

Education and Citizenship

GROUP EDUCATION FOR A DEMOCRACY. By William H. Kilpatrick. New York: Association Press. 1940. 215 pp. \$2.

Reviewed by R. L. WEST

IF the reader expects to find in this book a systematic and fresh discussion of the problems involved in educating groups for effective participation in a democratic society, he will be disappointed. For with the exception of a few pages, the work consists of articles and speeches previously written or delivered, dating from 1919 to 1939. On the other hand, the material is so arranged that one gets a definite understanding of Professor Kilpatrick's philosophy of education and his theories concerning the relationship of educational method to democratic citizenship.

Inasmuch as this philosophy is similar to that advocated by the so-called "progressive" movement in education which has had large influence on educational thought during the past few years, it is important that its implications be clearly grasped by the public.

Democracy is presented, not simply as a plan for political government, but as a way of life which demands respect for the individual personality of every citizen. Acceptance of such a definition means living democratically in all phases of life—home, school, industry, business, social affairs. Education is not to be thought of as mainly preparation for some future occupation or phase of life but as life itself, changing and developing as the child grows into maturity. All experience is educative in character so that Kilpatrick would undoubtedly agree with

Ruskin that "we do not learn in order that we may live; rather, we live in order that we may learn."

Learning takes place, therefore, to the extent that the learner has "accepted" the experience involved in the learning and has incorporated this into his living and acting. Learning will be more effective and useful when the learner is vitally interested in the experiences in which he is taking part and when his definite "purpose" is in tune with the objectives of the experience. Inasmuch as education is lifelong, more opportunities must be provided for adult forms of learning than have hitherto been available. Indoctrination should be avoided and controversial subjects should be made a definite part of the school curriculum, although judgment should be exercised to use these in accordance with the maturity of the pupils.

With his insistence on freedom and purpose, Professor Kilpatrick condemns various types of coercion which are often used to produce learning. "Coercion," he says, "is just the opposite of purpose, and has (in nearly all respects) exactly the opposite effects on learning."

Whereas it would be highly desirable to have human beings constantly motivated by thirst for knowledge and a passion for hard work for coöperation with other people, the realities of living seem to show that all sorts of coercions act on people and often are the driving power behind acts that eventually advance or retard civilized life. Necessity for getting a living, for putting the children through college, for being loyal to friends and family or a political party are examples of coercions that make a man stick to

his job during the hot weather, or write a book or make speeches which cause him agonizing hours of preparation. Lack of such coercions not infrequently produces the familiar wastage of human ability among the children of the rich. It may not be a bad preparation for the realities of life to have certain coercions recognized as necessary in the school experiences of children. Vital interests often develop from initial coercions.

It is apparent at the present moment that democracy will come under careful scrutiny in the next few years and that education has a large part in helping to develop citizens who can solve the complicated social and economic problems of our time. It is desirable to have as a foundation a philosophy of education which is in tune with the essential theories of democratic society. But democracy will not be saved by the pious expression of utopian goals. International peace does not result from prayers for goodwill or from petitions for disarmament sent to the League of Nations. If it did, the world would not be torn by war today. Consequently, much hard thinking will have to be done to translate the philosophy advocated in this book into the realistic conditions of the schools of America, handicapped as they are by inadequate public support and the conflicting interests of all kinds of adult groups.

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The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
OLD LOVER'S GHOST <i>Leslie Ford</i> (Scribners: \$2.)	Unpopular city slicker finally bumped off during pack trip through Yellowstone, as "dead" man comes to life. Col. Primrose deduces.	Customary Ford blend of bright romance, color, and suspense makes very readable yarn with not unguessable plot.	Highly entertaining
THE LEFT LEG <i>Alice Tilton</i> (Norton: \$2.)	Prof. Witherall's beard involves him in murder, theft, and other misdeeds which he solves with utter disrespect for Mass. police.	Sleuth with classic dome, brilliant imagination, and swarm of devoted abettors cracks puzzling case in jigtime midst much laughter.	Overwhelming
I HEARD THE DEATH BELL <i>Charlotte Murray Russell</i> (Crime Club: \$2.)	Three murders in and near mid-western lake colony solved by waspish, egotistical, and dauntless Miss Edwards.	Antics of Edwards family and outspoken maid more interesting than crime-solving which concludes in old cliché.	Enjoyable
THE MURDER AT THE MUNITION WORKS <i>G. D. H. and Margaret Cole</i> (Macmillan: \$2.)	Infernal machine blasts luckless spouse of British plant mgr. Philandering and unpopular husband generally suspected. Scotland Yardier Wilson takes over.	Labor squabbles in "phoney war" months capitably described and characters expertly drawn. But meticulous adagio sleuthing induces fidgets.	Bulldog breed

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Painter-Democrat

GEORGE CALEB BINGHAM OF MISSOURI. By Albert Christ-Janer. New York: Dodd, Mead. 1940. 171 pp., with index. \$5.

Reviewed by OLIVER LARKIN

WHEN Dunlap published the first history of American Art, Bingham was not in it. The ambitious Missouri painter, then twenty-three, had just opened a studio in Columbia and was about to be appraised by the florid critic of the *Missouri Intelligencer* as a man whose style "combined more of the excellencies of the Leontine and Venetian than of the Lombard." Ten years later, Bingham painted his *Jolly Flatboatmen*, the first of many genre pictures in which fur traders paddle down muddy rivers, immigrants push through mountain gaps, and politicians harangue crowds—pictures keenly observed, skilfully composed, and painted with a sturdy sense of form and color.

