

degenerate into clichés. Yet slogans have their uses even in education. Often they help to popularize big and complicated ideas or concepts. Indeed, one can more or less follow the progress of school thinking by the succession of slogans that have appeared from time to time.

Among the first slogans in the new education was "learning by doing," which shortened John Dewey's famous remark, "We learn to do by doing." Few schools have even now absorbed the full significance that lies behind that slogan—that learning is an active, not a passive process. At first "doing" was commonly interpreted as activities designed to develop children's use of their bodies. An "activity program" often meant merely letting children make something—a painting, an apron, a model of a farmhouse—activities that many teachers regarded as interludes in their real job of "training children's minds" by drill in the three R's and memorizing the prescribed subject matter. "The whole child"—the slogan that interpreted the concept that a child responds to an experience as an organic whole, not with separate parts, such as body, mind, and emotions—helped to extend the concept that learning is an active process into other than physical experiences. Thinking and feeling became "activities" through which learning takes place.

OTHER slogans that followed had somewhat similar history. For instance, "let children express themselves" was often translated into "let children do anything they feel like," which produced chaos in many class-

rooms and homes. Many of the later concepts that concern "mental health" and the significance of a child's early life experiences in his development as an adjusted adult, are now developing into slogans. A phrase taken from Dr. Barbara Biber, a staff member of the Bank Street College of Education, seems to me to express pithily a good deal of what the new education is groping for. She spoke of "learning by being." In its literal interpretation, this phrase suggests an extension of Dewey's phrase into intangible human relationships: we learn to be a friend by being friendly; we learn democracy by being democratic; we learn cooperation by being cooperative,—also we learn competitiveness by being competitive.

I read also into this phrase the concept of identification which young children achieve so fully and easily through dramatic play, in which they play back their significant experiences by acting out fantasy roles. They learn by being an engine or an engineer or a mother or a tiny baby or a milkman or almost any animal. Older children learn through identification with heroes, whether real people they know personally or meet in books. They learn by being a miner, an explorer, a cowboy or Lincoln, Columbus, Bolivar or Marie Curie. Of course, they also learn by being a gangster if their environment makes a hero of a gangster, whether the environment is a real street gang or the vicarious but powerful movie.

"Learning by being" is perhaps too subtle to become a popular slogan. But for myself, I find it expresses more nearly than any other phrase I know, the core of the new education.

Toward Integration

"It Takes Time," by Marie I. Rasey (Harper, 201 pp. \$3) is at once an autobiography of a teacher and a history of the teaching profession. Here it is reviewed by Ruth Streitz, professor of education at the Ohio State University.

By Ruth Streitz

RESearch and experimentation over the past fifty years have supplied ample evidence that the learning experiences and the integration of the human organism are inseparable and continuous, from infancy until death. The findings of biology, psychology, and psychiatry applied to education have long been available to the serious student; but it takes a person like Professor Marie I. Rasey to simplify and clarify significant concepts so that the average reader is able to see "much in little." In her autobiographical book, "It Takes Time," the reader will find the story of a life, a life beginning with the gropings of childhood and extending to fulfilled professional maturity. Such a life, accompanied by changes in educational philosophy and practice, gives hope to every teacher who is searching for better ways to help children grow and develop. For besides the story and the history of a person, Marie Rasey is telling the story and the history of the teaching profession. The two cannot be separated because a person teaches as he is—as he has come to be. Today the profession of education, somewhat belatedly and sometimes grudgingly, recognizes the value of an integrated personality as an asset in the guidance of boys and girls.

The material which Marie Rasey has chosen to present in semi-biographical and semi-anecdotal form is indeed a human document of struggle towards the goal of attaining the "real self, that central inner force common to all human beings and yet unique to each, which is the deep source of growth. . . ." Woven into this psychological and philosophical account are the "stories," which are in themselves delightful, and which reveal to every reader the experiences of his own life. The book is filled with humor and pathos. One can share so easily her picture of the eager little child embarking upon school life for the first time. For have not all children so dreamed of the wonders to be found in the classroom? One can see her adolescent



—From "All the Children."

Transportation problem—"learning is an active, not a passive process."

was punished because of some mis-
chief, but discovering nevertheless
that even in accepting the punishment
there were ways to elude the adult
and develop some worthwhile tech-
niques of study.

One of the most significant and in-
sightful passages is the description of
Marie in high school, helping her fel-
low students with their translations
of German poetry. The teacher asked,
"Where did you get all those words?
I know they're not all there." "Be-
tween the lines, where the extra
words always are," replied Marie.
"You read those with your heart, and
not with your head." Reading with
the heart is what every good teacher
must do and what every good teacher
has done since the beginning of time.
It is through these small glimpses
that one discovers why such a story
needs to be told again and again.

PROFESSOR Rasey acknowledges
her debt to the leaders in the realm of
psychoanalysis and draws heavily up-
on them for interpretation and under-
standing. No doubt as a student in
this field she has been able to re-
plenish her already copious supply of
wisdom and to feel added security in
her work with students of all ages.
But the fact remains that a less
thoughtful, a less studious person
would not have been able to interpret
the deep and fundamental concepts
of psychoanalytical import which
abound in this brief book nor have
been able to describe them with such
simplicity and sincerity that teachers
of children everywhere will be able
to develop from them deeper and
more meaningful insights into the
whole teaching process.

