

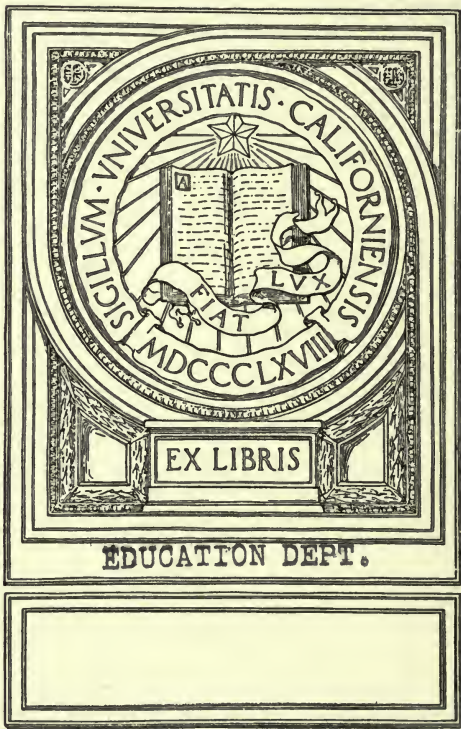
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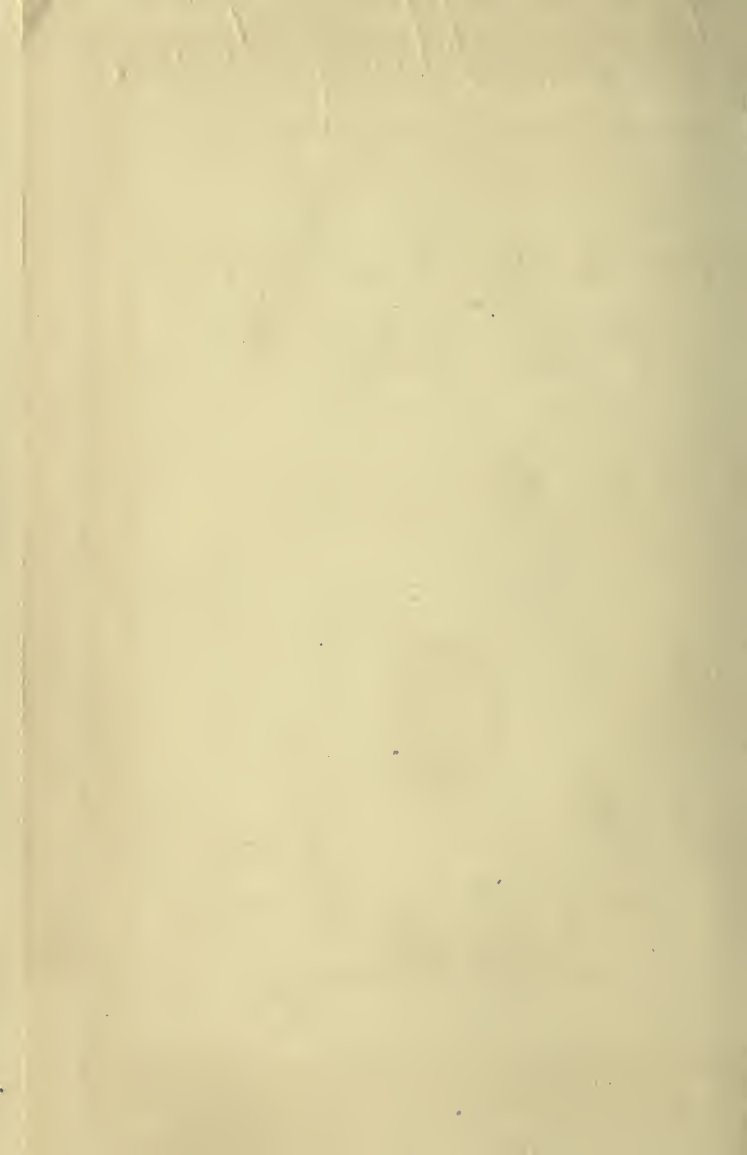




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THE TEACHER AS ARTIST

AN ESSAY IN EDUCATION AS AN
ÆSTHETIC PROCESS

BY

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PREFACE

IN the following pages the first essay raises the question whether the art of teaching may in a measure become one of the fine arts, and answers in the affirmative, under certain conditions. What these conditions are the second essay attempts to set forth. Though the æsthetic experience is complex and difficult to analyze, I have endeavored to be as intelligible as the subject itself allows, having in mind busy teachers who have neither the time nor the inclination to puzzle over unnecessary difficulties.

That the standard here set up for the teaching process is high, perhaps too high for general attainment yet awhile, is admitted; yet we may steer by the stars. My idealistic writings on education have been criticized for lifting the standards too high, "putting the teacher on a pedestal," and seeing philosophical significance in "mere pedagogy." The charge is well founded

PREFACE

—unless you who read, having the eternal perfection in your hearts, prove otherwise by your beautiful work in shaping individuals and society.

H. H. H.

LEONIA, NEW JERSEY
October 1916

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EDITOR'S INTRODUCTION

THERE are many teachers who are good artisans; there are only a few who are fine artists. All teachers who are successful enough to hold their appointments possess the useful power to transform human nature so that it is better informed, more moral, and more effectively active than before. But the process by which these valuable results are brought about may have been more or less mechanical and quite unpleasing to the pupil. The pupil himself, well informed, thoughtful, and dynamic, may not be a wholesome and attractive personality. The process and the product of the finely artistic teacher are vastly different. He teaches, he is inspiring and genial, and those who study and labor under his guidance do so with spontaneity and affection. The men and women he rears are more than strong and forceful, learned and skillful; they are harmoniously developed personalities, wholesome and charming, for whom "the world steps aside"

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more than half the time. The fine artist in the classroom differs from the mere artisan in more things than degree of ability. There is a difference both of aim and of method.

There was an older type of education that made of every man it touched the scholar and gentleman. Too often our newer type of school training makes only the scholar and omits the gentleman. It is the blend of the two at which the truly artistic teacher aims. However narrow the field of study may seem to be, this master pursues his specialty with a reverent regard for relationships and settings. He gives a liberal education in a single course. His treatment is specialized but never narrowing. Into the classroom he brings a character as well as a mind. He conveys both values and truths. In him there is no forgetfulness of the man, the gentleman, in whom the trained mind is to reside. While his direct and obvious business is to make a thinker, he never forgets the more important obligation of training character. His objective is nothing less than the making of a wholesome, attractive, and admirable personality, which

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reveals no inconsistency, no lack of balance, no want of charm. His artistic and pedagogic aim is to produce a beautiful character.

As the ends toward which we mould human nature differ, so the processes of achievement vary. The fine artist at teaching has a technique different from that of any ordinary teacher. To begin with he has a keen regard for the individuality of his products. He handles each boy and girl with a particular care which takes into account personal traits. For this reason he is versatile in the ways and means of his craft. His teaching life seldom seems to repeat itself. Every moment, every topic, every human mood is a new challenge to his resourcefulness. His is a life of adventure, in which there is nothing of the dull repetition, the monotony, and the routine of which so many instructors complain. Each youth is still true to himself when such a teacher is done with his instruction. The educational machine, with its uniform disregard for variations in materials and its passion for making all human units copies of one another, cannot exist in a company of artistic teachers.

