility of doing this in four volumes designed for the last four years of the elementary school will at once be

denied, both by educators and historians. So much remains unsettled that the task may easily seem discouraging. Why have any European history in the elementary school at all? Is not American history sufficient for American children? The very fact that questions as fundamental as these are still subject to debate is indicative of the length of the road to be traveled. The argument for European history is now being reinforced by claims of a type applied with success in other fields. In communities peopled largely by Germans, shall there not be German history? In communities peopled largely by Scandinavians, shall there not be Scandinavian history? And so on for other elements represented in the American population. There would be some curious history programs in our greater cities, if this principle of selection should ever come to prevail; but no more curious than some already in effect. A few years ago, one of the newer states of this Union—it had been in existence rather more than fifty years—made state history obligatory for teachers. As a result, the high schools began at once to introduce the subject into their curricula. One of the most progressive announced with pride that, in the senior year, state history would be taught during the first semester, and mediæval and modern European history during the second semester. Probably no one would deny that the development of the United States should be the chief theme in elementary history in the United States. The historical argument for European history is simply that this theme is not intelligible without the European background. Nor does that background become insignificant after the War of Independence. It is not alone the influence of international relations that is to be considered. The transition from Europe to America was not completed in colonial days. There is a sense in which it is even less complete now than it was then. There are more Americans in the making now than there were then. There is more occasion for understanding Europe now than there was then. Yet some recent text-books have less rather than more of the European background.

The problem of revising current offerings of facts in elementary history needs the attention both of students of education and of students of history. At present we are teaching, especially in the last two years, too much and too little. We need less and

more. We need light on what to put in, and light on what to leave out. Associations of history teachers might contribute more toward a solution of this problem, if they would devote themselves oftener to the specific question of why some particular facts are important and others not. The recent fate of 476 A.D. before one of these associations might be shared by some other equally famous facts if similar proceedings were instituted against them.<sup>1</sup>

The important work of suggesting in the form of a somewhat detailed course of study the facts of most worth in history for American children has been undertaken by the Committee of Eight of the American Historical Association. The members of this committee are: J. A. James, Professor of History, Northwestern University, Chairman; H. E. Bourne, Professor of History, Western Reserve University; E. C. Brooks, Superintendent of Schools, Goldsboro, North Carolina; Wilbur F. Gordy, Superintendent of Schools, Springfield, Massachusetts; Mabel Hill, Department of History, State Normal School, Lowell, Massachusetts; Julius Sachs, Professor of Secondary Education, Teachers College, New York; H. W. Thurston, Chief Probation Officer, Chicago; J. H. Van Sickle, Superintendent of Schools, Baltimore. The report of the Committee will probably be published before the end of the present year. It is a document that should be in the hands of every teacher in every grade of the elementary school in which history is taught.

<sup>1</sup> See *Report, New England History Teachers' Association, 1906.*

## VIII

### THE QUESTION OF EDUCATIONAL AIMS AND VALUES

Assuming that history in the elementary school can, with proper attention to the conditions of securing concreteness in presentation, be made more seriously historical both in the selection of materials and in the manner of dealing with them, there remains the question of its significance as a force in the education of children. While this question lies beyond the scope of the present discussion, its fundamental importance is freely conceded. In general, it may be said that most of the claims made for history as a school study are as valid for history that aims to be historical as for history that aims to be literary or sociological or ethical. It is in the demand for ideals, for inspiration, that the need of making history over is likely to be most keenly felt. "Teachers," we are informed, "must feel their responsibility to set before their pupils from the historic page, the highest ideals of conduct and character. They must possess both the knowledge and the courage to enlarge here and cut out there."<sup>1</sup> The difficulty of always reconciling this responsibility with the responsibility for keeping school history historical must be apparent to all. One way out of the difficulty is simply to repudiate history whenever it happens to interfere with the *uses* of history. This is very confusing to one who is trying to understand current discussions of aims and values in the teaching of history. On one page it seems really to be the value of history that is under discussion. We are told how important the past is as an aid to understanding the present. It must be, then, that we are expected to understand the past. But, on the next page, it is apparently the value of something else that is under consideration. The heroes of history are not to be treated as men, but as pieces of educational apparatus. In the preface to his work on the *Schism*, written about five hundred years ago, Dietrich von Niem has a somewhat bewildering enumeration of things desirable to man, which, he says, are to be attained only through history. But

<sup>1</sup> Report No. 4, *New England History Teachers' Association*, p. 30.

there is a condition attached. The passage closes with a solemn petition to be delivered from dealing in fiction. To Dietrich's mediæval mind the uses of history were many, but he wished it to be distinctly understood that he was speaking of history. If modern writers on education who share Dietrich's views as to the value of history would always take the trouble to be as specific as he was, it would be easier to discover just what they expect of history.