It was Emerson who said, "Our log-rolling, our stumps, and their politics, our fisheries, our negroes and Indians, our boats and our repudiations, the wrath of rogues and the pusillanimity of honest men, the Northern trade, the Southern planting, the Western clearing, Oregon and Texas, are yet unsung." Though Bingham was no "genius with tyrannous eye," he sang Missouri. One hundred years after his first

efforts in Columbia, Saint Louis gave his works their first widely publicized showing, an exhibition repeated at the Museum of Modern Art in New York. Now he has his first full-length biography. Helen Rusk's monograph was brief, and written without the benefit of material which has since come to light; Mr. Christ-Janer draws upon old newspaper articles, recently discovered letters from the painter to his patron Rollins, the recollections of Rollins's son, the last living man who knew Bingham, and paintings, which had lain forgotten in their owners' attics. He shows us that Boon's Lick County, through which waves of immigrants passed on their way to the West, was far from being the uncouth, cultureless place which Easterners have imagined it. He recounts Bingham's career not only as a painter, but as a democrat who ran for public office, and intensely shared the political life of his state and country. He describes and dates the paintings which have so far been located. He reproduces Bingham's cool-headed re-

marks on the Louvre when the artist first saw it in 1856, and the discourse in which the Missouri painter defended the imitation of nature against Ruskin. There are reproductions in black and white and in none too faithful color, of such genre scenes as *Verdict of the People*, *Raftsmen Playing Cards*, and *Daniel Boone Coming Through the Cumberland Gap*; and there are fifty-six pencil and brush drawings, which Bingham made in preparation for his finished compositions, and which reveal a gifted draughtsman.

It would be foolish to inflate Bingham's talent by ascribing to him currently fashionable attributes. Mr. Christ-Janer wisely does him justice as the best genre painter of the 1840's and 50's. This modesty would have been approved by Bingham, who once expressed the hope that his work would "assure us that our social and political characteristics as daily and annually exhibited will not be lost in the lapse of time for want of an Art record rendering them full justice."

A Triumph for Labor

AS STEEL GOES. . . . By Robert R. Brooks. New Haven: Yale University Press. 1940. 275 pp., with index. \$3.

Reviewed by PALMER HARMAN

MOST of the great class disputes in American life get themselves settled, or at least legislated on, when they cease to be private fights and become affected with a public interest. But the solution comes only with a favorable conjuncture of circumstances. Professor Brooks, without greatly emphasizing the social aspects of the labor question, has described with penetrating insight the three conditions which made it possible for labor to carry through its unionization of the greater part of the steel industry in 1937.

First was the painful groping of the separate company unions toward consolidation and a real bargaining status, aided by the growing aggressiveness of the rank-and-file members of the moribund Amalgamated Association of Iron, Steel and Tin Workers. Second was the powerful intervention of the C.I.O., which largely took over the existing labor organizations and expanded their membership. Finally, the New Deal, moving in a climate of reform, had already provided the legislation, in the National Labor Relations Act of 1935, needed to implement a labor victory.

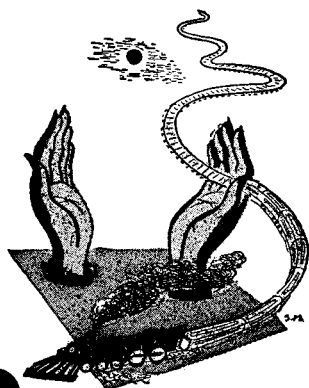
Perhaps a fourth factor should be added. The Steel Corporation, which dramatically came to terms with John L. Lewis's C.I.O. on March 2, 1937, preferred statesmanship to a fight, sensing an identity between good business and good public policy. The six companies comprising "Little Steel" did not see it that way and bloody

strikes followed. The tragic struggle of that year illustrated the fact that the law cannot give labor anything which labor does not first seize for itself, and the workers in "Little Steel" were not sufficiently organized. Before there can be collective bargaining the workers must know their own minds well enough to choose or establish a union as bargaining agent.

Mr. Brooks has written frankly from the workers' point of view, obtaining much of his material by field investigations. The book is enlivened and authenticated by direct narratives given by labor organizers within the industry. How these men struggled against poverty, ignorance, lack of leadership, divided counsels, and their own awe in the presence of the big boss, makes a striking chapter in industrial history. Others have written of this movement with partisan fire and class rancor. Mr. Brooks, vigorous but dispassionate, has not a vituperative adjective for any of the steel magnates. He sums up in twenty-five pages the story of steel unionism prior to the great depression and devotes the rest of the book to the epochal events centering around the Wagner Act of 1935.

The book's title is explained by the saying, "As steel goes, so goes the nation." Even if steel is to set the pattern (which may be doubted), there is still a question as to how labor organization in the industry is going. Its future is shadowed by war and darkened by unemployment. Yet the progress of the last five years is unmistakable, and it looks solid.

Palmer Harman, an occasional contributor to the *Saturday Review*, is a writer on economics who is a former member of the financial staff of the *New York Evening Post*.



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