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The teacher of whom we speak is a sympathetic interpreter. An idealist he is, trying to realize his ideals in human substance; but he has a fine regard for what is human. The academician and the pedant are unlovely products in his eyes. He tolerates human imperfection rather than wrench youth too far from its instinctive bases. His is the art, not of making a new kind of man, but of improving the one he finds. He accentuates whatever virtues he finds, and softens the weaknesses, leaving in our presence an old and familiar friend whom we find more admirable and companionable than before. There is something finely tolerant about such a worker in human stuff. He is as far as can be from that fanaticism which would overpower every pupil's soul and make it like the school-master's.

The artist's ways are interesting. He keeps his students open-eyed. He is as sure of purpose as any old-fashioned martinet, but he does not drive. He stimulates, he suggests, he exemplifies. His methods are patient and roundabout, but the speed he puts in his pupils more than com-

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pensates for the length of the route taken. His workshop in mid-process does not seem as tidy as one might expect; but his job is the neatest in the end. The children are forever making mistakes as they try themselves out. The artist-teacher is unabashed regardless of the number of visitors who see the incompleteness of each step. He will get the perfect result he wants in the end — a man or a woman poised, thoughtful, kindly, and sure. He will have given his own love of high values, clear thinking, and forceful action to his wards. Against any imperfection he has left with them, he has given them the power to grow forever. His creativeness has been dynamic.

The teacher who sets out upon the duty of teaching young men and women the fine art of living, must himself be an artist at living. Culture is his scholarship. In addition he must be an artist at transmitting life. Personality is the instrument for conveying his message. Let every aspiring teacher who is not afraid of a difficult and a subtle task be a student of fine artistry. Its general laws will offer more than one rich suggestion.

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I

IS TEACHING A FINE ART?

Teaching as a physical process

THAT teaching is a physical process, when regarded from a certain point of view, is admitted. Teachers make use of their own bodies, of the bodies of their pupils, of sound waves, of ether vibrations, of schoolrooms, books, and apparatus. Indeed, the physical aspects of good teaching have come into great prominence recently in the way of school hygiene, medical inspection, dietetics, and care for heating, lighting, ventilation, as well as exterior and interior decoration.

Teaching as an intellectual process

That teaching is an intellectual process also, none will care to deny. Indeed, from the modern historical standpoint, teaching since the Renaissance in Europe has been mainly an intellectual

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process, with emphasis placed on the getting of knowledge, first of the humanities, then of the sciences, and finally of society. From this standpoint "to teach" is synonymous with to instruct, to inform, to communicate or awaken ideas. To regard the end of teaching as either knowledge, or the ability to think, or both, is to emphasize the intellectual element involved in it.

Teaching as a personal process

That teaching is also a moral, a personal, a spiritual process, we must also admit, for the teacher is an influential person and the pupils are susceptible persons, and in teaching there is an interchange of personality between teacher and taught, as well as the exchange of ideas. The elusive and intangible and not the least important results of teaching belong to it as a personal process. Where professionalism enters teaching, this personal aspect enters least.

Is teaching also an æsthetic process?

But is teaching also an æsthetic process? Or, is it capable of becoming such? That is our pres-

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ent question. It may be admitted at the outset that often, perhaps usually, teaching is neither a thing of beauty nor a joy forever.

We are not now concerned to ask whether teaching essentially is a physical, or intellectual, or personal, or æsthetic process, — perhaps it is essentially a personal process, — but only to ask whether teaching is, at least potentially, an æsthetic process.

De Quincey's Essay on Murder

The most humorous and the most ironical of the writings of Thomas De Quincey is his *Essay on Murder considered as one of the Fine Arts*. De Quincey's serio-comic genius could no doubt have succeeded equally well with our topic. If murder may be regarded as a fine art, we may imagine him asking, why not teaching even more so? For the murderer can at most destroy only the body, but the teacher can maim, aye destroy, even the soul. But, lacking the genius of De Quincey, we must omit the comic element in the treatment and consider only seriously the possibility of teaching being or even becoming a fine art. In

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his fascinating discussion De Quincey proceeded by examples, considering different instances of murder from the æsthetic standpoint; but our serious mode of treatment will require us to proceed by principles. The discussion will lead us into several matters concerning art, in relation to each of which we can test teaching as a candidate for membership in the circle of the arts.

The nature of art

To begin with, what is art? Professor Tufts¹ defines art as "any activity or production involving intelligence and skill." This definition permits us to contrast art with three other things, namely, unskillful production, science, and a work of nature.

Unskilled labor and art

An unskillful activity, such as carrying a hod of brick, stands in contrast with such a skillful activity as bricklaying; and bricklaying again stands in contrast with such a highly skillful

¹ J. H. Tufts, article "Art and Art Theories" in Baldwin's *Dictionary of Philosophy and Psychology*.

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activity as designing a brick house. Even the hod-carrier may develop a certain skill in handling his burden in the easiest way. A group of laborers hammering steel drills in a quarry show additional skill when they beat out a rhythm.

Science and art

In contrast with science, which is knowledge, an art is action. In science, the intellect is primarily involved; in art, the will. In science, truth is our goal; in art, performance of some kind. It is true that this contrast is not absolute, for there is no science without the will to know and there is no art without the intellect, as the definition itself indicates.

Nature and art

The third contrast is between art and a work of nature. Art begins with some modification or even copy of nature. That plants should grow is a work of nature, that they should be made to grow in systematic groupings according to the color of their flowers is a work of man, is an art. The products of nature, the stone, the crystal,

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the snow-flake, the mountains, the ocean, the clouds driven by the wind, science supposes, perhaps incorrectly, to involve neither intelligence nor skill in their making; the products of man, the stone hammer, the mirror, the house, the boat, the sail, the engine, the telegraph, the air-ship, require both intelligence and skill. The arts of civilization thus stand in contrast with the works of nature. When teachers of arts — e.g., of expression — urge that their pupils “be natural,” “follow nature,” etc., the injunction is ambiguous; to do so literally would cancel all art; what is really meant is to be so artful as to conceal the appearance of art. “To be natural” in any art is not to be as nature is, but to be as nature ought to be to satisfy man’s purpose.

Colvin’s definition of art

Another definition of art at this point may help us. Professor Colvin ¹ defines art as “every regulated operation or dexterity by which organized beings pursue ends which they know beforehand,

¹ Sidney Colvin, article “Art” in *Encyclopædia Britannica*, 9th ed.

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together with the rules and the result of every such activity." That the operation should be "regulated" involves skill, the pursuit of ends involves intelligence, and the presence of rules shows the dexterity to be formally guided.

Is teaching an art?