The importance of ethical standards and the need of ethical stimulus in our modern life can be denied by no one; the expediency of "whitewashing" history to secure them may well be doubted. The whole question of aims and values in history as a school study, is, however, one too largely determined from data established by mere assertion to be quite conclusive. The way, after all, to find out whether history can be presented to children is to expose them to history, and the way to determine the value of historical instruction is to observe the results of historical instruction.

## IX

### A SHORT LIST OF BOOKS

The conclusions indicated in the course of this discussion can to a certain extent be tested by the use of the materials inserted in the body of the paper. For teachers who may be disposed to extend the test, a short list of books is here appended. There is so little uniformity among elementary schools in the arrangement of periods and topics in history for the various grades that it is hardly worth while to classify the books according to grades. Most of the books named contain some material which the teacher can adapt to a third grade. Some of them contain material which can be adapted even to a first grade. Much can be read, with slight change, to grades above the third, and this is what is proposed, in the main, for fourth, fifth, and sixth grades. Children in the last two years of the elementary school can themselves read properly selected passages in any of the books named. Most of the books can also be used by a sixth grade for exercises in finding answers to specific questions of the kind suggested above in the section on the use of histories.

In dealing with material of this character, it is desirable that teachers should be familiar with the treatment of it in some of the more extended text-books. These will help to preserve a sense of historical perspective. A few such works are, therefore, included in the list. If the material proposed is found suitable, the text-books named all contain bibliographical suggestions which may be accepted as guides in the selection of additional material.

#### ANCIENT HISTORY

For teachers: Botsford, *Greece*, and *Rome*. The Macmillan Company. Each \$1.10. Or West, *Ancient World*, Allyn & Bacon. \$1.50.

Herodotus, Rawlinson's translation, edited by Grant. 2 vols. Scribners. \$3.50.

Representative topics: Egypt "the gift of the Nile," Bk. II, 5-10, 13, 14, 19-28, 97; the city of Babylon, Bk. I, 178-181; the story of Cyrus, Bk. I, 73-92; the battle of Marathon, Bk. VI, 107-117. (The

numbers here refer to chapters.) If the cost of this edition seems too great, Cary's translation, while less satisfactory, may be substituted. The Macmillan Company. \$1.00. A literal translation of Books VI and VII is published by Hinds and Noble at 50 cts. The use to be made of Herodotus has already been indicated.

Maspero, *Life in Ancient Egypt and Assyria*. Appleton. \$1.50.

Representative topics: The Egyptians—food, clothing, houses, work, amusements, pp. 1-36; religion, funeral customs, judgment of the dead, pp. 131-152; Assyrian customs, pp. 215-232.

Blümner, *Home Life of the Greeks*. Cassell. \$2.00.

Representative topics: Education, Chap. 3; daily life within and without the house, Chap. 5; meals and social entertainments, Chap. 6; agriculture, trade, and handicraft, Chap. 14.

Church, *Roman Life in the Days of Cicero*. The Macmillan Company. 50 cts.

Botsford, *Story of Rome as the Greeks and Romans tell it*. Macmillan. 90 cts. "Chiefly biography and character from the sources."

These books contain material suitable for oral presentation or for reading to a fourth, fifth, or sixth grade.

#### MEDIEVAL AND MODERN EUROPEAN HISTORY ..

For teachers: Robinson, *Western Europe*, Ginn & Co. \$1.60.

Harding, *Story of the Middle Ages*, Scott, Foresman. 60 cts. A suitable text-book for a fifth or sixth grade.

Tacitus, *Germania*. Translations and Reprints from the Original Sources of European History. University of Pennsylvania. Series of 1899. No. 3. 15 cts. Representative topics in chapters 4-18, 26. Can be read to a fifth grade.

Einhard (Eginhard), *Charlemagne*. American Book Co. 30 cts.

Representative topics in chapter 4 and chapters 17-33. Fifth or sixth grade.

Archer and Kingsford, *Crusades*. Putnam. \$1.50.

Representative topics: Early pilgrimages to the Holy Land, pp. 2-13; the march to Antioch, Chap. 3; capture of Jerusalem, Chap. 5; the campaigns of Richard, Chap. 22; arms and armor, Chap. 23. Fifth or sixth grade.