In conclusion, Professor Rasey of-
fers this stirring challenge to teach-
ers: "Any good piece of teaching will
make the learner more adequate,
more courageous, more cooperative,
and more understanding of himself
and other people. . . . I believe that
man can change and keep on changing
as long as he lives. And this belief
has grown with deeper understand-
ings."

SOLUTION OF LAST WEEK'S
KINGSLEY DOUBLE-CROSTIC (No. 1015)

MARIO SPERACIO:
CITY CHILDREN

There is no scene more pleasant
anywhere—
No blither tribute to the ardent
weather,
Than city hydrants pouring streams
of fun,
And happy children bathing there
together,
Inspired by the amber of the sun.



NEW EDITIONS

The Bard Resplendent

WHEN, from 1929 to 1933, the
Nonesuch Press "Shakespeare"
was published in a seven-
volume edition limited to 1,600 copies,
at a price of more than \$200, the few
who could afford to buy it gloated
over their purchase, while the many
who could not afford to buy it felt
envy gnawing at their entrails. Now
we have a new Nonesuch "Shake-
speare" (Random House, \$35), a
Coronation Edition in four volumes
dedicated to Her Majesty Queen
Elizabeth II. Designed by Sir Francis
Meynell, bound in quarter-buckram
and marbled cloth, printed in Goudy
Modern on India paper and japon
vellum, these volumes are a delight to
hand and eye. Once again Sir Francis
has met with complete success the
challenge of a difficult problem of de-
sign.

And once again the Herbert Far-
jeon text—in the main a *litteratim*
reprint of the First Folio, with variant
Quarto readings and modern emenda-
tions marginally presented, with six
Quartos that defied collation printed
in full, and with three doubtful plays
thrown in for good measure—proves
itself as fine a reading text as anyone
could possibly desire. The marginal
matter, thanks to Sir Francis' art,
rides lightly on the edges of the typo-
graphical stream; and it can be con-
sulted or ignored at will. Ivor Brown's
introduction is all that is requisite in
its place. The headpieces, cut in wood
by Reynolds Stone, are modestly
charming. In short, this is a "Shake-
speare" to love, cherish—and obey,
whenever the sight of it calls one to
its pages.

Shakespeare's "Richard III" marks
a transitional stage in the develop-
ment of his genius; dramatically, it is
but the final part of a tetralogy of
which the three parts of "Henry VI"
form the other portions. But it stands
proudly alone in the beautiful edition
of "The Tragedy of Richard the
Third" (\$30, but limited to 180
copies) which has recently been made
by the Grabhorn Press of San Fran-
cisco.

More compact than the Grabhorn
"Macbeth," recently described here,
its quarto page still gives an impres-
sion of pleasing amplitude, and carries
its graceful French Lettre Batarde
type-column of twenty-nine lines
with ease and elegance. The title-
page, with its decorous typographic
design and glowing colored woodcuts,

is to my eye a little masterpiece. And
the promise of this initial woodcut by
Mary Grabhorn is brilliantly fulfilled
by the five woodcuts that follow.
Using the stained-glass-window-
colors that have served Rouault so
well—but with a subtlety unknown to
him—Miss Grabhorn has expressed
and illustrated the very spirit of the
drama.

A limp vellum binding, with ties,
completes and contains a book that
is a model of concinnity. A few
libraries—alas! too few—will be
greatly enriched by the Grabhorn
"Richard III."

THE London Folio Society's "As
You Like It" (Philip Dushenes,
\$3.75), contains an introduction by
Pete Brook, the successful young
English director, and designs in color
for décor and costumes—originally
made for a Roman production of the
play—by Salvador Dali. Mr. Brook's
remarks on staging Shakespeare are
both enlightened and practical. Dali's
designs are, of course, strikingly
original; but they are also calculated
to augment what Mr. Brook calls the
"gay youthful enchantment" of
Shakespeare's most light-hearted
comedy.

"Five Stuart Tragedies" (Oxford,
World's Classics, \$2), edited by A. K.
McIlwraith, contains three eminent
anthological favorites—"The Maid's
Tragedy," "The Duchess of Malfi,"
"Tis Pity She's a Whore"—and two
plays less frequently reprinted, but
well worth reading at any time, Chap-
man's "Bussy D'Ambois" and Mas-
singer's "The Roman Actor." It also
contains an introductory error.
Tamyra, in "Bussy D'Ambois," is not
tortured "to betray her lover," but to
betray the name of the pandar who
brought her lover to her.

A new edition of Emerson's essays?
You have your choice of two—"The
Essays of Ralph Waldo Emerson"
(Heritage Press, \$5), introduced by
Edward F. O'Day, and "Essays by
Ralph Waldo Emerson" (Crowell,
\$2), with an introduction by Irwin
Edman. Mr. O'Day is right when he
suggests that these essays are "fuller
of sweet sounds than of profounder
virtues." Professor Edman is right
when he says that Emerson was "the
writer of a prose which has, without
any of the more patent devices of
verse, the magical effect of poetry."

—BEN RAY REDMAN.