Now, in the light of these definitions, is teaching an art? Is it an activity? It is. Does it involve intelligence? It does. Does it involve skill? It does. Is it a science? It is not, though there may be a science of teaching. Is it a work of nature? It is not, but, on the contrary, is a work of man modifying nature. Has it rules of procedure? It has, though the poorest practice in teaching may be leagues behind the best rules. On the whole, then, we must conclude that teaching is an art, though the intelligence and skill it involves may in some cases rank it with hod-carrying, in others with bricklaying, and perhaps in a few others with the plans of the architect.

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Tufts' definition of fine art

But there is a difference between art and fine art and our main question was, Is teaching a fine art? But what is a fine art? Recurring to Professor Tufts' article we read that a fine art is "an activity or product of activity which has æsthetic value or (in the broadest sense of the term) is beautiful." This second definition directs our attention to æsthetic value as the distinguishing mark between art and fine art. But what is the nature of æsthetic value? We will first take the standpoint of an observer of a work of fine art in a studio, or, in the analogous case, of a supervisor of teaching in the classroom.

The characteristics of æsthetic value

There are five main characteristics of æsthetic value possessed by a work of art. First, æsthetic value is *objective*; that is, it is there for all, shareable, universal; it is not purely private and personal and agreeable to the senses. The fruit that appears painted in "studies of still life" is out there for all to see, to enjoy, and to realize the

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meaning of fruit through space and light effects, whereas the fruit one ate for breakfast gives only an individual pleasure. The pride one takes in owning æsthetic objects is not an æsthetic feeling, it is the property or ownership feeling; it is not necessary to own a work of art in order to enjoy it.

Second, the æsthetic value is *intrinsic*; that is, it is disinterested, immediate, contemplative, not utilitarian, mediate, practical, or even moral. The frame of the picture and its two dimensions separate it as a work of art from the practical world in which we live. An automobile taking its place in a painting of a city street scene may be part of a work of fine art, but if it appears in a catalogue, it loses its æsthetic value in proportion as it serves the purpose of sale. The viewing of the Apollo Belvedere as the Greek ideal of manhood is æsthetic, allowing it to possess intrinsic value, but the use of the same to study the physiology of the bodies of the Greeks is not æsthetic but utilitarian. We do not ask beauty to justify its existence by doing any of the world's work for us, but only to represent some ideal to us that we

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may repose in it. As Professor Münsterberg¹ shows, the essence of art is isolation from the practical world of cause and effect, just as the essence of science is connection with antecedents and consequents.

Third, the work of art whose æsthetic value we feel *widens sympathy*. In enjoying the work of art our feelings appropriate the feeling the artist put into the piece, or something akin to it, our sympathies are enlarged to include the life and meaning of the piece of art. A good painting of a shepherd with his sheep and the faithful dog reveals to us a significance and meaning which the sight of the real objects often fails to convey. The reason for this is that the artist feels more than we do in the presence of the experiences of life, and, by selecting and eliminating features, he spreads on canvas, in light and shade, in form and color, accentuated suggestions of feeling, meaning, and significance. Thereafter we return into life's experiences with heightened susceptibilities. This is the answer to those practical-minded people

¹ H. Münsterberg, *The Principles of Art Education*, part I. New York, 1905.

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who say, with one of the characters in Bryce's *Story of a Ploughboy*: —

What's a picture, after all? Merely a shadow of the real. Why do people like paintings, or profess to like them? Because they've lost the use of their eyes; they can't see Nature. Can any paintings of the sea match the sea itself? What man in his senses would shut himself up in a room to look at paintings of the sky if he could live in country air and look up at the sky when he liked? All this luxury you've been talking about is n't a means of helping us to enjoy life; it's an encumbrance; it's an obstruction; it keeps us from the sun, it keeps us in a stuffy room when we might be out of doors. And all this talk about Art has done as much as anything to hinder real reform. I told Ruskin that when he was blathering in Fors. And he came to see it, for he said more than once that he felt he would never do any good till he stopped talking and began to work like a man. But, poor soul! he had n't the courage any more than the rest of us.

Fourth, in the best art there is a sense of *conscious self-illusion*, as some one has described it. In viewing a fine portrait of some friend, we seem to be in his presence again, to feel his spirit, to share his atmosphere, to realize his ideals, — in

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this consists the self-illusion; but we do not break the sacred silence to ask him questions, even though we consider it "a speaking likeness," — in this the self-illusion is conscious. That Zeuxis deceived the birds with his painting of lifelike grapes and that Parrhasius deceived even Zeuxis with his realistic painting of the curtain, is not the highest evidence of the skill of those painters; in those cases the self-illusion was not conscious. The portrait is selective and heightening in effect, it could not be mistaken for the original; a colored, life-size photograph is unselective and "just-so" in its presentation; it might be mistaken for the original, but its æsthetic value is lower than that of the portrait. The Eden Musée, where death is mistaken for life, does not stir as high æsthetic emotions as the Metropolitan Museum where life is consciously viewed in idealized form. We admire the talent shown in the one, the genius in the other.

Fifth, there is often, not always, an element of *pain* or *melancholy* in the enjoyment of æsthetic value. It is obvious in the threnody of poetry and in the minor strains of music. Milton ex-

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presses it in *Il Penseroso*. The source of the feeling is not easy to find. The sense of the perfect disturbs us while it enraptures us. Even the pain it causes us is a delight which we should not care to forego, just as Peter, at the moment of realizing his Master's character, urges him to depart, though his Master's departure would have pleased him still less. Perhaps the source of the feeling is the contrast effect between the ideal of art and the real of our own experience. As the ideal begins to harmonize our own ruffled and unordered feelings, the growing-pains of the soul arise. Even the soft blues of an Italian sky may dim the eyes and awaken an inexpressible sadness.

Teaching as having æsthetic value

Now, all this seems remote enough from what our school supervisor or visitor, looking for some show of art, can see and hear in the classroom. But the real question is not so much one of actual practice as one of possible practice. May not the observed teaching process come to have æsthetic value? Objective it certainly is. A thing worth

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while in itself, having an intrinsic value for itself, it certainly may be, especially where the ideals of a liberal in distinction from a vocational training dominate, where things worth doing are done well for their own sake without regard to their practical usefulness. A widening of sympathy will also result in case the ground covered is not too familiar and the treatment of the truth and life involved in the lesson is vital, real, and appreciative. Even a sense of conscious self-illusion may be present when the teaching hour simulates the real original experience; there is no danger of its being mistaken for it; as when a teacher of Greek history plays for a time the part of Socrates and the pupils answer him as they suppose Athenian youths to have done. Any dramatization or even vivid word portrayal of past truth and life may awaken within us a sense of the original reality; thus the past lives again. In the ideal classroom living is real, the teaching that reproduces the racial experience is real, yet both teachers and pupils recognize that the life of which they speak is more real than the speaking of it. Regarding the last point, the sadness provoked by the ideal,

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it is to be confessed that, so far, in the development of teaching, this sense is aroused more by the absence than by the presence of the ideal. Even here, however, the observer may feel the sharp contrast between life as the school ideally represents it and life as it is, and he may find himself anticipating with regret the rude awakenings awaiting unsophisticated young people. This is as it should be; the school should present life at its best, only hinting at the real existence of the mean and the sordid, and exalting the ideals of service and sacrifice. To the contemplative observer the work of some schoolrooms may indeed appeal as having æsthetic value because of the struggling efforts present to realize even in a crude way the highest ideals of living.