Froissart, *Chronicles*. Macmillan. \$1.25.

Representative topics: Causes of the Hundred Years' War, Chaps. 5, 28; battle of Crécy, Chaps. 128-132; battle of Poitiers, Chaps. 159-164. Sixth grade.

Robinson, *Readings in European History*. 2 vols. Ginn & Co. \$1.50 per vol.

There is a good deal of material in these two volumes of extracts from the sources suitable for presentation to a sixth grade.

- Robinson and Beard, *Development of Modern Europe*. 2 vols. Ginn & Co. Vol. I, \$1.50, Vol. II, \$1.60.  
Seventh or eighth grade.
- Green, *Short History of the English People*. Harper & Bros. \$1.20.  
Seventh or eighth grade.

## AMERICAN HISTORY

For teachers: Channing, *Students' History*. The Macmillan Company.  
\$1.40.

Higginson, *Young Folks' Book of American Explorers*. Longmans, Green & Co., \$1.20.

Stories of the Northmen, Columbus, the Cabots, Verrazano, Cabeza de Vaca, Cartier, De Soto, Ribaut and Laudonnière, Sir Humphrey Gilbert, Capt. John Smith, Champlain, Hudson, the Pilgrims and Puritans, as told in the sources. Sixth or seventh grade.

*American History Leaflets*. Edited by Hart and Channing. P. P. Simmons, N. Y. 10 cts. each.

Representative numbers:

No. 1. The letter of Columbus . . . announcing his discovery, with extracts from his Journal.

No. 9. Documents describing the voyage of John Cabot in 1497.

No. 16. Documents illustrating the territorial development of the United States, 1584-1774.

No. 18. Lincoln's Inaugural and first message to Congress, 1861.

No. 29. The early history of Plymouth. Extracts from Bradford and Mount.

No. 30. Constitutional doctrines of Webster, Hayne, and Calhoun.  
Sixth to eighth grade.

*Old South Leaflets*, Directors of Old South Work. Boston. 5 cts. each.

Representative numbers:

No. 7. Charter of Massachusetts Bay.

No. 29. The discovery of America from the Life of Columbus by his son.

No. 32. Marco Polo's account of Japan and Java.

No. 43. George Rogers Clark's account of the capture of Vincennes.

No. 68. Gov. Hutchinson's account of the Boston Tea Party.

No. 77. Cotton Mather's Lives of Bradford and Winthrop.

No. 78. First number of the "Liberator."

No. 82. Story of Uncle Tom's Cabin.

No. 116. Drake on the coast of California.

No. 151. Commodore Perry's landing in Japan, 1853. Official report.  
Sixth to eighth grade.

Johnston and Woodburn, *American Orations*, 4 vols. \$1.25 per vol.

Representative orations:

Patrick Henry, Convention of Delegates, I, 18-23, 340-343; Fisher

- Ames on British Treaty, I, 112-130, 359-361; Webster and Hayne, I, 233-302, 380-392; Wendell Phillips on the murder of Lovejoy, II, 102-114, 366-371; Webster, Seventh of March speech, II, 161-201, 388-407; Sumner, Crime against Kansas, III, 88-120, 354-362; Jefferson Davis, Farewell to Senate, III, 320-329, 413-416; Beecher, Liverpool address, IV, 93-122, 443-450; Lincoln, Gettysburg address; Second Inaugural; IV, 123-128, 450. Eighth grade.
- Josiah Quincy, *Figures of the Past*. Little, Brown & Co. \$1.50.
- Representative topics:
- Lafayette in Boston, 101-109; Lafayette and Col. Huger, 110-126; Daniel Webster at home, 138-146; Jackson in Massachusetts, 352-376. Eighth grade.
- Hart, *Source Readers*. 4 vols. The Macmillan Company. Fifth to seventh grade.
- Hart, *Source Book*. The Macmillan Company. 60 cts. Seventh or eighth grade.
- Franklin, *Autobiography* (Riverside Literature Series). Houghton, Mifflin & Co. 40 cts. Sixth or seventh grade.
- Scudder, *Washington* (Riverside Literature Series). Houghton, Mifflin & Co. 40 cts. Sixth or seventh grade.
- Lodge, *Washington*, 2 vols.; Lodge, *Webster*; Morse, *Lincoln*, 2 vols.; (American Statesmen Series). Houghton, Mifflin & Co. \$1.25 per vol. Eighth grade.
- Schouler, *Jefferson* (Makers of America Series). Dodd, Mead & Co. \$1.00. Eighth grade.
- Brown, *Andrew Jackson* (Riverside Biographical Series). Houghton, Mifflin & Co. 75 cts. Eighth grade.
- Parkman, *Struggle for a Continent*. Edited by Pelham Edgar. Little, Brown & Co. \$1.50. A volume of extracts from Parkman's works. Can be read by sixth to eighth grades.
- Fiske, *Discovery of America*, 2 vols., *Virginia and her Neighbors*, 2 vols.; *Beginnings of New England*; *Dutch and Quaker Colonies*, 2 vols.; *American Revolution*, 2 vols.; *Critical Period*. Houghton Mifflin & Co. \$2.00 per vol. Seventh or eighth grade.
- Schouler, *Eighty Years of Union*. Extracts from the author's larger work. Dodd, Mead & Co. \$1.75. Eighth grade.
- McMaster, *History of the People of the United States*. 6 vols. Appleton. \$2.50 per vol. Eighth grade.
- Rhodes, *History of the United States from the Compromise of 1850*. 7 vols. The Macmillan Company. \$2.50 per vol. Eighth grade.

## ALUMNI NOTES

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### EDUCATIONAL WORK IN INDIA

Mr. W. M. Zumbro, a graduate student of Teachers College during 1905-07, writes as follows from Madura, South India, where he is president of the American College:

*Government Control.*—The first thing that strikes an American coming to India for educational work is the extent to which the central government controls the schools. That a school may exist it must first have the recognition of the Educational Department. In order to get this, it is necessary that the building and the equipment for the school should meet the approval of government; the qualifications of the staff, the amount of fees to be collected, the curriculum of study are all determined by the government. Once the school is recognized and started on its way it must then be officially inspected at least once a year by some officer in the Educational Department and a report made. Every examination which receives any recognition whatsoever in the country is conducted by the Educational Department in the lower schools, and by the university for the matriculation examination and all higher examinations. It will thus be seen that as compared with America there is little chance for individual initiative on the part of the teacher in such fundamental matters as general organization of the school and curriculum of study. There is, however, abundant opportunity for individual initiative in method of teaching.

*Opportunities for Americans in the Educational Service in India.*—At present there are few Americans in India engaged in educational work save those who are connected with one of the various missions. The officers of the Educational Department are recruited for the most part from England. It is possible, however, that an American applying through the regular channels may receive an appointment in India. There are a considerable number of Americans in mission educational service in this country. There are altogether nine American colleges in the Indian empire, and a large number of primary and secondary

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schools, manual training and industrial schools, and kindergartens. In South India no American institution stands higher in the thought of the officials of the Educational Department than Teachers College, Columbia University.

*Scientific and Industrial Training.*—The problem of scientific and industrial education is much to the front at present. For some time there has been in Bengal a society for the promotion of scientific and industrial education. This society collects funds with which it sends promising young men to Japan, to Europe, and to America for the purpose of studying scientific and industrial methods. As yet India is under the old régime of hand work and has not yet made the change to the factory and the machine. With wages rapidly rising and improved machinery being continually invented, it will not be long before India will be compelled to reorganize her industrial life and adjust herself to modern conditions. This will be a most difficult problem, for her educated young men are not as yet giving their attention to industrial problems and India is rapidly losing her former position as a competitor in the world's market. The British Government is making a considerable effort to improve the industrial situation and the people of India themselves are awaking to the necessity of doing something. There is needed a wide diffusion of general and technical industrial and agricultural knowledge. A vigorous attempt is being made to introduce kindergarten, nature study, manual training, chemistry, physics and the natural sciences into the schools and colleges of the empire. Many missions in India are taking up these problems and making an attempt to help solve them.

*The American College, Madura.*—The American College, Madura, has recently completed a building for the Manual Training Department, and secured a good equipment of American tools. But we have no trained man to develop this branch of our work, though at present we are trying to find such a one. With the beginning of 1909, we also expect to introduce science into our college. This will be an important step in advance, but here again we are handicapped by the fact that we have no one for our staff who has had a special training in science. Our Mission Board is prepared to appoint such a one to the college if he can be found. If any reader of TEACHERS COLLEGE RECORD knows

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of a young man who would be willing to come out to India to help either in the Manual Training Department or in the Scientific Department of the college, I should be very glad to correspond with him. It would not be necessary that one coming out for this work should, in the first instance, come out for a longer term than four years. If, at the end of this time, he should desire to continue and should prove to be the right man for the work, the college authorities would be glad to have him remain permanently.