The characteristics of æsthetic activity

A fine art, our definition said, was "an activity or a product of activity which has æsthetic value." We have considered the characteristics of æsthetic value and how the teaching process may come to possess them. Now we must inquire concerning the nature of the activity itself

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by which works of beauty are produced, with a view to considering whether the teacher also may become an artist in his work. From the standpoint of an observer of a work of art we pass to that of the producer.

Lack of data

We are handicapped at the outset of this inquiry by the lack of suitable material upon which to base conclusions. Artists do creative work, but they do not tell us how they do it. Their minds are bent on production, not introspection. We could wish more artists would tell us how it feels to write a poem, to compose a piece of music, to carve a statue, to paint a picture, to design a building, or to beautify a natural landscape. The introspection upon which such reports would rest would itself cripple the activity it was observing. Those readers who are themselves artists may, however, by memory verify and correct our account of their work. Wolf-Ferrari, the musical composer, is quoted as saying in regard to his method of composition: —

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I could not bear to plan or to feel that I had a method. I should not like to know where I shall eat luncheon to-morrow. No more do I want to know how or in what manner I shall write my next work. I want it to be natural. I want the music to express the text, — that is all I care about.

Here certainly is artistic spontaneity.

Channing Pollock, in *The Footlights — Fore and Aft*, gives the following description of one dramatist at work: —

When Eugene Walter writes a play the tools necessary to the process are one large room, one outfit of furniture and one exceptionally rapid stenographer. Mr. Walter and the stenographer enter the room. The door is locked, and work is begun by placing the furniture as it is to be placed on the stage — in other words, by setting the scene. Then the young dramatist begins to act. He is all the characters in his play. He rushes about the apartment, quarreling with himself, making love to himself, now standing here as one person and then racing to the opposite end of the apartment to be another. All the time he is speaking the words that come into his mind as natural under the circumstances, and the stenographer is taking them down at top speed. At the end of an hour or two an act is finished, an invisible curtain is

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rung down, and if the amanuensis has n't fainted, as two did in one day of labor on one play, the stage is set for the next act.

Here at least are self-expression, imagination, and imitation.

Six characteristics of æsthetic activity

On the whole there appear to be six main characteristics of the æsthetic activity. These are spontaneity, self-expression, imagination, imitation, love, and self-relief. These six are very closely related as the discussion of them will indicate.

Spontaneity. The æsthetic activity is spontaneous; that is, it is self-initiated, free, inspired, natural, playful. The activity that is not self-activity cannot be æsthetic; it can be mechanical. The great poems are not made to order, they are not even poems for occasions. Hack work may be done for pay at command but artistic activity must be stimulated from within. Beauty rather creates a demand for itself than supplies it. The artists who receive orders to be filled must at least be given time for their inspiration to come.

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Self-expression. The æsthetic activity is self-expressive; that is, it exhibits the self of the artist. The artist must have a self to exhibit, and the kind of self he is will appear in his art, if his art is sincere. Some artists reveal more of themselves than others; thus did Goethe more than Shakespeare, though it is probably true that, if we knew the life of Shakespeare better, we should see him more in his works than we are now able to do. And one material is more expressive of personality than another; thus music is more expressive than architecture. The content of the work of art is largely supplied by the ideas and experiences of the artist. Good art is a pleasing exhibition of the self of the artist.

Imagination. The æsthetic activity involves imagination, — imagination, that is, of the productive, not of the reproductive, type. The productive imagination of the artist re-combines old experiences in new ways. The poet gives us a new arrangement of old words descriptive of his feelings and ideas. The musical composer gives us the familiar sounds in unfamiliar combinations, expressing the harmony or chaos his soul feels.

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The sculptor gives us the familiar human or animal body in a new position or exhibiting a different emotion. The painter combines old colors in new ways suggesting new shades of feeling. The architect uses old motives in new ways to suit the central idea of the building. The imagination of the artist is creative, not in the sense that it makes something out of nothing, but in the sense that it shapes old material in novel ways.

Imitation. The æsthetic activity is imitative; this was its essential characteristic to Plato, and on this ground he condemned art as unreal, his standard of reality, however, being intellectual, not emotional. The presence of imitation in art is most obvious in the paintings, carvings, and drawings from models or nature. The initial training of the artist is largely copying. But merely imitative art is never first grade. By imitating the work of another, one ends by finding himself. The finest products of art are indeed imitative but in a very free and original manner. The photograph in colors of a scene is the exact imitation of the landscape, but the photograph is not such high art as a painting of that scene. In

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the painting there is still imitation, but in addition there is selection and emphasis of certain features in the landscape; the final painting is the scene not as it is in itself but as it appears to the artist. Thus fine art is not really holding "the mirror up to nature," it is idealizing nature. Thus the imitation that characterizes the æsthetic activity is not exact in detail, but faithful to the type.

Love. All art is animated by the love-impulse. The artist is a lover; he is in love with the ideal, in love with his work, and in love with the particular piece upon which he is working. The love-impulse behind art is closely related to the social instinct. Though artistic genius begins to disclose itself in early years ordinarily, the highest appreciation and production of art cannot arise before adolescence. The artist is habituated to expressing his love in his work; he is not accustomed to restraining but to expressing his love-impulse. It is possible that this fact helps to explain, though not to justify, the frequent moral irregularity of artists. However this may be, it is important to recognize that all art is begotten in

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love. There is a certain intensity, heat, glow, and sense of fullness in all æsthetic activity.

Self-relief. It is not surprising that æsthetic activity should end in self-relief. The burden is discharged and relaxation supervenes. The surplus energy has been worked off and lassitude results. The emotional pressure is over, the muscles lose their tenseness, the whole being lets down. There is a certain joy in being delivered of a part of one's self which may survive one's self and even the shocks of time. The period of relaxation is likely to be of short duration, however; some other conception begins to grow in the soul toward maturity; then the nervous strain of self-delivery comes on again, followed by relief; and so the process repeats itself. In its mothering of ideals all art is feminine.