#### ROBERT COLLEGE, CONSTANTINOPLE

Mr. William S. Murray, a graduate student of Teachers College from 1899 to 1901 and now principal of the preparatory department of Robert College, Constantinople, writes as follows: "This College was founded to give an opportunity to young men in this part of the world, irrespective of creed or nationality, to receive collegiate training for service in the various communities with which they may be in any way connected.

"From necessity some preparatory instruction has always been given, but it was not until the fall of 1902, when a commodious fireproof building for the younger boys with accommodations for seventy-five boarders and as many day pupils was completed, that the preparatory department was thoroughly organized and placed in charge of a principal devoted to that work.

"At present there are two hundred and thirty-eight preparatory pupils, one hundred and five of the older ones being housed with the college students. Altogether there are two hundred and thirty-eight boarders and one hundred and seventy-five day students.

"Coming as they do from all parts of this Empire and from the surrounding countries, they naturally show marked differences in general preparation, and they exhibit an interesting variety of interests and tendencies. The preparatory pupils range from ten to twenty years of age, the greater part between twelve and fifteen.

"The preparatory course extends over four years and the college course over five years. The first year in the college is called sub-freshman and the work corresponds quite nearly to the instruction usually given in the last year of a full high-school course. After the first preparatory year English is the language of

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instruction. The vernacular work, however, in Armenian, Greek, Bulgarian, and Turkish goes on through both departments, and French, obligatory for all students, is kept up from the beginning of the third preparatory year.

“Each year practically all of the new students—this year one hundred and forty-eight—are beginners in English, but they rank all the way up to the junior class in vernacular and in French. About fifty of the more advanced new students will be prepared in English in one year to enter the sub-freshman class. It will be seen that the preparatory pupils are mostly unclassified, except in the branches which are taught in English. Often the younger boys have a start in several languages, Turkish, German, etc., and parents are quite unwilling that any of them should be dropped. And when one realizes how long it is likely to take a young boy to regain his former command of a language after having left it for a year, or even for six months, and having been led meantime to the limit in the acquisition of other languages, he is likely to give the student an opportunity to continue languages partly learned whenever it is possible. Then again the aptness of students in acquiring English varies to such an extent that it is desirable to make frequent promotions. Preparatory pupils are usually beyond the age limit for their respective classes, so transfer may be made, especially in English, whenever there is evidence of a fitness to do the work of a more advanced class. Sometimes, for instance, a large boy begins his second year with the second-year class and finishes with the fourth-year class. On the other hand, now and then a boy spends even three years in the same class. All of these conditions and necessities render the arrangement of a program of classes a very perplexing problem which must be worked out several times each year.

“The greater part of the text-books in English are American publications.

“On Sundays all boarding students are required to attend bible classes and the regular morning and evening services. In the evening service singing occupies most of the time. The college Y. M. C. A. holds meetings every Thursday forenoon. Once a month a general meeting is held where reports and an address are given in English. At other times there are sectional meetings where the vernacular languages are used.

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"Students here are generally very apt at memorizing, and while they are not likely to do as much patient and prolonged thinking as could reasonably be expected, yet they retain fairly well such ideas as they feel they are likely to be called upon to use. Our students in the main appreciate their opportunities. The boys are almost always quite sensitive to the attitude of teachers toward them. Discipline is not difficult. As there are fifteen races represented in the student body, under all circumstances one is rather forced to consider the boys individually, and it may be said that this ever-present necessity helps very much to make it somewhat easy for the sympathetic, judicious, and deeply earnest teacher to win the loyal following and the loving friendship of our boys."

### IN CHINA

Mr. Fong Foo Sec, who received the degree of A.M., in 1906, and after receiving the degree of Chinshih (Litt.D.) from the Chinese Government last fall, accepted a position in the Commercial Press of Shanghai, a Chinese company, is now engaged in the compilation of a set of English readers and science readers for the use of Chinese students. Hitherto American and English text-books have been used in Chinese schools, but these have been found unsatisfactory, as the subject matter treated does not as a general rule appeal to the interests of Chinese students.

Mr. Samuel Sung Young, who received the degree of A.M., in 1905, was awarded the degree of Chinshih (Litt.D.) by the Chinese Government last fall and this spring repaired again to Peking to take the Palace Examination given to students returned from foreign countries. In May he was appointed to the Ministry of Education in the capital as metropolitan official of the sixth rank. Two weeks later he was chosen by the Ministry of Posts and Communications to be president of the Tangshan Engineering and Mining College in Chihli province, beginning his duties there in July. The acceptance of this new position does not sever his connections with the Ministry of Education.