Teaching as an æsthetic activity

Teaching appears as a possible fine art even better in its relation to the æsthetic activity than to the æsthetic values previously considered. The teacher is like the artist, the pupils are his material through whom he is expressing his

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ideals. Such an artist teacher is spontaneous and free in his methods, knowing the rules of the technique of teaching but subordinating them to his own purposes. He is self-expressive in letting his pupils fully into the secrets of his ambition for them as individuals and in showing the ideals regnant in his own life. He is imaginative in handling the familiar material of instruction in new and unfamiliar ways, making contrasts and suggesting comparisons. He is imitative of the great masters of teaching, Socrates, Jesus, Pestolozzi, and Froebel, but in his own independent way. He is animated by the love of teaching, by the love of his pupils, and by the joy he finds in making ideals take root in human lives. And at the end of each day's work, each week's, each year's, there is the sense of having emptied himself, the demand for quiet and rest till the burden of fullness is again present. In this cycle of self-expression and assimilation, of giving forth and taking in, of transferring personality and re-gaining personality, the teacher finds that he too may be an artist in his work, embodying day by day his highest ideals of living in the plastic growing

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material of the nation's youth. Seeing visions constantly himself, he lives to assist others in seeing them, and rejoices daily in his exalted calling. Not all teachers are, or can hope to become, artists in their work, because their eyes are blind, their ears deaf, their hearts heavy of understanding, their tasks formal, their pupils obnoxious, their work drudgery, and even their ideals ignoble. The difference is rather in the teacher than in the pupil or the equipment. The artist is an artist in any environment, and so is the unfortunate blockhead. But many teachers have the making of artists in them and do not know it; for these particularly we must work. The artist teacher works not with brush and canvas, nor with chisel and marble, but with truths and youths, with ideals and nervous systems. He too like the artists of the world is striving to embody the ideal in the real.

How teaching differs from the other fine arts

There is one important distinction between the æsthetic activity of the teacher and of other artists which we must bear in mind if we would not

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press the analogy between teaching and the fine arts too far. This distinction regards the material which is informed by the ideals. The material of other artists, whether wood, stone, marble, brass, colors, sounds, is inert and impersonal, while that of the teacher is alive and personal. Other artists may have regard for their ideals alone, shaping their material at pleasure to embody them; the teacher must have regard also for his material, which he cannot shape at pleasure because it has a form and essence of its own. Other artists conform their material to their ideals; the teacher must transform his ideals to suit his material. Other artists make bodies for their ideals; the teacher must enable bodies to grow into the ideals of their own nature. The teacher is not so much like the sculptor as he is like the gardener. It is hard to say whether this distinction renders the work of teaching more or less difficult, more or less "fine," than the other arts.

The nature of the æsthetic product

Recurring once again to our definition of fine art, namely, "an activity, or a product of activ-

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ity, which has æsthetic value," we note there is one element of it hitherto unconsidered, — the æsthetic product. We have considered the nature of æsthetic value and the nature of æsthetic activity, and we have now to ask, what is the work of art itself?

The idealistic philosophy of art

Without reviewing the interesting and developing series of historic answers to this question, which would take us too far afield, let us select and contrast two typical views of the nature of art, namely, the idealistic and the pragmatic. According to the idealistic view, the work of art is the imitation of some ideal, and utility does not essentially belong to it. This philosophy of art would be represented by the names of Plato, Aristotle, and Hegel, and is expressed in part by the familiar line of Keats, "a thing of beauty is a joy forever," coupled with the thought of Emerson, "beauty is its own excuse for being."

Plato as an example. To take Plato for more specific consideration as an example of the idealistic philosophy of art. Plato is the first theo-

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rist to consider art critically. Paraphrasing his thought, we may express it briefly, though somewhat cumbrously, as follows: art is the imitation of an imitation of some divine idea. Let us explain. According to Plato the real world is the ideal world, the world of existent, objective, universal ideas. He reached this view through taking the "concepts" of Socrates as the real elements in knowledge and raising them to an absolute existence. Thus there are "ideas" of wisdom, courage, temperance, justice, and even of classes of material objects, like men and beds, and, highest of all, there is the idea of the good.

In his dialogue *Timæus*, Plato represents God as an artist making the world in accord with the "ideas" as eternal patterns. Now the artisan, like bed- and bridle-maker, makes objects according to their idea, that is, according to the purpose they are set to serve. Then comes the artist — the painter or poet, who imitates the object, which itself is the artisan's imitation of the real idea. Thus art is an imitation of an imitation of an idea. Thus the artist is really dealing with reality at third hand; he presents us only with the

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appearance of an appearance, with the shadow of a shadow.

For these reasons, Plato, though once a poet himself, and always a literary artist, did not esteem art highly. The ideal state had little room for artists and the ideal curriculum little place for art, for it did not bring the mind into close touch with reality as did mathematics and philosophy. Art is indeed useless in conducting us to reality, according to Plato, but in this he found reason not for praising but for condemning art, except such simple forms of song and music as made soldiers brave and such simple beauty in the environment as refined the taste.

Modern idealistic philosophy of art in contrast with Plato's

The modern idealistic philosophy of art still regards it, with Plato, as a striving to express an inexpressible ideal and still finds utility absent from its essential nature, but, unlike Plato, praises instead of condemns art for its uselessness. That about art which to Plato was a defect has become one of its admirable qualities. Both

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Plato and the modern idealists want the ideal but they differ in that Plato regarded art as detaching us from the ideal whereas moderns regard art as attaching us to the ideal. This difference is due fundamentally to Aristotle who made the ideal immanent in life instead of transcendent.

Summary

In sum, the idealistic philosophy of art makes it an imitation of an ideal copy and free from utility, whether blamed or praised for this latter characteristic.

The pragmatic philosophy of art

Now in contrast, the pragmatic philosophy of art. According to pragmatism, art is not so much a copy of what is as a promise of what is to be, it is not static but dynamic, it is not retrospective but prospective, it is not imitation of an existent ideal but a formulation of a distant ideal becoming real in time. And the effect of art upon us is not to quiet but to inspire, not to rest us but to stimulate us. Consequently, utility is part of the essence of art. The pragmatists would disagree

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with Plato that art is the imitation of an absolute ideal but they would agree with him in condemning useless art, the art that does not conduct to truth and that does not form character.

Miss Gordon quoted

Let us illustrate the pragmatic philosophy of art by quotation from a recent writer. Miss Kate Gordon ¹ says: —

The pragmatic view of art, I should say, is this, that art is not essentially an imitation of life — a copy of something done and finished before art took it up; but that life is a copy and imitation of art. If art is “the image of life,” it is more a prophetic than an historic image. . . . After seeing a Turner one sees more form and color in the sky.

Which is the true theory?

Thus we have the two contrasting views of the nature of a work of art. Before asking whether teaching is or may become a work of art, we must consider which is the true theory of what a work of art is, the idealistic or the pragmatic? In an-

¹ “Pragmatism in *Æsthetics*,” in *Essays Philosophical and Psychological in Honor of William James*. New York, 1908.

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swering this question, fortunately we do not have to choose between the rival theories, as sometimes must be done, but we may combine the two, if the idealists and the pragmatists will allow us. Art is both an imitation of the highest ideal the artist can conceive and it does usefully influence thought and character. Without the ideal, art has no content; without a beneficial influence, its content is unworthy.

“Art for art’s sake”

The phrase, “art for art’s sake,” originated as a protest against making painting tell a story, against the requirement that art should be narrative, and so ethical in influence. The phrase meant to insist on form in distinction from content, and on beauty in distinction from goodness. The meaning of the phrase looks consequently in the direction of the idealistic rather than the pragmatic philosophy of art. Yet we have assigned a measure of truth to the pragmatic philosophy of art. How then are these two things to be reconciled?

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Art for life's sake

Under examination the work of art reveals two elements, form and content. To insist upon form alone is to insist upon an abstraction, for there is no form without content, just as there can exist no content without form. It is an impossible purism to insist in art upon form for form's sake. Content all art must have and does have, though less defined in some art, as in impressionism, than in others.

Now wherever there is content there also is some effect upon thought, and so possibly upon character, as well as the effect upon feeling and sensation, which form gives. We must conclude, therefore, that art cannot exist for art's sake only, that the effects of beauty are also a part of its excuse for being, and that art, like truth, is also for life's sake. This does not mean that the artist should strive for effect, or that he should regard himself primarily as a moralist, but only that he should recognize that no art is without its influence on thought and conduct as well as upon feeling, and that the highest art

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will not offend logical and ethical standards at the same time that it conforms to standards of taste.

Walter Pater on Plato

Plato would probably agree to this conclusion which synthesizes the pragmatic and idealistic philosophies of art; at least he would as Pater finely interprets him, who says,¹ "And Plato's æsthetics, remember, as such are ever in close connection with Plato's ethics. It is life itself, action and character, he proposes to color; to get something of that irrepressible conscience of art, that spirit of control, into the general course of life, above all into its energetic or impassioned acts."

Final view of the æsthetic product

In summary, combining the two philosophies of art, we should have to say art is life in its ideality, felt and expressed, and life is, or should be, such art loved, cherished, and obeyed.

¹ Walter Pater, *Plato and the Platonists*, pp. 254-55.

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Teaching as a work of art

If now we inquire whether teaching is or may become a work of art, the question means two things, namely, does teaching imitate and represent ideals? and does it shape life in accord with those ideals? In both cases the answer is affirmative: some teaching does do these two things, and all teaching should. Teaching at its best does feel and express the ideals of life, — health, truth, beauty, goodness, social efficiency, and God; and it does win allegiance to these ideals in the daily living of young people. Thus teaching is both an ideality and a practicality. It is the business of the school to set, not simply to conform to, social standards; and by its corporate atmosphere to demonstrate that the higher life is practicable. *Æsthetic teaching* is life interpreted in terms of its best, as life again is, or should be, such teaching applied.

Miss Slattery quoted

An example may be quoted at length from Miss Slattery, who writes: ¹

¹ Margaret Slattery, *Living Teachers*, pp. 47-52. Cleveland, 1909.

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The business of every teacher is to encourage and enthuse every pupil he teaches. He is an artist, and the picture he paints should awaken the ambition of each child, stir his soul with desire to be, and inspire him with confidence that he can be. And if the teacher is keenly alive, a lover of the world, feels the response of its great heart, his task is perfectly possible.

I can never forget a magazine story, "The Artist's Masterpiece," told me by a friend some years ago. It is a wonderful story and shows just what all I have been saying means.

Back into the country town that gave him birth, the story says, came the great artist, proud of all the honor and success hard work had brought to him. He wanted rest, to see the old places he loved and live over again the simple natural life of his boyhood.

At first the people were afraid of his fame, but in a few weeks he was the interested friend of men, women and children, trusted and loved by all save one — Mr. A——.

Ten years before, Mr. A—— had come a stranger to the town. He said nothing about himself, had no letters of introduction, would answer no questions. He opened a law office where he spent his days; at night he studied. He was a mystery. Rumor said that an important position awaited him in a distant city, but he would not return. One day the town was greatly excited over a consulship in a distant land

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which was offered him. He refused to accept it. After a time they grew accustomed to him, spoke of him in half suspicious tones, and left him to himself.

The artist had tried in vain to know him. But one day, in response to the confidence in him which he had expressed, Mr. A—— said that he had made a mistake in his life, lost his courage, and wished to forget. He would say no more. After that, seeing him walk slowly along, head down, listless and not caring, a great desire to help him find life again filled the artist's soul.

He had promised himself a full year of rest, but now sought out a studio and began to paint. Eagerly, steadily, with keenest enthusiasm he labored. Months passed and his picture was finished. That day he sought Mr. A—— in his office and asked him to come down and see the picture. "It is my masterpiece," he said, "I shall never do anything better, I have put all my art into it. No one has seen it yet. Will you look at it?"

Mr. A—— seemed pleased. They walked together to the studio. The artist stepped behind the great canvas stretched across the room. He pulled aside the crimson curtain, and there before him Mr. A—— saw himself. Yet it was not he, for the man upon the canvas faced the world straight, shoulders thrown back, head erect, ambition, desire. hope, in attitude and expression.

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For a long time he gazed in silence. The artist waited breathlessly to see if his masterpiece were a success or failure. At last Mr. A—— spoke. "He thinks I'm that," he said. "He sees that in me." Then a pause. "Am I that? Can I be that?" In a moment the artist stood beside him. Together they looked at the man on the canvas while the other asked again, "Can I be that?" "Yes," said the artist, and it seemed the voice of the masterpiece. Then said Mr. A——, gazing straight at it, "I will go back, *I will be that.*" And he went from the studio, courage, hope, confidence in every step.

Summary of the whole discussion

Thus, in sum, we have seen that teaching has, or may have, æsthetic value; that it is, or may become, an æsthetic activity; and that it is, or may be, an æsthetic product. Is teaching then, finally, one of the fine arts? The answer must be affirmative, if we take such answer not as a description but as a challenge. Teaching is a fine art, if we make it so. The matter rests upon all school authorities, but mainly upon the teachers. It is not essentially a question of more teachers of art, though we need such, but of more artistic teachers.

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A practical question

How shall teachers become artistic? is the practical question. We will consider the answer in the following chapter.

II

THE SHRIVING OF AN INARTISTIC TEACHER

The point of view

THE confessor and the priest are in this case the same. The confessor represents in a way his class. He is a teacher. The process of shriving involves confession, penance, and absolution. The confession covers lapses from the æsthetic ideal, the penance includes renewed effort to conform to æsthetic principles, and absolution means the willingness to go on living with one's faulty, but progressive and forgiven self. Other members of the class for whom the confessor speaks are craved to grant indulgence in proportion as they themselves are innocent.

The lapse of the ideal

I am not an artistic teacher and I belong to a class of inartistic teachers. Only on rare and brief occasions can I truthfully say, "I too am an artist." I do not teach sufficiently by my

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ideals, I do not sufficiently idealize my work, and am not sufficiently inspired by the vision of ultimate results. I live and labor on the low plane of the valleys, forgetting the prospect from the hilltop, and often find myself too tired from the day's work to climb. Yet I really live by such glimpses of the ideal as I have had or can catch.