### HAWAII

Mr. Stanley Livingston, a graduate student of Teachers College during 1906-07, writes from Hawaii, where he is preparing a Master's thesis on "Hawaiian Education": "The whole educa-

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tional system here is patterned upon American ideals. Hawaii has emphasized from the very beginning the industrial phase of the curriculum to meet the needs of a nature people. The Oriental is becoming a large factor in our schools."

The Presbyterian department of immigration has appointed Mr. G. B. St. John, who received the diploma in Manual Training in 1908, to the office of field investigator. Mr. St. John is a graduate of Pratt Institute, Brooklyn. He is also a graduate of the School of Philanthropy and has had experience in the manual training departments of various east-side educational enterprises. He was principal and teacher in Iloilo, Philippine Islands, and organized the Chinese night schools there for the United States Government, spending four years in the islands in educational work for the government. In Seattle, Wash., for two years he taught English to foreign-speaking people in the evening schools. He has traveled extensively through Europe and has studied in Japan, China, the Straits Settlements, India and Egypt.

Miss Theda Gildemeister, who received the Bachelor's diploma in Elementary Supervision and the degree of Bachelor of Science in 1906, and who is now acting principal and instructor in pedagogy in the elementary department of the State Normal School at Winona, Minn., has been traveling through the state, talking to rural teachers assembled in county conventions.

The executive committee of the Sunday-School Federation has elected the Rev. Francis C. Lauderburn to be Educational Secretary for the entire field. Mr. Lauderburn is a graduate of Lehigh University, and of the General Theological Seminary. He is pursuing courses in Teachers College.

Miss Bessie Malena Bates, who received the diploma in Latin and the degree of Bachelor of Science in 1907, was married on Tuesday, the first of September, to Mr. Carl Brands, who received the diploma in German from Teachers College and the degree of A.B., from Columbia in 1906.

Mr. J. M. Gwinn of the Department of Education of Tulane University, who received the degree of A.M., in 1907, recently

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delivered an address on "The Teachers College Idea," as part of the public launching of Tulane's endeavor to start a teachers college.

The *Manual Training Magazine* for October contains an interesting description of new work in the Horace Mann School under the heading "Printing in a Manual Training Shop" by Elbert E. MacNary.

Miss Lotta Friesse, who received a diploma in German and the degree of B.S., in 1908, has been appointed head of the department of German at the Berkeley Institute, Brooklyn, N. Y.

Miss Florence Kellogg, who received a diploma in Kindergarten and the degree of B.S., in 1906, has become a member of the faculty of the Teachers Training School of Baltimore, Md.

The Allright Art Gallery of Buffalo, N. Y., will make during November a special exhibition of the paintings of George Glenn Newell, who received the diploma in Manual Training in 1899.

Mr. Clarence H. Robison, a graduate student during 1906-08, has been made head of the department of geography and nature study at the new Montclair, New Jersey, State Normal School.

The RECORD regrets to announce the drowning at Oxford, N. C., in July of Darius Eatman, a graduate student during 1907-08; professor of Education at Wake Forest College.

Mr. Cheshire L. Boone, who received a diploma in Fine Arts in 1900, has been made head of the department of Manual Arts in the same school.

# Teachers College Record

Edited by Dean James E. Russell

This journal is issued by Teachers College, Columbia University, primarily for the purpose of presenting to students of education, and to the public generally, a comprehensive view of the history and principles of education, of educational administration, and of the theory and practice of teaching as advocated and followed by Teachers College and its schools of observation and practice.

The journal is issued bi-monthly except July, thus having five numbers during the year, January, March, May, September, and November. The numbers vary in length from eighty to one hundred and thirty pages, being on an average about one hundred pages. The subscription price is \$1.00 per year, 20 cents extra for foreign postage. This price is for subscriptions paid in advance, except that in the case of libraries 90 days are allowed for payment. Single numbers are 30 cents each, post-paid. Certain numbers have been reprinted, and for these higher prices are indicated below. A discount of 20 per cent. is allowed on an order for five or more copies or subscriptions if remittance in payment is sent with order. Address all orders to TEACHERS COLLEGE RECORD, 525 West 120th St., New York City. Make money orders payable to *Teachers College*.

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