Our small influence

As teacher I belong to one of the social classes. There are half a million of me in the United States alone. There are twenty thousand of me in New York City. The dignity, antiquity, and extent of our service constitute us one of the most important social classes. Not that any so-called social class, enjoying freedom of human intercourse, is more than an abstraction. We, like members of any other social class, have other relations than to our labor. Now it is a remarkable thing about us as a class that, belonging as we do to such a noble profession, we yet exert so little influence on the affairs of society, perhaps I had better say on the immediate affairs of society and on its adult membership. Our influence has

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to wait a generation for children to grow up; meanwhile the conditions have changed; other types of leaders than teachers are doing things; and the teacher's influence is hard to trace. No doubt it is there in some form.

The reason

¹ Why are we not more influential socially? Mainly because we have the defects of our qualities. Our work is surrounded by certain conditions and engenders certain habits that mainly preclude social influence and leadership in social reform.¹ We do not see ourselves as others see us; if we did we might realize that our art does not count for more in society because we are often poor artists. The schoolmaster, the schoolmistress, have become literary types, easily subject to caricature, usually pictured as without particular social esteem, wearing unique garments, and having characteristic features and expression. Some people say they can tell a schoolteacher on sight and, if they have the option,

¹ Cf. G. S. Hall, "Certain Degenerative Tendencies among Teachers," *Ped. Sem.*, vol. XII, pp. 454-63.

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they go the other way. "What shall we do with our college professors?" is a newspaper witticism. A Virginia gentleman was to meet Booker T. Washington for the first time. He deliberated within himself as to how he should address him. "Booker" would be too familiar. "Mr." would be too formal. "Professor" was the correct solution. This dubious title fits shoe-black, dancing-master, tonsorial artist, or college teacher. One may rise from our ranks to be Governor of a State or President of a Nation, but when being criticized he cannot escape being dubbed "Professor." So we are not the leaders in social progress that we might be. As a profession we seem to be largely out of touch with the temper and the progress of the times. Ours are the virtues of imitation rather than initiation. Others lead, we follow afar off. We seem to be taking our orders from the dead lips of past generations instead of speaking new forms of life into being. We seem to be so busy conserving the rudiments of learning that we are not thinking and acting. As artists we would fashion immature life while we ourselves are not abreast of mature life.

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Self-criticism necessary

Let us at least not have the fault of being blind to our own faults. At the same time, in reviewing our faults, let us not exemplify the fault of fault-finding. Our purpose is only to examine ourselves whether these things be so, that we may intelligently correct our weaknesses, and so make progress toward our artistic ideals and toward a corresponding social influence.

As I review my pedagogic sins for confession, they mount up to the deadly seven, as follows: pedantry, didacticism, methodastry (there is no such word, but you see, or will see what I mean), traditionalism, the omniscient air, gratuitous discipline, and academicism. I admit that, if the sins are as bad as their names, my conscience must be either callous or heavily burdened. Perhaps before launching into a detailed confession, once again I had better crave the pardon of all members of our class in proportion as they feel themselves not guilty.

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Pedantry

First, are we not in a measure pedantic? The pedant substitutes knowledge for wisdom. And the knowledge he has is without perspective. He has little sense of the relative value of different pieces of knowledge. The knowledge that makes no difference is pedantry, the knowledge that guides life is wisdom. Pedantry is a parade of intellectual wares; wisdom is knowing what is best to do and doing it. Montaigne's essay on "Pedantry" is still modern. He says: "We can become learned by other men's learning, but we can become wise only by our own wisdom." One way to avoid pedantry is to consider constantly the uses to which knowledge may be put.

Didacticism

As a class have we not the didactic habit to excess? It follows us out of the schoolroom. We do not relax enough ourselves, we do not help others to relax enough. We criticize our amusements. Instead of letting ourselves go at times, we inquire rather concerning the educative benefits of any undertaking. I am conscious of effort

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in trying to forget at times that I am a teacher and read with a smitten conscience such a statement as the following from a clever article: "What man or woman of culture is so foolish as to seek the society of the average school-teacher, either for relaxation or entertainment?"¹ Think of people avoiding us because they do not want to be taught; it is enough. I must try to leave the didactic habit behind me in the schoolroom, like a garment, and go forth into the world of human beings as a human being. If we could just be pupils when we are not teaching! Let us learn from those we meet, instead of seeming to insist that they learn from us.

Methodastry

Even in the schoolroom do we not also sin against artistic ideals by attaching a fictitious importance to method? Not that we can dispense with method, but that we cannot rely mainly upon it; not that method is unimportant, but

¹ The Point of View: "Confessions of a Pedagogue," *Scribner's*, April, 1908. This article refers to five of the seven faults here confessed.

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that it is not most important. We tend too often to serve rather than to use method. This is to worship what we ourselves, or others like us, have made. Our devotion to method tends to make our work mechanical instead of vital. A mechanical procedure runs off in a foreordained kind of way, being incapable of adjusting itself readily at each point to the needs of a situation. It puts routine into work. Methods we must indeed have, but as servants, not as masters. We must know enough not to follow the set method under certain circumstances, to vary it according to need, to meet the situation in the best way as it arises, to have versatility, ingenuity, and individuality in our work. If we can keep ourselves vital under school conditions, we can more readily be vital members of society. If we can eliminate all artifice and unreality from our labor, perhaps we can be more human and natural in our other associations.

Traditionalism

As a class are we not in bondage to tradition? We are among the conservative members of so-

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ciety. We teach what is known, the present and the past, mainly the past. The goal toward which we are, or ought to be, moving rarely comes within our ken. We have not awakened to our work as a great constructive effort to shape developing human society toward its true goal. Instead, we hand down traditional knowledge and socially standardized viewpoints. The school does not lead social progress, it hardly keeps up with it. It ought to be developing social leadership and not merely conservative following. We should communicate, not merely established knowledge, but also ideas regarding the end and means of social progress. Society requires guidance as well as information.

Along with our traditionalism goes our lack of personal growth. Are we not rather unprogressive in self-culture? We know fairly what we have to teach, and there too often we stop. If promotion and increased salary depend upon study, we are more able to study. We teach rather from an accumulated store than from a growing acquisition. We sometimes retain old familiar texts instead of changing to newer and

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better ones. Our ambition is bounded rather by our necessity than by our capacity. We know enough to teach our classes, why study any more at all? We lack too often the conception of a personal growth that is unending and worth while for its own sake. We lack too often the conception of merit independent of salary. Life to us is rather static than dynamic. Surrounded by growing life and vitality, we have almost ceased to grow ourselves. We can not move society because we are not moving enough ourselves.

The omniscient air

As a class are we not more conscious of our knowledge than of our ignorance? The known we emphasize and communicate; the unknown, which is far vaster, we scarcely realize. Pupils get from us too often the impression that we know it all and that there is n't much left of value that is unknown. We assume that we know because we are supposed to know. We are afraid for some reason to show or confess our ignorance. Even a mistake of our own we are ashamed to confess and correct. We fear loss of respect from

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our pupils. We have made the dreadful mistake of trying to live up to the reputation of being encyclopædic. Intellectual modesty is a fitting virtue in our world for even the wisest man. Our pupils would get more from us if we taught them less from our store and learned with them more.

Gratuitous discipline

Again, we tend to maintain a kind of gratuitous discipline among our pupils. Our rules for order are based, not so much on moral principle as on what is convenient or not annoying to ourselves. Thus we keep pupils quiet, though work should sometimes mean noise. Thus we keep them motionless when bodily activity is good for thinking, morality, and health alike. Being often nervous ourselves, we force a regimen on them that tends to make them nervous. The discipline and order we maintain are likely to be based on our authority rather than on a sweet and universal reason. We even go the length at times of denying our pupils the freedom they need because it disturbs us. We make ourselves too much the center around which the class revolves

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as a satellite. We fail as artists because we do not develop freedom, initiative, spontaneity, and self-expression. Not being as complete personalities ourselves as we should be, we make our pupils into our own image. Until we become better artists, we cannot shape life artistically.

Academicism

Perhaps the nadir of our weakness is that we are so exclusively academic. We move in a realm too apart from life. The world sweeps too much by, too little through, our schoolroom. We are safely isolated, insulated, within our four walls, if we will it so. Life is something we are supposed to prepare pupils for; it comes later. This we do, not so much by living as by talking. We spend our pupils' time not so much in doing things as in saying how they should be done. A child is taught to say the table of cubic measure but he cannot measure a pile of wood with a yardstick. We have something we call a curriculum that children have to study; it is well-named, "a little race-course" around which we usually drive them at top speed out of sight of the world.

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The antidote for academicism is vitalism, the living touch. The curriculum should interpret life with a view to its improvement. The school should itself be a miniature of the ideal society.

Thus at length my confession is ended. These are faults enough, if not exaggerated, sadly to handicap the influence of our art. Perhaps the narration of the faults has been somewhat overdrawn, as one truly confessing a fault is likely to magnify it. If it be a nightmare here depicted, at least may it awaken us from our lethargy, and so have afflicted our souls to good purpose.

After the confession the assignment of penance. How shall we who recognize and confess our inartistic defects proceed to overcome them? This is the practical question. The penance will take the form of certain specific things to be done. Some of these have been hinted at in the course of the confession itself. The register of the penance will include these items: the winning of a wider consciousness, the knowing of principles, cultivating æsthetic appreciation, making an artistic environment, communicating a personality, and possessing a soul.

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The wider consciousness

The teachers of the world are the artificers of life. We need to have, as Isaac Watts said of John Locke, "a soul wide as the sea, calm as night, bright as day." We need the conception of the unity and goal of humanity. We must acquire a wider consciousness, one that is inter-class, interracial, and international in scope. With such a consciousness in the classroom we can become leaders in making individual and social living that divine thing of peace and progress, health and happiness, labor and love, justice and mercy that it should be and some day will be.

Knowing principles

And then, as regards our craft, we should know more thoroughly and apply more effectively the principles of teaching as an art in order to make it a fine art. As Aristotle says,¹

. . . Any one who wishes to become an artist in education and to know the theory of it must, it will

¹ Burnet, *Aristotle on Education*, p. 95. Cambridge, 1905.

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be allowed, betake himself to the universal and get to know it as far as that may be possible. And no doubt too every one that wishes to make people better, whether they be few or many, must try to learn the art of legislation, seeing that it is only through law that we can be made good. To produce a good disposition in any given subject submitted for treatment is not in the power of anybody and everybody, but only, if in anybody's, in that of the scientific educator.

Æsthetic appreciation

We should learn to appreciate the works of fine art, — the best music, literature, sculpture, painting, and architecture. Some of our busy time and small income should be devoted to these greater matters of the soul, with a view not only to cultivating our own æsthetic sense, but also to using in our own work the methods of the masters of art. As Herbart says,¹ “The teacher should by all means study literary masterpieces for the purpose of learning from great authors how they escaped these difficulties” (in securing attention).

¹ Herbart's *Outlines of Educational Doctrine*, p. 66, translated by Lange and De Garmo. New York, 1909.

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Artistic environment

Beauty, as Plato showed, is drawn into the soul through association with things of beauty. The continuous and relatively unconscious influence of the schoolhouse must refine the nature of pupils. We must accentuate the growing tendency to have fine architecture in the school building itself, artistic and well-kept school grounds, handsomely decorated interiors in halls, corridors, and classrooms, and withal, we must show in our own appearance some evidence of æsthetic feeling.

Transmission of personality

Such artistic taste and personality as we can by effort develop in ourselves, we must transmit by a contagious enthusiasm to our pupils. Not what we say, nor even what we do, but what we really are counts for most in the æsthetic as well as other development of our pupils.

As McLellan and Dewey say: ¹

The fundamental principle is that personality communicates itself, that there is developed in the pupil

¹ *Applied Psychology*, p. 232.

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the same state of intellectual and moral consciousness that marks the teacher . . . he makes an attractive subject still more attractive; he invests the indifferent with newly discovered charms; he reveals an element of beauty even in what was dry and harsh; in a word, he makes the pupil love what he himself loves, and hate what he hates. . . . The despiser of classics becomes an enthusiastic student of Homer and Virgil; the hater of mathematics takes to geometry and the calculus; and the unimaginative plodder becomes saturated with love for the beauty and strength of Milton and Shakespear.

This statement may be somewhat unrestrained in its estimate of what the communication of personality may accomplish. The quotation to follow is speaking to the same point but in a somewhat more judicious and discriminating way.

The *New York Times* of April 20, 1911, quoted in its editorial column the following from the brilliant French critic, Émile Faguet: —

It is true that taste is incommunicable and that thinking cannot be taught. But if a teacher cannot teach his pupils to have taste, he can show taste in the

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presence of a hundred of them and excite them to its attainment; it is only an excitation, but it may be potent, and if he cannot teach them thinking, he can think in their presence and excite them to think for themselves, and it is only an excitation, but it is vital.

Such teaching, to be accurate, is not teaching; it is intercourse; it consists in living intellectually with the young, who, on their part, are living intellectually, and whom your intellectual life arouses, keeps curious and eager, and encourages. That is all.

Possession of soul

And, as fashioners of the future America, we must rise above the American standard of haste, bustle, and speed. Our teaching and the spiritual atmosphere of our classrooms too easily reflect the prevailing standards of American life. The school exists, not so much to conform itself to existing society as to transform existing society through its future members into what it ought to be. In the classroom those standards of poise, self-control, equilibrium, and patience should prevail in relation to which young souls may properly grow, and which are so conspicuously

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lacking from American society. Things of beauty are neither created nor enjoyed in record-breaking time, but the spirit of leisure and free spontaneity characterizes them. This does not mean that we are to be inactive when we should be at work, but it means that the spirit of self-control should animate even our busiest days.

In these, and no doubt in many other ways, put upon ourselves, it may be, in the form of penance for inartistic shortcomings, we, as lovers of our profession, must help raise the art of teaching to the dignity, excellence, majesty, and joy of a fine art.

It remains only to pronounce the word of absolution upon ourselves, who see our faults, confess them, resolve so far as possible to turn from them, and to walk more nearly in the way that is holy, because beautiful.

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